

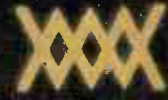
September 1964 Vol. XXI No. 9 One Dollar

# TELEVISION

In this issue:

**September's answer to January's question:  
Who will win the network sweepstakes?**  
7th annual Cornell-N.W. Ayer Forecast of the new season

**Gleason goes to Florida,  
or, The age of ballyhoo is not dead**  
**CATV two years later: A second look  
finds the boom still booming**



EST. 1896

**WILLIAM MORRIS AGENCY**

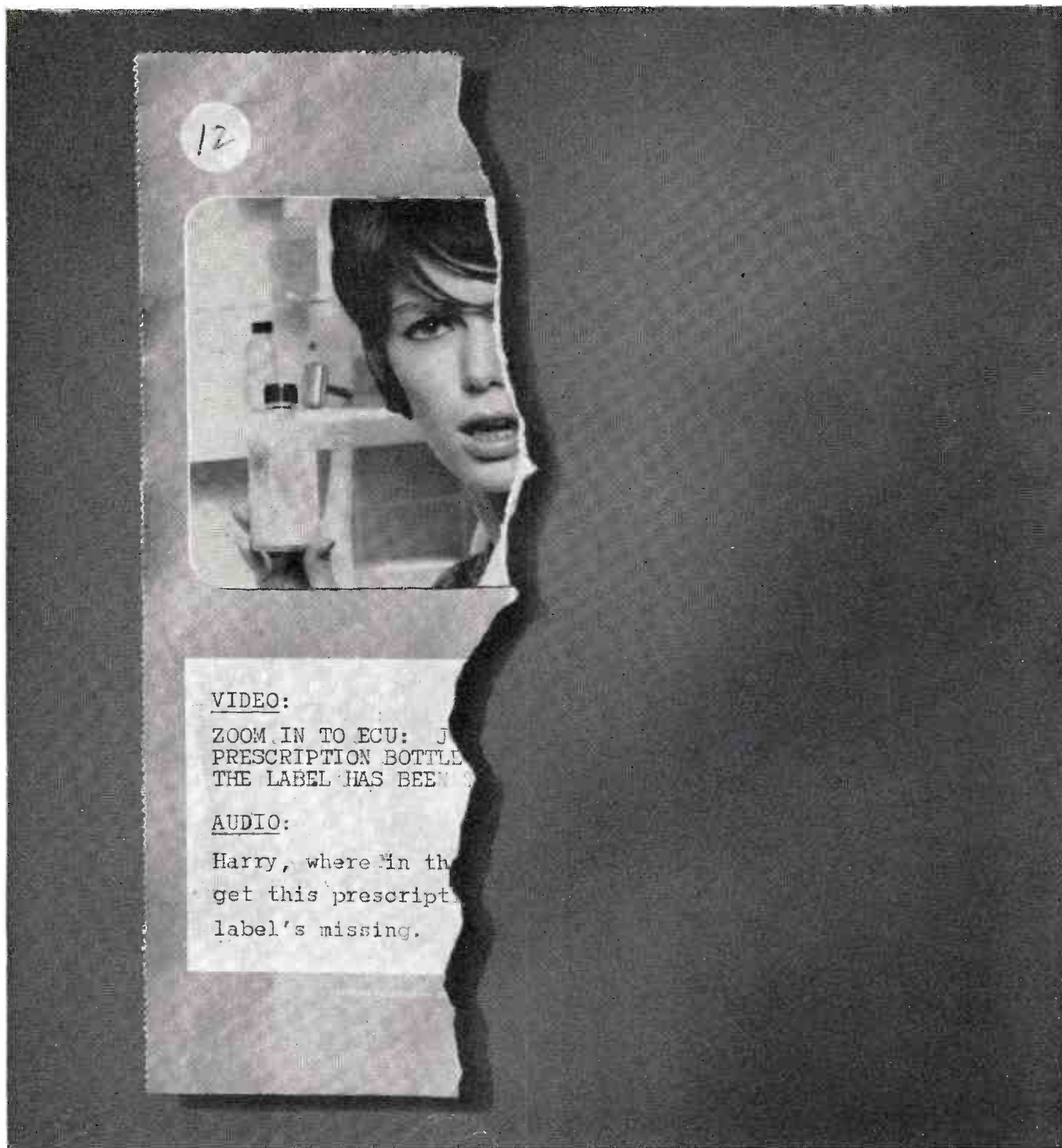
INC.

NEW YORK BEVERLY HILLS CHICAGO LONDON PARIS ROME  
MUNICH MADRID



**THE MAN IN THE MIDDLE**  
**Closeup on television's, and the world's,  
reigning talent agency**





## Are you giving your storyboards only half a chance?

Probably . . . unless you cost them out for video tape as well as for live or film. Because today, more times than not, video tape (SCOTCH® BRAND, of course) can do the best job. And the only way to discover this yourself is to get the costs and counsel from your local tv station or a tape studio in terms of *your* commercials.

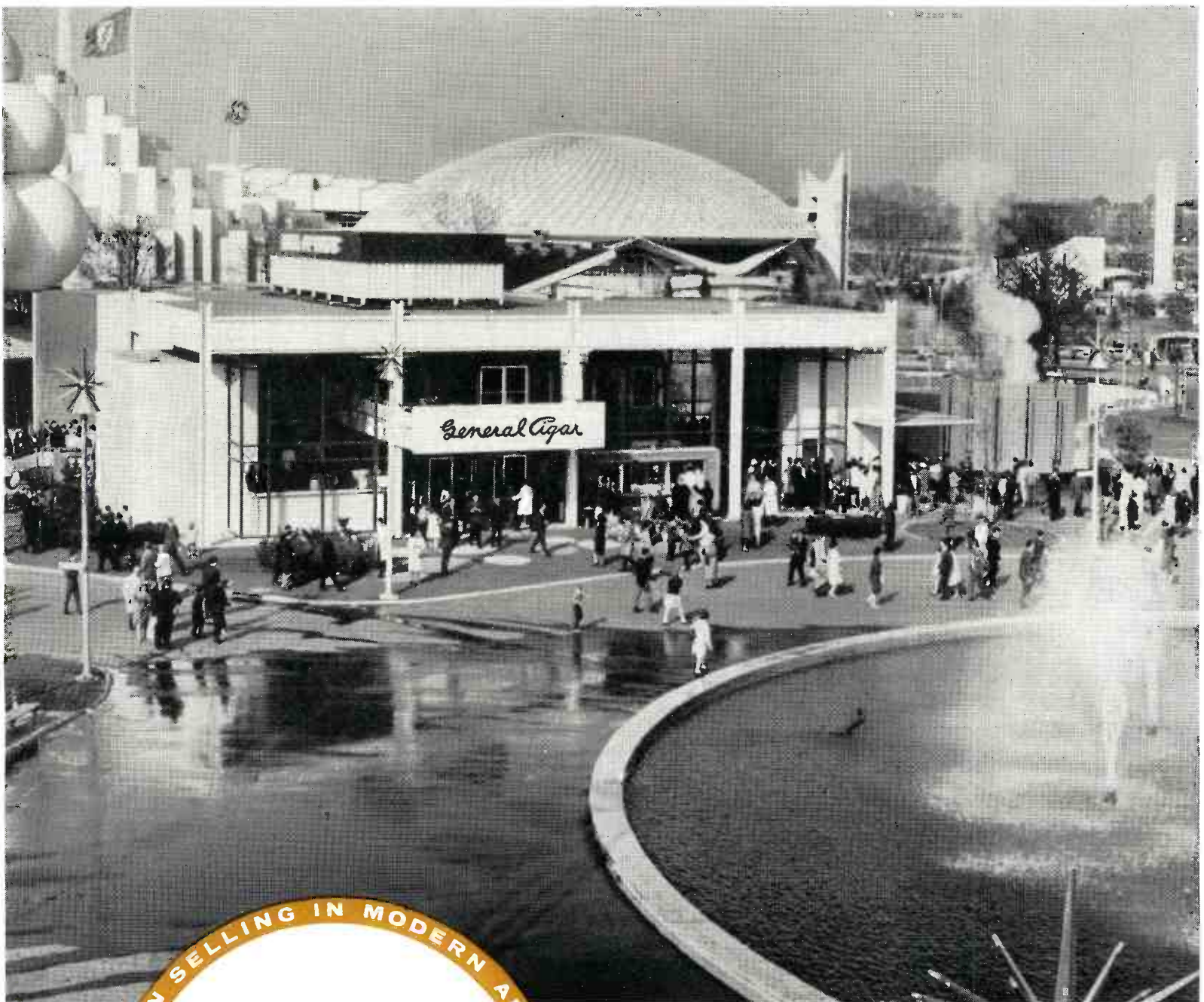
Look what you have to gain: Incomparable "live" picture and sound quality without chance of a live goof. Instant playback that lets you see immediately how you're doing. Pushbutton-fast special effects, no lab processing. And you may save weeks over film, with new convenience and often lower cost in the bargain.



Over 200 tv stations are now participating in 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations offer workbook manuals, other printed materials, as well as a 25-minute demonstration reel. Call your local stations for details. (If we haven't contacted them yet, write to Magnetic Products Division, Dept. MCS-94, 3M Company, St. Paul, Minn. 55119.)*

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Magnetic Products Division **3M** COMPANY



THE GENERAL CIGAR HALL OF MAGIC AT THE  
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MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

**EDWARD PETRY & CO., INC.**

THE ORIGINAL STATION REPRESENTATIVE

**SPOT TV**

Today's national advertisers reduce risks, eliminate waste coverage and concentrate on the markets they want with Spot TV. You'll find them using Spot Television on these outstanding stations.

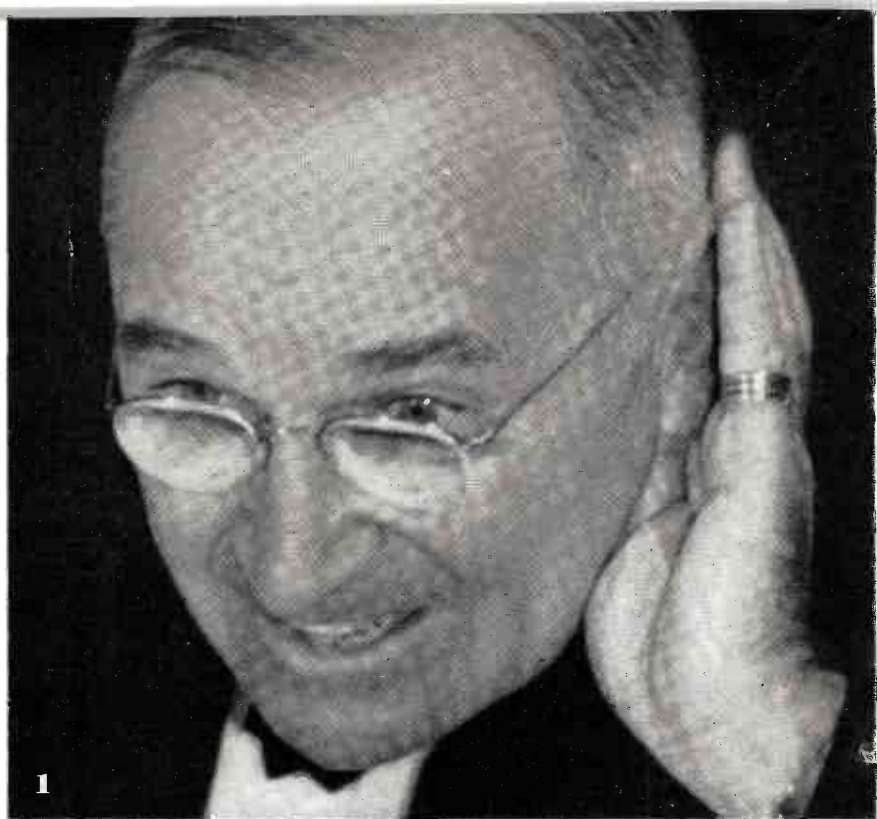
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|---------|----------------------|---------|-----------------------|
| KOB-TV  | Albuquerque          | KSTP-TV | Minneapolis-St. Paul  |
| WSB-TV  | Atlanta              | WSM-TV  | Nashville             |
| WBAL-TV | Baltimore            | WVUE    | New Orleans           |
| WGR-TV  | Buffalo              | WTAR-TV | Norfolk-Newport News  |
| WGN-TV  | Chicago              | KWTV    | Oklahoma City         |
| WLW-T   | Cincinnati*          | KMTV    | Omaha                 |
| WLW-C   | Columbus*            | WDBO-TV | Orlando               |
| WFAA-TV | Dallas               | KPTV    | Portland, Ore.        |
| WLW-D   | Dayton*              | WJAR-TV | Providence            |
| KDAL-TV | Duluth-Superior      | WROC-TV | Rochester             |
| WNEM-TV | Flint-Bay City       | KCRA-TV | Sacramento            |
| KPRC-TV | Houston              | KUTV    | Salt Lake City        |
| WLW-I   | Indianapolis*        | WOAI-TV | San Antonio           |
| WDAF-TV | Kansas City          | KFMB-TV | San Diego             |
| KARK-TV | Kansas State Network | WNEP-TV | Scranton Wilkes Barre |
| KCOP    | Little Rock          | WTHI-TV | Terre Haute           |
| WISN-TV | Milwaukee            | KVOO-TV | Tulsa                 |
|         |                      | WTRF-TV | Wheeling              |

\*West Coast only

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



# Today's most exciting TV station







**1. Decision: The Conflicts of Harry S. Truman** "I want the people to know me as I am and the Presidency as I have known it." In an unprecedented, historic television series, the former President recounts his own story of those turbulent years—the critical issues he faced and the major decisions he made.

**2. Men in Crisis** The decisive moments of truth that establish the victor over the vanquished are revealed and dramatized in this unique documentary series of the momentous clashes between some of the men who made history in our time: Chamberlain and Hitler, De Gaulle and Petain, Stalin and Trotsky.

**3. Significant Documentary Specials** "Battle of Britain," "Japan: A New Dawn Over Asia," "The Trial at Nuremberg," "France—Conquest and Liberation," "Korea," "Prelude to War."

**4. East Side/West Side** For a dedicated social worker in New York City, the battles are many, the victories are few. This highly acclaimed series, with George C. Scott, dramatizes the problems and conflicts of a man whose job is to help and to protect people in trouble.

**5. The Richard Boone Show** Television's first repertory company of players is headed by Richard Boone. Each week, ten talented actors take turns in major and minor roles in a widely-acclaimed group of plays written especially for this outstanding series.

**6. 77 Sunset Strip** Their headquarters are in the heart of Hollywood—but they have tuxedos and guns and will travel for a fee. Follow these fast-talking, free-wheeling private eyes in their hour-long mystery adventures filled with action and suspense.

**7. The Robert Herridge Cycle** Our television theater—dedicated to man and the exploration of his nature—continued with the recent presentation of "The Night and Morning Worlds of Walt Whitman" and "Duke Ellington: A Portrait in Music."

**8. Movie Greats** Prime films: "Test Pilot," "Edison, the Man," "Madame Curie," "Air Force"; prime stars: Clark Gable, Spencer Tracy, John Garfield, John Wayne, Greer Garson, Robert Taylor, Gary Cooper, Cary Grant, Joan Crawford, Bette Davis, Humphrey Bogart, Katharine Hepburn; all in prime time.

**9. Wonderama** There's more than child's play to programming for youngsters. And Sonny Fox, Sandy Becker, Soupy Sales and Fred Hall respond successfully to the idea that fun is fun and that learning can also be enjoyable.

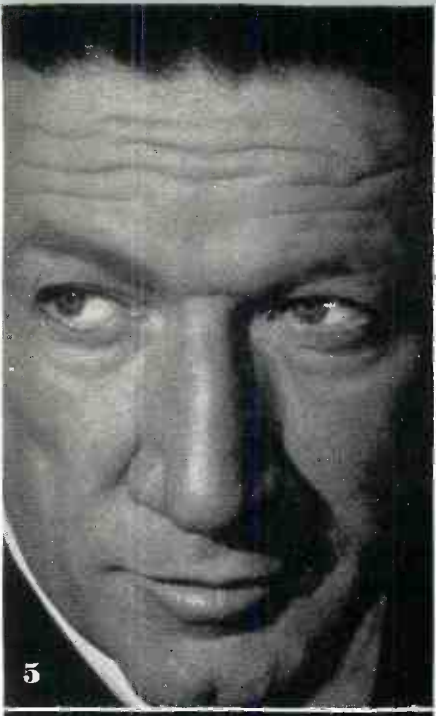
**10. The Eleventh Hour** The shattering moment of emotional crisis is the critical point at which each psychological drama begins. Two doctors face personal problems and situations that demand great understanding.

**11. Espionage** Call him spy, secret agent or member of the underground, his assignment is ESPIONAGE. These hour-long dramas range the suspense-filled underworld of international intrigue with stories of courage and cowardice, heroes and traitors.

**12. The Breaking Point** To conquer mental illness, each patient must come to terms with himself and the world in which he lives. This bold, courageous series breaks new ground as skilled psychiatrists explore the dark recesses of minds in turmoil.

**WNEW-TV**

METROPOLITAN BROADCASTING TELEVISION, INC.





# TELEVISION

**CLOSEUP: THE WILLIAM MORRIS AGENCY** Talent's top agent is now 66 years old. It's number one in total clients, collects the most commissions and represents the most packages on network television—22 of them this 1964-65 season. Here's the story of the men and the means behind show business's big daddy ..... **1**

**CATV REVISITED** When TELEVISION took its first look at the rising community antenna business in June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a puzzlement grown to the point of explosion. An analysis of the CATV fires now burning—and consuming every sector of the industry from UHF to pay TV, from the investment community to the federal government—begins on ..... **8**

**THAT TIME OF YEAR** Look, viewers, a new TV season. And with it come the guesses in advance of the ratings. What will hit and what will miss is dangerous forecasting terrain, but for the seventh consecutive year James Cornell—N. W. Ayer's "Forecast" for TELEVISION goes into the record. How it's all going to come out in the November-December rating periods ..... **12**

**HOW SWEET IT IS** Show business and television have combined to sweeten the life—and purse—of Jackie Gleason. The Rotund One responds with boundless ballyhoo and zest—some of which is captured in this word and picture treatment of his riotous train ride and arrival in Miami Beach, new CBS-TV telecasting home of the 1964-65 Gleason Show ..... **17**

**A HOT STOCK** Rollins Broadcasting Inc. has been one of the most talked about, fastest-moving TV-associated stocks this year. How it got that way, who's behind Rollins and where the company is going is thoroughly examined in a new "Focus on Business" feature that will highlight a newsmaking TV or allied stock every month ..... **10A**

## DEPARTMENTS

FOCUS ON BUSINESS . . . . .	<b>7A</b>	FOCUS ON PEOPLE . . . . .	<b>22A</b>	FOCUS ON TELEVISION . . . . .	<b>28A</b>
FOCUS ON NEWS . . . . .	<b>14A</b>	LETTERS . . . . .	<b>24A</b>	TELESTATUS . . . . .	<b>49</b>
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### TELEVISION MAGAZINE CORPORATION

Subsidiary of Broadcasting Publications Inc.

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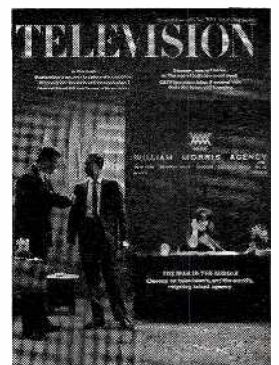
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Cover • Closeup stories rarely make TELEVISION's cover but the William Morris Agency profile was so extensive it deserved the position. Shown is the talent agency's busy New York reception room. The man on the left is Lloyd Kolmer, head of Morris's New York commercial department. He's with Tony Fantozzi, Morris agent in from Chicago.



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# DRUGS

hormone • vaccine • ester

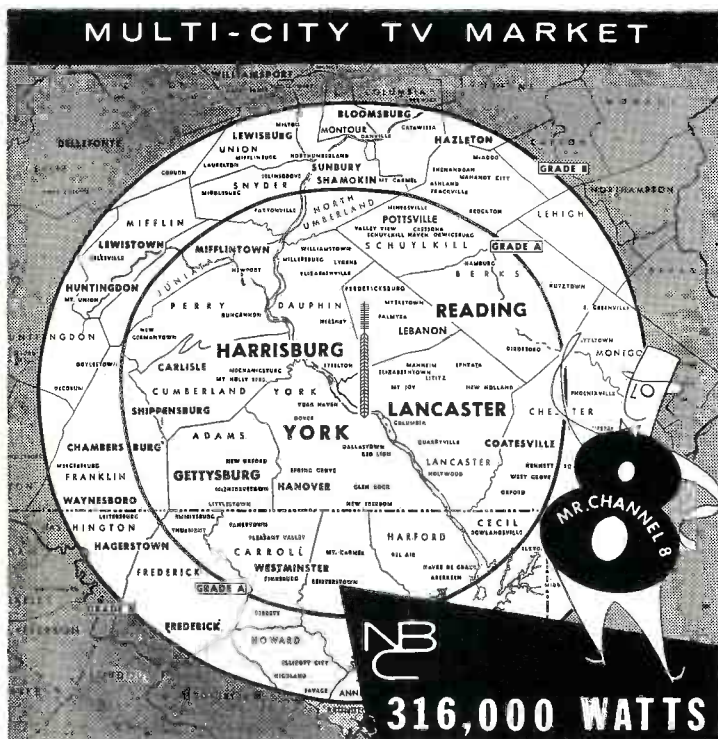
*antibiotic • decongestant*

microscope • barbituates

biological • capsule • enzyme

**pill • multivitamin**

*antiseptic • germicide • analgesic*



Whatever your business language,  
**WGAL-TV translates it into sales**

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

**WGAL-TV**  
**Channel 8**  
**Lancaster, Pa.**

STEINMAN STATION • Clair McCollough, Pres.

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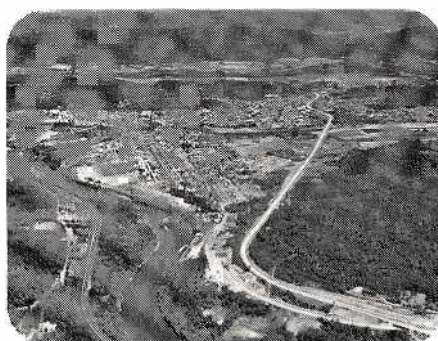


*We believe that CATV is a natural extension of television broadcasting — providing unmatched program diversity with controlled picture excellence. This, we feel, is progress in the public interest.*

## **Cox Cablevision Corporation with CATV Systems in . . .**



*Lock Haven, Pennsylvania*



*Lewistown, Pennsylvania*



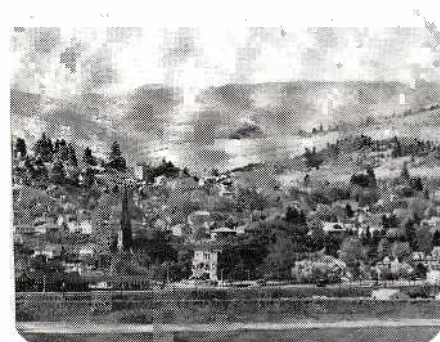
*Tyrone, Pennsylvania*



*Aberdeen, Washington*



*Astoria, Oregon*



*The Dalles, Oregon*

*Also in:*

**OREGON:** *Seaside, Warrenton,  
Hammond, Gearhart*

**WASHINGTON:** *Cosmopolis,  
Hoquiam, Long Beach, Ilwaco, Seaview*

*Another one now under construction in  
Findlay, Ohio . . . and more to come!*



**A service of COX BROADCASTING CORPORATION**

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



# FOCUS ON BUSINESS

## The CBS-Yankees deal: What it means, what it doesn't.

Most of the financial boys on Wall Street are tough customers to impress. They've seen every variety of sharp-shooter come and go; they've watched the highest and mightiest tumble. They get paid for—make their fortunes by—knowing the score. They're not easily taken in.

Talk the broadcasting business to them and you arouse little enthusiasm. They don't think broadcasters are "smart money." Says one financial specialist: "Broadcasters weren't born with a silver spoon, they were handed it. And you know what? Most of them still eat with their hands because some don't know any better and others don't have the guts and imagination to make the most of what they've got."

Yet, to be sure, there are exceptions. The Columbia Broadcasting System Inc. is one. To a majority of Wall Street's security analysts, to its customer's men and stock brokers, CBS represents smart money.

Last month that smart money—\$11.2 million of it—moved in an unexpected direction. CBS, long a front-runner among the network broadcasting competition, bought the New York Yankees, the perennial champions of baseball. For its money CBS got an 80% interest in the baseball club, with an option to purchase, for an additional \$2.8 million, the remaining 20% interest at the end of five years.

That's the bare bones of the transaction. It was negotiated with a modicum of tact, a maximum of intrigue. Reportedly it was two years in brewing. Its merits and implications were never discussed openly by major league team owners, three-fourths of whom were required to approve it. Instead, member clubs were asked by telegram to vote hurriedly and secretly on the sale by telephone.

When news of the deal leaked out, both the Yankees and CBS, at first, refused to comment. If CBS had propagated such thoughts itself, it could not have convinced more people so fast that there was something stealthy going on at 485 Madison Avenue.

But when the long-suffering print media see an opportunity to strike a blow against a tormenting competitor, sly implications and hurting innuendoes

### THE TELEVISION MAGAZINE INDEX to 66 television-associated stocks

	Closing Aug. 14	Change From July 15 Points	%	Approx. Shares Outstanding	Market Capitalization
<b>TELEVISION</b>					
American Broadcasting-Paramount	41 $\frac{3}{8}$	- 1 $\frac{3}{4}$	- 4	4,586,000	\$ 189,746,000
CBS	41 $\frac{1}{4}$	- 3 $\frac{3}{8}$	- 8	19,334,000	797,528,000
Capital Cities Broadcasting	31 $\frac{3}{8}$	+ 2 $\frac{3}{8}$	+ 9	1,425,000	45,066,000
Cox Broadcasting	21 $\frac{7}{8}$	+ 7 $\frac{1}{8}$	+ 4	2,650,000	57,969,000
Goodwill Stations	28	+ 1	+ 4	692,000	19,376,000
Gross Telecasting	26 $\frac{1}{2}$	+ 1 $\frac{1}{4}$	+ 5	400,000	10,600,000
Metromedia	37 $\frac{1}{2}$	+ 7 $\frac{1}{8}$	+ 2	1,817,000	68,138,000
Reeves Broadcasting & Development	3 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 4	4,409,000	4,403,000
Scripps-Howard Broadcasting	21 $\frac{3}{8}$	- 3 $\frac{1}{8}$	- 2	2,589,000	55,340,000
Storer Broadcasting	47 $\frac{1}{4}$	+ 1 $\frac{3}{8}$	+ 3	2,008,000	94,878,000
Subscription TV Incorporated	12 $\frac{1}{2}$	- 2 $\frac{1}{4}$	- 15	3,029,000	37,863,000
Taft Broadcasting	33 $\frac{3}{8}$	- 5 $\frac{1}{8}$	- 2	1,635,000	55,386,000
Wometco Enterprises	31 $\frac{1}{4}$	- 1 $\frac{1}{2}$	- 5	1,768,000	55,250,000
<b>TOTAL</b>				43,342,000	\$ 1,491,543,000
<b>TELEVISION WITH OTHER MAJOR INTERESTS</b>					
Avco	23	+ 1	+ 5	11,257,000	\$ 258,911,000
Boston Herald-Traveler	35 $\frac{1}{2}$	- 1 $\frac{1}{2}$	- 4	528,000	18,744,000
Chris-Craft	14 $\frac{5}{8}$	- 5 $\frac{1}{8}$	- 4	1,446,000	21,148,000
Cowles Magazine & Broadcasting	11 $\frac{3}{4}$	- 1	- 8	2,951,000	34,674,000
Crowell-Collier	24	+ 1 $\frac{1}{4}$	+ 5	3,396,000	81,504,000
General Tire	22	- 1 $\frac{1}{8}$	- 8	16,719,000	367,818,000
McFadden-Bartell	6 $\frac{3}{4}$	- 3 $\frac{1}{8}$	- 8	1,722,000	11,624,000
Meredith Publishing	31 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 2	1,331,000	41,927,000
Outlet Company	27 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 10	497,000	13,668,000
Rollins Broadcasting	53 $\frac{1}{4}$	+ 14 $\frac{1}{2}$	+ 38	958,000	51,014,000
Rust Craft Greeting Cards	12 $\frac{1}{4}$	- 1 $\frac{1}{2}$	- 11	727,000	8,906,000
Time Incorporated	49 $\frac{3}{8}$	+ 1	+ 2	6,560,000	325,540,000
<b>TOTAL</b>				48,092,000	\$ 1,235,478,000
<b>PROGRAMING</b>					
Allied Artists	21 $\frac{1}{4}$	+ 1 $\frac{1}{8}$	+ 6	932,000	\$ 2,097,000
Columbia Pictures	22 $\frac{3}{4}$	+ 1 $\frac{1}{4}$	+ 6	1,715,000	39,016,000
Desilu	7 $\frac{3}{8}$	+ 1 $\frac{1}{4}$	+ 4	1,214,000	8,953,000
Filmways	8 $\frac{7}{8}$	- 1	- 4	619,000	5,494,000
Four Star Television	5	- 1 $\frac{1}{4}$	- 5	666,000	3,330,000
MCA	44 $\frac{7}{8}$	- 5 $\frac{1}{8}$	- 10	4,561,000	204,675,000
MGM	39 $\frac{1}{4}$	- 1 $\frac{1}{8}$	- 3	2,588,000	101,579,000
Medallion Pictures	18 $\frac{1}{4}$	- 3 $\frac{1}{8}$	- 2	594,000	10,841,000
National Film Associates	1 $\frac{1}{4}$	- 1	- 4	1,670,000	522,000
Official Films	7 $\frac{1}{8}$	- 1	- 4	2,797,000	2,622,000
Paramount Pictures	55 $\frac{5}{8}$	- 2 $\frac{1}{8}$	- 4	1,653,000	91,948,000
Walter Reade-Sterling	21 $\frac{1}{8}$	- 1	- 4	1,545,000	3,283,000
Republic Incorporated	7 $\frac{3}{4}$	- 1	- 4	2,453,000	19,011,000
Screen Gems	23 $\frac{3}{8}$	+ 2 $\frac{3}{8}$	+ 12	2,538,000	60,595,000
Seven Arts	13 $\frac{1}{4}$	- 1 $\frac{3}{4}$	- 11	1,737,000	24,101,000
Trans-Lux Corp.	11 $\frac{1}{4}$	- 1	- 4	718,000	8,078,000
20th Century-Fox	25 $\frac{3}{8}$	- 7 $\frac{1}{8}$	- 3	2,701,000	69,213,000
United Artists	42 $\frac{1}{2}$	+ 6 $\frac{3}{8}$	+ 18	1,914,000	81,345,000
Walt Disney Productions	40 $\frac{1}{2}$	+ 3 $\frac{1}{2}$	+ 8	1,780,000	72,090,000
Warner Bros. Pictures	16 $\frac{3}{4}$	- 3 $\frac{1}{8}$	- 2	4,850,000	81,238,000
Wrather Corp.	2 $\frac{3}{8}$	- 1	- 4	1,753,000	5,040,000
<b>TOTAL</b>				40,998,000	\$ 895,071,000
<b>MANUFACTURING</b>					
Admiral	15 $\frac{1}{4}$	- 1 $\frac{3}{4}$	- 2	2,411,000	\$ 36,768,000
Ampex	17 $\frac{3}{4}$	- 1 $\frac{1}{8}$	- 1	7,839,000	139,142,000
Emerson Radio	10 $\frac{1}{2}$	+ 3 $\frac{1}{8}$	+ 4	2,259,000	23,720,000
General Electric	81 $\frac{5}{8}$	- 2	- 2	90,114,000	7,355,555,000
Magnavox	30 $\frac{1}{2}$	- 7 $\frac{1}{8}$	- 3	7,365,000	224,633,000
Minnesota Mining & Manufacturing	58 $\frac{3}{8}$	- 4 $\frac{3}{8}$	- 7	52,525,000	3,092,409,000
Motorola	89 $\frac{3}{8}$	- 5 $\frac{1}{8}$	- 6	4,030,000	360,181,000
RCA	31 $\frac{1}{8}$	- 3 $\frac{1}{4}$	- 11	52,520,000	1,634,685,000
Reeves Industries Incorporated	3	- 1 $\frac{1}{4}$	- 8	3,237,000	9,711,000
TelePrompTer	7	- 1 $\frac{1}{2}$	- 7	762,000	5,334,000
Westinghouse	36	+ 4 $\frac{1}{4}$	+ 15	36,258,000	1,305,288,000
Zenith	66	- 4 $\frac{1}{8}$	- 6	9,199,000	607,134,000
<b>TOTAL</b>				268,519,000	\$14,794,560,000
<b>SERVICE</b>					
C-E-I-R Incorporated	12 $\frac{3}{8}$	+ 1 $\frac{1}{4}$	+ 11	1,555,000	\$ 20,021,000
Comsat	36 $\frac{3}{8}$	+ 10 $\frac{3}{8}$	+ 39	10,000,000	368,750,000
Foote, Cone & Belding	17 $\frac{3}{8}$	- 1 $\frac{1}{8}$	- 6	1,741,000	30,685,000
General Artists Corp.	4 $\frac{7}{8}$	- 3 $\frac{1}{8}$	- 7	600,000	2,925,000
MPO Videotronics	7 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 2	469,000	3,342,000
Movielab Incorporated	13 $\frac{1}{2}$	+ 2 $\frac{3}{8}$	+ 21	368,000	4,968,000
A. C. Nielsen	60 $\frac{3}{4}$	- 2 $\frac{1}{4}$	- 4	1,710,000	103,883,000
Papert, Koenig, Lois	11 $\frac{7}{8}$	+ 1 $\frac{1}{4}$	+ 2	512,000	6,080,000
<b>TOTAL</b>				16,955,000	\$ 540,654,000
<b>GRAND TOTAL FOR LIST</b>				417,906,000	\$18,957,306,000

Market data prepared by Roth, Gerard & Co.







## BUSINESS *continued*

charges that CBS would be in a favored spot to obtain the rights to such telecasts. CBS has indicated on numerous occasions prior to the Yankees purchase that the supposed Monday night baseball "spectacular" isn't very spectacular and would not be feasible prime time programming to be carried over the CBS-TV network.

That leaves corporate diversification and pure profit-seeking as possible reasons for the CBS move. Wide-ranging, half-billion dollar a year corporations such as CBS Inc. (1963 gross revenues: \$564.8 million) don't diversify by swallowing penny ante operations. The Yankees, the most successful franchise in the history of baseball, is believed to have had after-tax earnings last year of less than \$500,000.

### FINANCEWISE, NO BIG DEAL

The club's total assets are reported at \$14 million (comparably, CBS's just-released semi-annual report for the year showed earnings of \$23 million, up almost \$4 million over last year). The Yankee Stadium, perhaps the team's most valuable potential asset, has been long sold (currently the club leases back

its playing facilities from the present landlord, Rice University).

In addition, the Yankees' gate receipts in recent years show no healthy growth patterns. Its players are aging and often disabled. No new super stars are on the horizon. The team is bucking tremendously strengthened American League competition this season and seems to be losing its winning ways. At this writing, it was mired in third place.

Smart money looks askance at such puny profits and decaying operations. As a way of throwing the "profitability" potential of the Yankee investment into perspective, it might be realized that CBS could have financed the entire purchase from the profits it made on backing the Broadway musical "My Fair Lady."

Thus only one possibility for the acquisition is still unexplored. Pay TV is here and offers at least some promise of expanding. Feature films and sports presentations, all pay TV research and experience suggest, will be the new medium's easiest means to viability. In California the entire operation of Subscription Television Inc. is pegged on its programming of the Los Angeles Dodgers

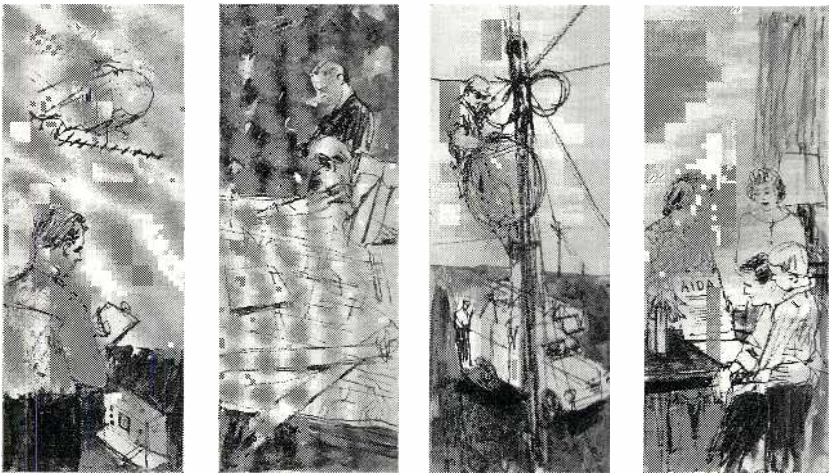
and San Francisco Giant baseball games. In recent weeks, the pay TV company has been successful in snaring such other sports events as the San Francisco Warriors and Los Angeles Lakers professional basketball games and local college football contests.

Now if a wired pay TV system modeled on STV's principles wanted to start business in the biggest market of all, New York, it could find no more glamorous attraction than the Yankees. But CBS owns the Yankees and is now in a position to deal pay TV in, or deal it out. Either way, CBS holds a big, fat ace in the game of futures.

### NOT SO, SAYS CBS

CBS has been quick to deny such suggestions: "... pay television was in no way a motivating consideration in our decision to invest in the New York Yankees," is the way the official corporate statement brushed away the thought. Color that denial inscrutable. As they say on Wall Street, CBS is smart, very smart money.

Being, in effect, only a hedge against the future, rather than a huge financial coup, the CBS move did nothing to ad-



# CATV

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## BUSINESS *continued*

vance the company's stock price. According to TELEVISION MAGAZINE's index of 66 TV-associated stocks, CBS Inc. slipped off 8% between July 15 and Aug. 14.

Among other results shown in the latest index:

- Of the 66 companies in the survey,

23 showed price increases, 36 showed declines and 7 registered no change.

- Companies that showed price increases of 10% or more included: Rollins Broadcasting, 38% (see story that follows); the Outlet Co., 10%; Screen Gems, 12%; United Artists, 18%; Westinghouse Elec-

tric, 15%; C-E-I-R, 11%; Movielab, 21%; and Comsat, 39%.

- Companies that showed price decreases of 10% or more included: Subscription TV Inc., 15%; Rust Craft Greeting Cards, 11%; MCA, 10%; Seven Arts, 11% and RCA, 11%.

## FOCUS ON ROLLINS BROADCASTING

A TELEVISION ANALYSIS

**R**OLLINS Broadcasting has been the most talked-about, fastest-moving television-associated stock on the market in recent months—eclipsed only by the stir created by CBS's purchase of the New York Yankees (see page 14A). Selling for about 15 at the beginning of the year, it was up to 53¼ at closing August 14. Since last March it has shown a progression that has been both consistent and swift. Rollins got to where it is by adhering to a basic rule of successful management: recognizing and defining precisely the corporate business—its direction and goals.

By following this well-charted path, O. Wayne Rollins, president of Rollins Broadcasting Corp., has transformed an obscure radio organization into a dynamic, broadly diversified corporation whose sales in fiscal 1965 will possibly approach \$50 million, more than five times what they were in fiscal 1964. In addition to seven radio stations, Rollins also controls three television outlets a growing outdoor advertising business, produces food products, is developing 10,000 acres of land in Florida, and makes cosmetics for distribution to the Negro market.

Strange bedfellows? Not to Rollins, a one-time farm boy from the northern, red-clay hill section of Georgia, who can savor the subtleties of balance sheets at a glance.

Says Rollins with finality: "We essentially are a service company."

Last June, Rollins's stockholders, already buoyed by favorable financial reports and mounting paper profits, received another draught of good news. In a surprise move that could turn out to be a genuine financial coup, Rollins ('64 sales, \$9.1 million), gained control of Orkin Exterminating Co., the world's largest pest control company ('64 sales, \$40 million). With more than 800 offices in 29 states and the District of Columbia, pre-tax earnings of about 17½% on sales and growing at an annual average rate of 15% since 1962, Orkin is, by any standards, a highly desirable property. But far more significantly, the only debt that shows up on Rollins' books,

after acquiring this \$62.4 million property, is a \$10 million equity investment.

The financial details of the Rollins takeover give a sharp insight to the inner workings of the company. Rollins is buying Orkin by exchanging 55,000 shares of its stock for the entire stock of Kinro Corp., which has a contract to buy the assets and business of Orkin for \$62.4 million. Kinro (an anagram for Orkin) is owned by tobacco tycoon Lewis B. Cullman and investment banker George T. Weymouth, a mem-



O. Wayne Rollins

ber of the duPont family (he's married to Deo duPont). Both men benefit nicely from the transaction, with Cullman getting 35,000 shares of Rollins's stock and Weymouth receiving 20,000 shares to add to his already substantial holdings in the company. Since Kinro absorbs most of the \$62.4 million purchase price on its books, Rollins is merely making a \$10 million equity investment in Kinro, and even that, according to Wayne Rollins, is being borrowed on a long-term basis.

Current happenings do not repre-

sent a sudden rise to corporate affluence for Wayne Rollins or the Rollins family. They've been successful in the past.

John W. Rollins, Wayne's brother, co-founder with him of the broadcasting company and now a director on its board and chairman of the executive committee, has been the prime mover in the family fortunes. He started the significant phase of his business career in the '40s with an \$11,000 investment (\$10,000 of it coming from a bank loan) in an automobile agency located in an old former tavern in Lewes, Del. Within 10 years John Rollins had become one of the biggest Ford dealers in the country, with three flourishing agencies. He also owned a realty corporation with a 3,000-acre cattle ranch and an automobile fleet leasing business—leasing cars, trucks and airplanes to industry—doing more than \$50 million worth of business a year. In between times, Rollins, a Republican, found the energy to serve as lieutenant governor of Delaware and run for the state's highest office in 1960. He lost by just over 6,000 votes.

John Rollins still maintains his auto leasing and at least part of his auto agency empires. He's president and principal stockholder of Rollins Leasing Corp., a privately owned business, a partner of Rollins Bros., and a director of Rollins Realty Corp., Rollins Investment Co., Hall Ford Inc., Hickok Manufacturing Co., Research Investing Corp. and Standard Security Life Insurance Co.

Rollins Broadcasting Inc. was founded in 1948 as an off-shoot of John Rollins's auto dealerships. He was paying so much for advertising time that he decided to buy his own radio station.

Since its inception O. Wayne Rollins has devoted the major portion of his efforts to the management of the company. He took over as president of the company, a position formerly held by John, in 1953. Wayne Rollins now is also treasurer of the company and one of its directors. In these capacities Wayne Rollins received an aggregate remuneration of \$154,114 from the company during the 1963 fiscal year. The four other



# **1.** Sacramento is now the nation's 25<sup>th</sup> television market in national spot sales... ahead of Providence, Atlanta and Denver.\*

**\*Source: FCC Final TV Broadcast Financial Data—1963**

**2.**

Sacramento had the largest increase last year (26%) in total television time sales of any market in the country\* and a 2 year increase of 54%.

**3.**

Sacramento's local advertisers spent 39% more in television last year than in 1962\* and 68% more than in 1961.

**4.**

Sacramento had the largest increase in national spot sales (28%) in 1963 of any of the top 25 television markets.\* The only market outside of the first 10 to show more than a million dollar increase.



## BUSINESS *continued*

directors and officers of the company, of whom John Rollins by far is the major figure, as a group received \$205,954 in payment during the same period.

O. Wayne Rollins has had the primary responsibility for the selection of markets, the construction, financing and acquisition of new stations and the sale, where appropriate, of existing stations. The big-boned, always immaculately-attired, soft-spoken Wayne Rollins is a self-effacing, modest executive who shuns the limelight. He likes to hire an airplane and drop in unexpectedly on a station manager, seeks to know every one of 500 employees by first names.

Never one to confuse art with business, Rollins has always looked on the broadcasting industry as merely part of

the New York metropolitan area, reaches a potential audience of 1.7 million Negroes, has had four rate increases in the past 10 years.

Says analyst Berman: "Few operators had ever approached the medium with the sophisticated market research, programing and sales techniques of which Rollins was capable."

The \$20 billion Negro market, Rollins is convinced, is too important for any corporation to ignore. Thus, last May, Rollins bought Satin Soft Cosmetics Inc., a two-year-old company, marketing four Negro cosmetic products. Rollins has now launched a promotion campaign (25% of the potential market will be reached through Rollins's own media outlets), expects to achieve growth

since switching network affiliation from ABC to CBS. (WEAR-TV is an ABC station and WPTZ-TV has both ABC and NBC affiliations.)

Searching for additional properties to nurture under the "service" label, Rollins entered the lagging field of outdoor advertising in 1961 with the acquisitions of considerable assets of Tribble Advertising of Corpus Christi (Tex.) Inc. for \$3.2 million. Subsequently, Rollins has bought outdoor plants in Wilmington, Del. (the corporate home base), Washington, D. C., and Philadelphia.

In addition, Rollins has an outdoor advertising subsidiary licensed to operate throughout Mexico. The outdoor acquisitions in Philadelphia, Washington and Mexico were all acquired from General Outdoor Advertising Co. this year for \$5,775,000, with no company stock involved, nor any restrictions on dividends or working capital. By 1965, one reliable estimate has it, revenues from outdoor advertising will approach \$5 million.

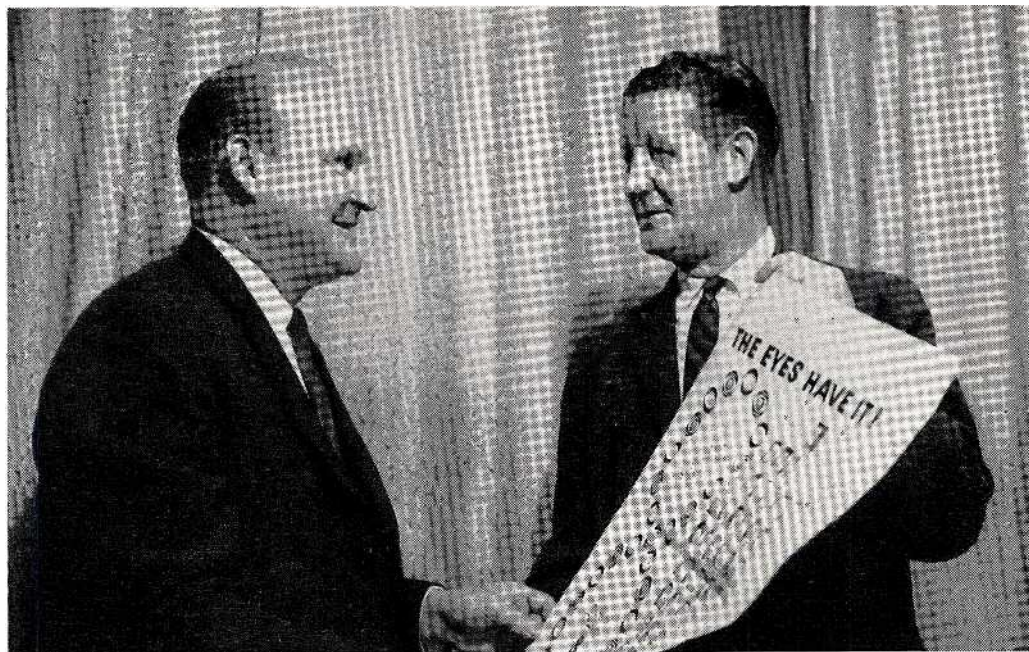
Another potentially profitable property is Rollins's 10,000-acre tract of land in Okeechobee County, Fla. (31 miles west of Fort Pierce in the heart of the state's citrus belt). The property was acquired through two separate purchases in 1958 and 1960 for the over-all price of \$147.50 an acre. Early this year, Rollins established a 560-acre citrus grove on the land. By 1965, one Rollins executive believes, each acre of cultivated land could have a value of \$3,000.

The most important addition to the growing Rollins empire, however, is the Orkin Exterminating Co. The potential of the Orkin acquisition was first spotted by the DuPont progeny and major Rollins backer, George Weymouth. ("You can't get anywhere in Wilmington without a DuPont somewhere in the picture," comments one veteran broadcasting observer.)

The Orkin deal was largely financed through the Chase Manhattan Bank (\$10 million) and the Prudential Insurance Co. (\$40 million).

"The result of the Orkin transaction," says one financial expert, "is that Rollins's pro forma per share earnings should be over \$3 next year."

Who's likely to benefit most? Undoubtedly the Rollins brothers. The company, whose issue is listed on the American Stock Exchange, has two authorized classes of stock, common stock and Class B common stock. Until last month, O. Wayne and John W. Rollins owned the entire outstanding Class B stock. As of Dec. 31, 1963, there were only approximately 650 holders of common stock. END



John W. Rollins (l), co-founder of Rollins Broadcasting, and George Baren-Bregge, TV V.P.

the infrastructure of the affluent society. Take his approach to radio, the foundation of the company's structure.

Recalls Merrill C. Berman, an analyst with Wall Street's Eastman Dillon, Union Securities: "He knew that the only way to achieve growth in a fiercely competitive market was to carve a niche in a preferably large, rapidly growing market or market segment." The result is that Rollins has become a programing specialist to the Negro population with five AM stations (WRAP Norfolk; WNJR Newark, N. J.; WBEE Harvey, Ill.; KDAY Santa Monica, Calif., and WGEE Indianapolis), reaching a potential Negro market of more than 4 million homes. In all, Rollins's seven radio stations (the non-Negro oriented stations are WAMS Wilmington, Del., and WCHS Charleston, W. Va.) accounted for 42% of gross revenues and 47% of pre-tax earnings in fiscal 1963. WNJR alone, broadcasting to

of at least 50% per annum over the next five years.

"We expect to add new products to the Satin Soft line," says company president Rollins, "with the object of making Satin Soft the undisputed leader in the sale of cosmetics to the Negro market, which has an undisputed annual volume of upwards of \$60 million."

Just as the Rollins radio organization far outstripped the average annual growth of the nation's more than 5,000 radio stations, so also are the company's three television stations (WPTZ-TV Plattsburgh, N. Y.; WEAR-TV Pensacola, Fla., and WCHS-TV Charleston, W. Va.) earning fat profits. WEAR-TV's network base rate has been increased three-fold under Rollins's management and its revenues are expected to grow by as much as 15% annually over the next several years. Rollins's other TV outlet, WCHS-TV, has also increased its network rate twice



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# FOCUS ON NEWS

CBS puts on pin  
stripes; NBC  
bats out in  
Philadelphia;  
So do TV debates

IT WAS a dreadfully slow summer and then NBC was ordered out of Philadelphia, Walter Cronkite's anchor was hauled up and CBS bought the New York Yankees. The industry's long summertime yawn was over.

The CBS-Yankees deal ranks high among the year's news and speculation on its significance will continue for months. Backlash from outside the industry, aside from sour grapes newspaper cluckings, has the government stirring over the legality of the whole thing.

Justice Department attorneys are reportedly looking into antitrust and anti-merger laws and Supreme Court restraint of trade decisions to see if CBS is indeed a monopolist. Assorted congressmen have also raised the antitrust cry while bemoaning what's happening to sports.

CBS seemed to wonder what all the fuss was about. The network insists that it's in show business and that the Yankees are show business. "We believe that we can lend constructive interest to the game and to the Yankees," said a CBS spokesman, "at a time of increasing public interest in sports of all kinds. That is the sole purpose of our investment."

Washington and other interested observers wonder. How much power might club owner CBS wield in pending business between broadcasting and baseball? Would CBS have an unfair advantage in future bidding for key baseball events like the World Series (which NBC now carries)? Will control of the Yankees help CBS block the spread of baseball into pay TV (or will it help CBS enter pay TV)?

CBS denies practically all the motives attributed to it by the guessers. CBS president Frank Stanton stated that in negotiating for rights to broadcast games "CBS will not be in any better position than any other network organization." And that applies to the All Star Game, the World Series and a proposed *Monday Nights Sports Spectacular*.

Stanton further stated that CBS does not plan to carry on WCBS-TV the

Yankee games now being carried by New York independent WPIX (which has a broadcast contract extending through 1966), has no present interest in carrying the *Monday Nights Sports Spectacular*, will continue to broadcast the Yankee games on WCBS Radio during the coming year and the CBS-TV *Baseball Game of the Week* on its present contracts.

"Finally," announced the CBS president, "pay television was in no way a motivating consideration in our decision to invest in the Yankees."

This disclaimer presumably will be welcomed most by Subscription Television, off and running the West Coast basepaths with rights to televise the games of the Los Angeles Dodgers and San Francisco Giants—at a subscriber fee of \$1.50 per game, the price of a general admission ticket when bought at the ballpark.

If STV plans an extension of its operation to New York City, and it has sometimes hinted in this direction, it needs baseball as an attraction. CBS has cut its potential.

CBS had been secretly negotiating with the Yankees for more than a year. The terms of its purchase, payable to club owners Dan Topping and Del Webb, are \$11.2 million for 80% of the franchise with an option to purchase the

remaining 20% (Topping and Webb retain 10% each) in 1969.

After the effective date of the sale (Nov. 2, 1964, barring complications), CBS will operate New York Yankees Inc. as an independent CBS subsidiary with Topping as president and Webb as vice president, both under a five-year contract.

From an investment point of view (see "Focus on Business," page 7A), broadcasting and baseball are old hat. The Detroit Tigers, Los Angeles Angels, Cleveland Indians, Pittsburgh Pirates and Houston Colts all have broadcast owners or big stockholders on their top management levels. In addition, the Chicago White Sox, Los Angeles Dodgers and San Francisco are associated with subscription television ventures.

But whether CBS sees the Yankees as an investment or as leverage into other things, only time will tell. The story does not end here.

■ One story that did come to an end late in July had a surprise punch line: NBC was told to get out of Philadelphia and the Westinghouse Broadcasting Co. was invited back into town.

The FCC wrote an end to the long, tangled Philadelphia case and NBC's struggle with the Philco Broadcasting Co. for channel 3 by handing down a 5-0 decision that renewed NBC's application for WRCV-AM-TV—on the condition that the network exchange those stations for WBC's Cleveland properties, KYW-AM-TV.

The aim of the decision was to unscramble a trade-sale agreement completed in 1956 between NBC and WBC, and thereby strip the network, the FCC said, "of the fruits of its wrong-doing." NBC gave its Cleveland stations, plus \$3 million, in exchange for WBC's Philadelphia properties.

Acting on a Justice Department charge, the FCC held that NBC used its power to grant or withhold affiliations to coerce WBC into making the original agreement. It's decision, the commis-





## This Election Year...History Will Be Made!

On the night of November 10, one week after the Presidential elections, some 20 stations across the nation will simultaneously premiere an unprecedented television series—"DECISION: The Conflicts of Harry S. Truman."

Additional stations in other markets will also program the series in the days and weeks that follow. Thus far, 40 stations, reaching 65% of all U.S. TV homes, have signed for this history-making series.

For the first time, viewers in these markets will experience an intimate glimpse into the innermost thoughts of a President (and a very uninhibited one at that!) as he actively participates in dramatic presentations of the most critical decisions made during his administration.

If "DECISION: The Conflicts of Harry S. Truman" is not already scheduled for telecasting in your market, don't you think it should be?

**SCREEN**  **GEMS**



## NEWS *continued*

sion said, would right "the resultant wrong."

The commission would permit WBC to keep the \$3 million because, the regulatory agency's decision said, NBC has earned greater profits from its Philadelphia properties than has WBC from its Cleveland stations. The grant of license renewals was made conditional on there being no negotiations concerning the \$3 million or the repayment of profits by NBC to WBC.

The commission held that the network threatened to withdraw affiliation from WBC's WBZ-TV Boston and to withhold it from KDKA-TV Pittsburgh, which Westinghouse was then proposing to buy from DuMont. The FCC also said the network held out network affiliation as an inducement as well as a threat in connection with other markets where Westinghouse might acquire stations.

Of the Cleveland-Philadelphia exchange, the commission said, "we do not have here a bargain between a willing seller and a willing buyer. What occurred was . . . a clearly improper use by NBC of its network power in order to secure private advantage in the field of broadcast station ownership."

The value of WRCV-AM-TV, in the na-



*Paley-to-Topping-to-Webb was the new broadcasting-baseball combination last month. CBS's purchase of the New York Yankees brought together CBS board chairman William Paley (c) and team co-owners Dan Topping (l) and Del Webb.*

tion's fourth-ranked TV market, is unofficially estimated at \$40 million. The value of KYW-AM-TV, in the nation's eighth market, is put at \$20 million.

The meaning of the swap-back (NBC reportedly will not contest the decision and WBC will obviously grasp the opportunity) in financial terms is that NBC will show a dip of about \$2 mil-

lion per year in net return. The Philadelphia stations last year netted nearly \$4 million as against about \$2 million for the Cleveland outlets.

The FCC decision also affects some other interested parties in the plot of the Philadelphia story. The Philco Broadcasting Co., battling RCA-NBC for control of WRCV since 1957, had its application for a new station on channel 3 denied because, the decision said, the company has "at all times subordinated its commitment to broadcasting in Philadelphia to its larger interest in manufacturing and electronics."

And the commission dismissed as moot the proposed swap of NBC's Philadelphia properties for Boston properties of RKO General Inc., WNAC-AM-TV and WRKO-FM. But it granted renewal of WNAC's license.

NBC had proposed the swap with RKO in 1959 because of a consent decree entered in federal court that requires it to dispose of the Philadelphia stations. The judgment was entered in an antitrust suit brought by the government as a result of the exchange with WBC. The deadline for disposing of the properties has been twice delayed, is now set for Sept. 30, but because of the new

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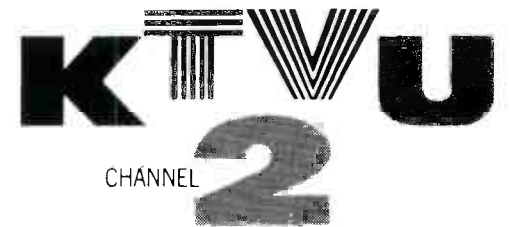




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## NEWS *continued*

ruling will be put off for the third time.

The big winner in the nine-year tussle is WBC; the big loser NBC. Saddened over what might have been: Philco and RKO. Plain tired out: FCC staff members who worked up the decision and then went on August vacation recess.

■ "We feel that Cronkite has done a wonderful job, but in view of the ratings and the critic's notices, we have decided we must try something else."

And so, with these words from a CBS News spokesman, Walter Cronkite, CBS-TV anchor man for seven national conventions and three elections, bowed out of the big political coverage picture—victim of the "anchor team" concept NBC has applied so successfully since it loosed Huntley-Brinkley on TV viewers in 1956, and ABC emulated this year with Howard K. Smith and Edward P. Morgan.

Robert Trout and Roger Mudd are the men CBS News boss Fred Friendly teamed for the Democratic National Convention, and depending on their ratings performance—and publicity value—they may or may not stay a team. Mudd is young and fresh, Trout is older, wise and witty, a thoroughgoing professional who has been in broadcast news since 1932.

Cronkite, who had to call his own news conference to deny that he was planning to quit CBS, was, in the words of a co-worker, "disappointed," but he knows the rules of the game. "We took a clobbering in San Francisco," Cronkite said, "and it seems perfectly reasonable that management . . . would like to try something else to regain the audience."

And the battle of network news continues, with everyone apparently believing that the quip is mightier than the solemn pronouncement, the duo stronger than the single.

If covering the national political scene has sad consequences on the TV reportorial side, the consequences on the TV advertising side are much brighter, like \$4 million from the Democrats, \$4.5 million from the Republicans—the estimated TV budgets of both parties for 1964 campaigning.

The over-all GOP budget has been announced at about \$13 million, the Democratic National Committee budget estimated at \$20 million.

While the Democrats have not announced the specific tactics they will use on TV, Senator Barry Goldwater's camp has been more talkative and the senator has himself said he will rely on television "more than we have ever relied on it before."

Republican TV scheduling, the GOP

National Committee announced, will be kept flexible so that an important campaign development—for example a major speech by President Johnson—can be followed quickly by a Goldwater appearance.

One thing the political race apparently will not have this fall on television is face-to-face debates between the presidential candidates. By a 44-41 Administration-backed vote the Senate killed a proposal suspending the Section 315 equal-time provision of the Communications Act and thus closed the door on the 1960 Nixon-Kennedy style TV debates Senator Goldwater desires.

Television in covering the presidential race must now function solely within the framework of existing news programs and paid political time.

The existing program idea was seized by NBC board chairman Robert W. Sarnoff in an attempt to salvage some kind of debate-type programing. Sarnoff offered President Johnson and Senator Goldwater a series of *Meet the Press* programs as a free forum for either joint or separate air appearances that would not involve equal-time requirements. The broadcasts would also be available to other networks.

While the Sarnoff offer triggered a round of FCC and Senate examination of possible Section 315 violation, Senator Goldwater quickly announced that he'd be ready to accept NBC's proposal on the condition that he and the President appear together and that he be allowed to choose half the panel of newsmen himself. There was no immediate reaction from the White House.

■ Outside the realm of politics, and indeed well outside the earth—700 to 22,300 miles out—wheeled a new drum-shaped satellite called Syncom 3. The newest communications package, launched Aug. 19, is intended to relay television pictures of the October Olympic games in Japan to North America and Europe.

Early stages of the orbit went well and the satellite shifted into synchronous (stationary) position. Syncom 3 will now travel at a speed matching that of the earth's rotation making it the first truly synchronous satellite.

The satellite is primarily a research vehicle and television is not its main job, but successful intercontinental transmission of Olympic pictures would be the most dramatic performance so far by a satellite.

U.S., Japanese, Canadian and European interests plan to spend nearly \$1 million to demonstrate Olympic TV capability with Syncom 3. Few of the transmissions will be live, primarily because of time differences. END

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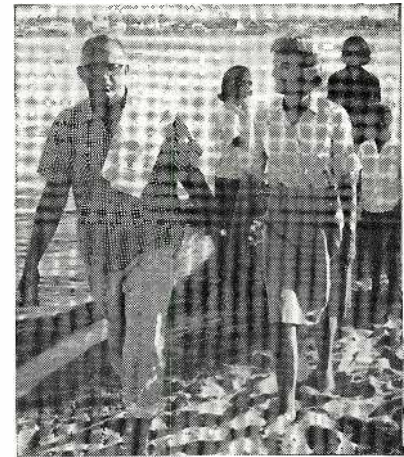
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# FOCUS ON PEOPLE

**WILLIAM E. STEERS**  
Chairman of the Board  
Doherty, Clifford, Steers  
& Shenfield



**JOHN R. ROCKWELL**  
President  
Doherty, Clifford, Steers  
& Shenfield



Doherty, Clifford, Steers & Shenfield last month realigned its management team. **William E. Steers**, president since 1956, was elected chairman of the board and continues as chief executive officer. **John R. Rockwell**, with DCSS since 1952, moved up from executive V.P. to president. In other changes, **Donald K. Clifford**, board chairman for the past eight years, president of the agency from 1951 to 1956 and one of the DCSS founders, became chairman of the executive committee. **William B. Stewart**, a V.P., was named vice chairman of the board.

**ARTHUR E. TATHAM**  
Chairman, Executive Committee  
Tatham-Laird



**KENNETH LAIRD**  
Chairman of the Board  
Tatham-Laird



Chicago's Tatham-Laird Inc., for the first time in its 18 years, has a president whose name is neither Tatham nor Laird. It's **Charles R. Standen**, elected president and chief executive officer as former president **Kenneth Laird** moves up to chairman of the board and **Arthur E. Tatham** goes into the newly created post of chairman of the executive committee. **Herbert Daniels**, V.P.-managing director of the agency's New York office, becomes T-L's first executive V.P. in charge of New York operations.

T-L explains its management realignment as a part of the agency's growth plans with the 47-year-old Standen in "to give it needed impetus and leadership." Laird and Tatham will concentrate on long term growth ideas.

Standen joined T-L 16 years ago as a field merchandising man, graduated to account work, became director of business development in 1959 and later V.P.-client services.

**CHARLES R. STANDEN**  
President  
Tatham-Laird



**DONALD L. BRYANT**  
President, Miles Products Division  
Miles Laboratories

Miles Laboratories last month followed up the appointment of **Walter A. Compton** as company president and chief executive officer with a new boss for its top money-making division. In as president of the Miles Products Division: **Donald L. Bryant**, former division executive V.P. He succeeds **O. G. Kennedy**, who is leaving Miles.

Bryant, former president of Q-Tips Inc. before joining Miles in May 1963 (and prior to Q-Tips, 14 years a Warner-Lambert Pharmaceutical Co. executive), will direct marketing and manufacturing for products like Alka-Seltzer, One-A-Day and Chocks vitamins, a \$22 million advertising assortment.

**LLOYD GRIFFIN**  
President  
Station Representatives  
Association



**Lloyd Griffin**, president of television for Peters, Griffin, Woodward Inc., was elected president of the Station Representatives Association at the annual membership meeting of the association held recently in New York. Other SRA officers elected to serve with Griffin for the 1964-1965 term:

**William Knodel**, president of Avery-Knodel Inc., as SRA vice president; **Robert E. Eastman**, president of Robert E. Eastman Co. Inc., as SRA treasurer; **Peggy Stone**, president of The Stone Representatives Inc., as SRA secretary.

Elected to the SRA board of directors for a two-year term: **Adam Young**, president of Adam Young Inc.

Also serving on the board of directors with Young and the newly elected officers will be **Edward Codel** of The Katz Agency and outgoing president of the association; **Frank M. Headley**, president and chairman of the board of H-R Representatives Inc., and **John P. Blair**, chairman of the board of John Blair Companies.

**WILLIAM KNODEL**  
Vice President  
Station Representatives  
Association







SATURDAYS, 11 PM

"FROM HERE TO ETERNITY"  
Burt Lancaster, Deborah Kerr

"DAMN YANKEES"

Tab Hunter, Gwen Verdon

"THE OLD MAN AND THE SEA"

Spencer Tracy, Felipe Pazos

"AUNTIE MAME"

Rosalind Russell, Forrest Tucker

"ALL THE YOUNG MEN"

Sidney Poitier, Alan Ladd

"THEY CAME TO CORDURA"

Gary Cooper, Rita Hayworth

"BELL, BOOK AND CANDLE"

James Stewart, Kim Novak



FRIDAYS, 11:20 PM

"THE EDDY DUCHIN STORY"

Kim Novak, Tyrone Power

"JUBAL"

Glenn Ford, Ernest Borgnine

"THE KEY"

William Holden, Sophia Loren

"THE LAST ANGRY MAN"

Paul Muni, David Wayne



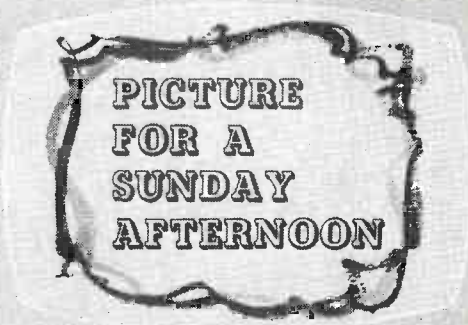
MONDAYS THROUGH THURSDAYS,  
11:20 PM

Drama, mystery, adventure, romance  
selected from the same great packages



MONDAYS THROUGH FRIDAYS  
4:30 - 5:55 PM

Featuring the best of  
ACTION! SUSPENSE!  
COMEDY! DRAMA!



12 NOON

"GARDEN OF EVIL"

Gary Cooper, Susan Hayward

"TROPIC ZONE"

Ronald Reagan, Rhonda Fleming

"LADIES IN LOVE"

Loretta Young, Tyrone Power

AND SUNDAY NIGHTS 11:25 PM IT'S  
"THE CHANNEL 2 SUNDAY THEATRE"

## MOVIES ARE BIG ON CHANNEL 2

**EXCLUSIVE - 7 NIGHTS A WEEK  
FEATURING MANY FIRST-RUNS!**

Top stars — top films! Over 700 titles including such famous packages as 7 Arts, Screen Gems, 20th Century and others. Channel 2 features a continuous parade of audience builders, backed by a continuous campaign of daily newspaper advertising and on-air promotion. Now is the time to buy — and let films sell for you in the WMAR-TV 43-county market!

In Maryland Most People Watch

# WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by THE KATZ AGENCY, INC.

Coming in September: Baltimore's new  
1000 foot tower (1319 feet above sea level)



# Reprint Checklist

These Reprints Still Available!

**THE NEW MEDIA COMPETITION**   
*8pp from May 1964 25¢ each*

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

**PUTTING A PRICE ON TELEVISION MARKETS**   
*4pp from May 1964 25¢ each*

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

**THE TWO FACES OF DAYTIME TV**   
*8pp from May 1964 25¢ each*

Daytime's found its place in the TV sun, but there's still some shade around. A depth report assesses daytime (both programing and sales), analyses how it came to command one out of four network dollars.

**EDUCATIONAL TV: 10 YEARS LATER**   
*12pp from February 1964 25¢ each*

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

**LIFE WITHOUT NETWORKS**   
*16pp from June 1963 35¢ each*

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

**THE COMPUTERS MOVE IN ON ADVERTISING**   
*12pp from June 1963 25¢ each*

A growing part of media planning is being trafficked through electronic data processing systems and the day may not be far off when all of it will be programmed that way. This article tells who's happy about it, who isn't, what it all means to media, advertisers and agencies. A detailed look at the computer revolution.

**TELEVISION MAGAZINE**  
 444 MADISON AVE., N. Y., N. Y. 10022  
 • Send quantities checked above to:  
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 Company .....  
 Address .....  
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 Payment Enclosed  (Note: New York City addresses please add 4% sales tax for orders of \$1 or more.)  
 Bill me   
 Minimum Order: One Dollar—Postage Additional For Bulk Orders

## LETTERS

**ALL ABOUT AUGUST**

... I'm sure that the information [that your August issue] contains will prove valuable in our campaign. I'm sending it to the Public Relations Department of the National Committee, which should make great use of it as a reference. SEN. BARRY GOLDWATER (R-Ariz.), Washington, D. C.

... I have found this publication extremely interesting and informative. It has always been my feeling and belief that with the advent of television and the constantly improving programs, the vista of every individual has widened and each person's life has been made richer through this great medium. REP. CLAUDE PEPPER (D-Fla.), Washington, D. C.

... It is a handsome magazine on a subject of great interest to all of us. SEN. FRANK E. MOSS (D-Utah), Washington, D.C.

... I certainly found it most interesting. REP. BENJAMIN S. ROSENTHAL (D-N.Y.), Washington, D. C.

... I found the magazine most informative and enlightening as to the local programing on individual television stations throughout the country. REP. WILLIAM H. AVERY (R-Kan.), Washington, D. C.

... This publication is very attractive in format and interesting in content. It would appear to fill an important place among our current periodicals in this television-conscious age. REP. DEL CLAWSON (R-Calif.), Washington, D. C.

... I found the articles on programing by local TV stations very informative and interesting. The work being done by Louisiana stations was particularly interesting to me. REP. GILLIS W. LONG (D-La.), Washington, D. C.

... It is a most attractive issue ... The photography in the magazine is marvelous. SEN. MILWARD L. SIMPSON (R-Wyo.), Washington, D. C.

... It is a most interesting issue. REP. DONALD C. BRUCE (R-Ind.), Washington, D. C.

... This is a beautiful publication. I have learnt a great deal about this fascinating medium. SEN. WILLIAM PROXMIRE (D-Wis.), Washington, D. C.

... The various photographs from the television areas in the United States are very interesting. REP. JAMES B. UTT (R-Calif.), Washington, D. C.

... It is a very informative and well-illustrated issue that I shall certainly enjoy keeping in my office. You and your

*Please Send Me*  
**TELEVISION MAGAZINE**  
*Every Month*

1 YEAR \$5.00  
 2 YEARS \$9.00  
 3 YEARS \$12.00

*Group Rates*  
 \$3.00 each for ten or more  
 \$3.50 each for five or more  
 BILL CO.  BILL ME  
 Add 50¢ per year for Canada  
 \$1.00 for foreign

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 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
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 PUBLISHED BY  
 TELEVISION MAGAZINE CORP.  
 444 MADISON AVE., NEW YORK 22, N.Y.





## What makes a great salesman?

From a salesman selling brooms at \$4.00 a dozen to the acknowledged "King of Corn Flakes" is a big step. Will K. Kellogg not only made this transition, but revolutionized the breakfast habits of a nation. The shy, retiring co-inventor of the corn flake was an extraordinary promoter. Beginning with a tiny cereal flake, he built a huge industry by utilizing daring new advertising and sales techniques.

W.K. Kellogg promoted his cereals

with such eye-provoking ad headlines as "Please stop eating Corn Flakes for 30 days so we can catch up on orders." He forced stores to stock his products by advertising in a magazine with 6,000,000 readers when less than 10% of the public could purchase his new breakfast food. He was the first manufacturer to use extensive door-to-door sampling.

Great enthusiasm about his cereals — coupled with the belief that he was performing a needed service—

made W. K. Kellogg a super salesman. The Storer stations' concern with performing a vital service in each of their communities makes them great salesmen, too. Public-service broadcasts, thought-provoking editorials, and programming keyed to local interests turn more listeners and viewers into *buyers*. In Miami, Storer's great salesman is WGBS, an important station in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJBR
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBR-TV





*"This area . . . one of excellent opportunity"*  
*Paxton C. Judge, Division Vice President*

## THE KROGER COMPANY ROANOKE DIVISION

*"Television is an integral part of our merchandising and advertising program within the four-state area served by the Kroger Roanoke Division. National brands using this area in their marketing programs have enjoyed excellent results. It has also been used by many as an established test market. This area, therefore, should be highlighted by all marketing, advertising, and merchandising executives as one of excellent opportunity."*

WDBJ Television would like to recognize the Roanoke Division of

The Kroger Company for its outstanding merchandising ability. It has been cited by its Cincinnati headquarters for continued excellence in product promotion. It is through the continuing efforts of such local and national companies that this area is recognized as a leading market and as "a perfect test market."

Roanoke television is a primary advertising force . . . when you market your product in this rich and growing area!

**WDBJ-TV**  
 CBS Ch. 7  
**ROANOKE, VIRGINIA**  
 REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

## LETTERS *continued*

staff have done an excellent job on presenting the "Many Worlds of Local TV" in this issue. REP. ROBERT G. STEPHENS JR. (D-Ga.), Washington, D. C.

. . . As a former radio news commentator myself, I found the issue of more than usual interest. REP. LIONEL VAN DEERLIN (D-Calif.), Washington, D. C.

. . . I found it most interesting, and was particularly pleased with the evident vigor of local stations. The local channel, broadcasting to the local population, is certainly the most effective way of dramatizing local problems. I am continually impressed by the talent, the sensitivity and the public conscience of local stations throughout the country. SEN. DANIEL B. BREWSTER (D-Md.), Washington, D. C.

TELEVISION MAGAZINE graphically illustrates that there certainly is considerably more to American television these days than the big network shows and feature movies. I found your section-by-section breakdown very interesting and informative. SEN. WALLACE F. BENNETT (R-Utah), Washington, D. C.

. . . I have had an opportunity to thumb through it hurriedly, and must admit that I am impressed with the type of program being presented, and the content. Great progress has been made in this industry in the last year, and every indication for the future seems to hold great promise. SEN. GORDON ALLOTT (R-Colo.), Washington, D. C.

. . . The information it contains is most helpful. SEN. MILTON R. YOUNG (R-N. Dak.), Washington, D. C.

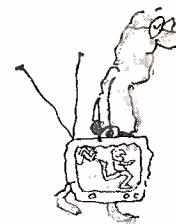
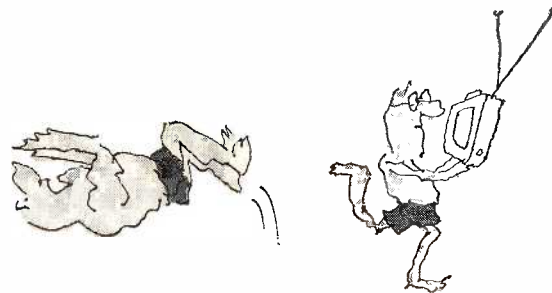
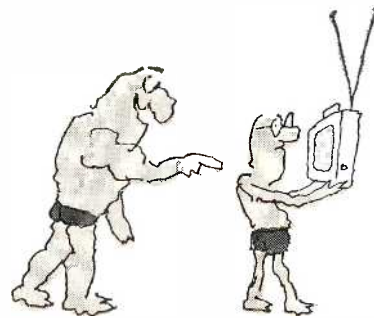
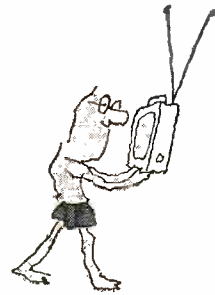
. . . This publication looks most interesting, and I am taking it home with me so that I can have time to really read it and enjoy it. REP. JAMES H. QUILLEN (R-Tenn.), Washington, D. C.

. . . I am very much impressed by a first quick look at it, and I intend to read it more carefully at the earliest opportunity. REP. JOHN V. LINDSAY (R-N.Y.), Washington, D. C.

. . . This certainly is a well-prepared publication . . . You and your staff are to be commended for the fine work you have done. REP. DON L. SHORT (R-N. Dak.), Washington, D. C.

. . . This is truly an impressive volume, and I intend to study it more thoroughly when time permits. VINCENT T. WASILEWSKI Executive Vice President, National Association of Broadcasters.





Blechnan

## Who gets a kick out of Karate?

Southern Californians do! When KNXT's popular Panorama Pacific decides to start the day with a lesson in Karate—a Japanese form of mayhem—thousands of viewers take a fighting stance in front of their television sets. It's that kind of program. And that kind of audience! During a typical week, host Red Rowe may feature an elephant race, or a display of antique airplanes. He may take viewers to Disneyland, or to the Hollywood Wax Museum. Or he may share an on-camera coffee break with one of your favorite Hollywood stars. (Red is also a most persuasive salesman . . . without using Karate.) In sum, Panorama Pacific is live, spontaneous and in step with Southern Californians' wide-ranging interests. Typical of the outstanding local programs to be found on all five CBS Owned television stations, where responsible programming produces responsive audiences. **CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS**





DELIVERED BY  
**WREX-TV Channel 13**

**NEW DEVELOPMENT**

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

**THE MARKET**

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

**WREX-TV COVERAGE**

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.



Joe M. Baisch, V.P. & Gen. Mgr.  
 REPRESENTED BY H. R. TELEVISION, INC.  
 MEMBER GANNETT GROUP



Restaurant  
**Voisin**

A dining tradition  
 for half a century

30 East 65th Street

Open every day  
 luncheon, cocktails, dinner

Reservations, Michel: LE 5-3800

FOCUS ON  
**TELEVISION**



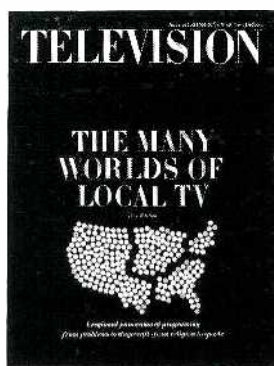
It's a common failing of the news reporting business that today's story often becomes tomorrow's candidate for oblivion. A situation examined, an event covered, a person profiled, a place visited changes into a mere file piece for the morgue and the trigger—when it's mentioned at a story conference—that sets off a reflex yawn among all present. Yet there's gold in those neglected hills. Not all of it is mined in the first digging. Assistant editor Deborah Haber found that out when she made the second of what's become her annual midsummer safari to Hollywood. Last year she spent most of her time with those "Kings Among the Jesters," Danny Thomas and Sheldon Leonard. This year the William Morris talent agency was given the Haber reportorial treatment. Thanks to such interviews as the one she's pictured above having with agency senior executive Sam Weisbord, Miss Haber, and TELEVISION's readers, if they turn to her story (which is featured on the cover and begins on page 1 of the main editorial section), can now know more about what's going on at William Morris than, maybe, even MCA does.

THE man on the right, senior editor Albert R. Kroeger, a shirt-sleeved, hard-nosed reporter, also did some re-visiting last month. More than two years ago (June 1962) he did a status report on the then-burgeoning community antenna field. Kroeger's piece became an immediate best-seller on TELEVISION's reprint list. It was a history, diagnosis and prognosis of the subject rolled into one highly readable article. Now, spurred by a continual flurry of activity in the field, Kroeger went back for another look. Certainly if a story says, as Kroeger's did, that great developments are likely to take place in an industry, it behooves the responsible journalist to chart these happenings and report about them. This Kroeger has done in the special report, "CATV Revisited," beginning on page 8.





**The August issue of Television Magazine**



**is now available in a permanently-bound edition.**

**Copies are \$5.00 each.**

# THE MANY WORLDS OF LOCAL TV

TELEVISION MAGAZINE

444 Madison Avenue, New York 10022

Please send me ..... copies of "The Many Worlds of Local TV," the permanently-bound, cloth-cover edition of the August TELEVISION, at \$5.00 per copy.

Payment enclosed

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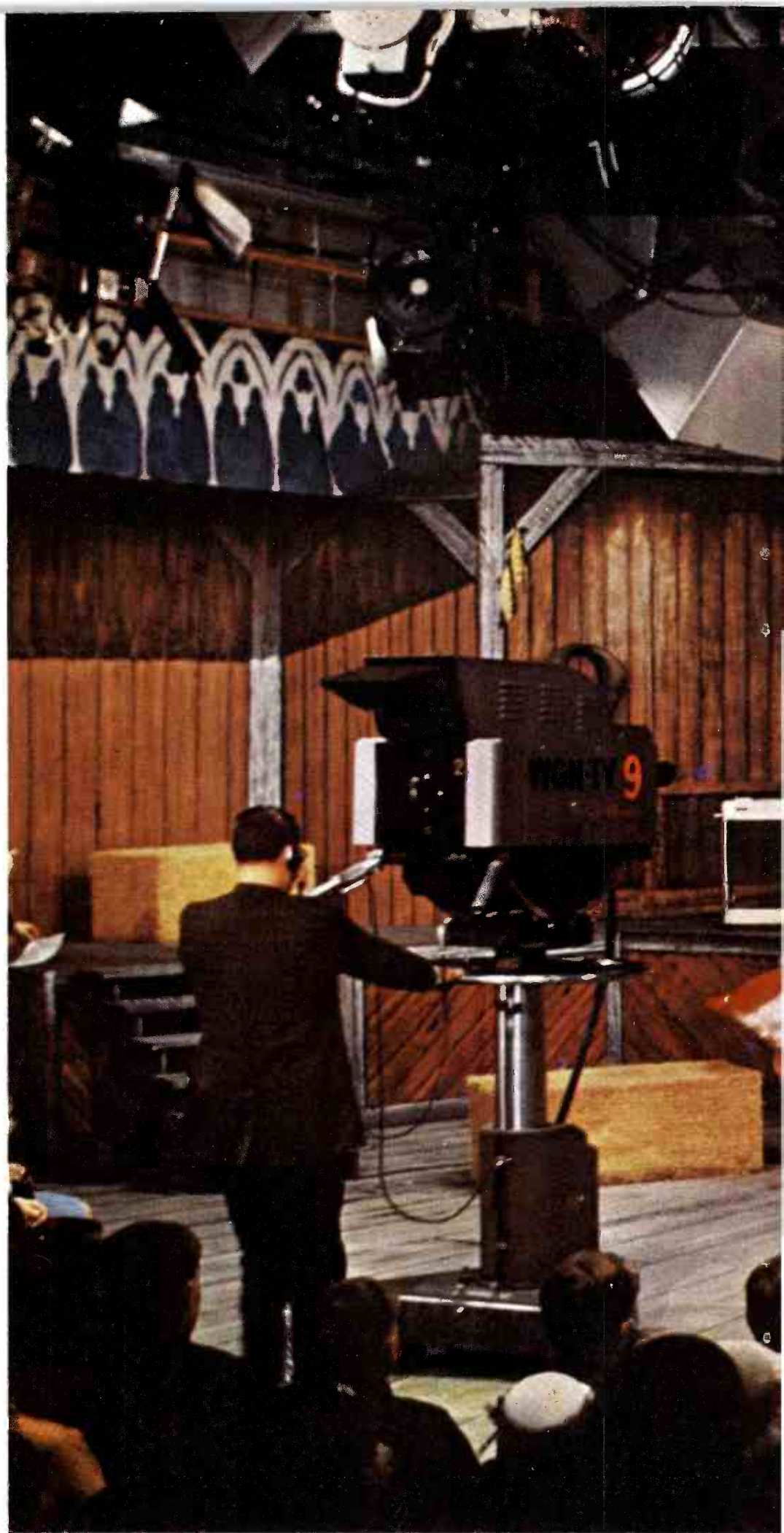
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STATE \_\_\_\_\_

*Note: New York City addresses please add 4% sales tax. We pay postage on orders accompanied by payment.*



**Color  
in Chicago  
is  
WGN-TV**



**“Call your friends—it’s Barn Dance time!”**

is the singing invitation to good old-fashioned entertainment produced by WGN Television. And, every week, Chicagoans accept—by the thousands.

“Barn Dance” is just one example of the color-variety





WGN Television schedules to reach every audience...carry every advertising message.

Again this year WGN Television will originate more color programming than any other station in the nation. Major league baseball in color, too, for the fifth year. (137 games this season.)

WGN Television—more than 2,800 colorful hours in 1964!

**WGN  
IS  
CHICAGO**

*the most respected call letters in broadcasting*





# Mastery- CATV

**DANIELS & ASSOCIATES**, the pioneer and only exclusive CATV broker with 75% sales to date, has achieved the mastery that only twelve years of experience can give.

**NEGOTIATORS:** Skilled in the art of bringing together qualified buyers and interested sellers.

**APPRAISERS:** Accomplished in determining the value and future of CATV systems.

**CONSULTANTS:** Experts in sales, finance, taxes and management problems.

*"Telecasters and Broadcasters: CATV offers you logical extension of your present investments."\* Over 70 million dollars in sales in 64 transactions in six years, with every transaction considered a most satisfactory investment by clients. For references and further particulars, call Bill Daniels.*

## **DANIELS & ASSOCIATES, INC.**

*Bill Daniels, Alan Harmon, Monroe Rifkin, Dale Knuevel, Dick Zell  
The Daniels Building, Third and Milwaukee, Denver 6, Colorado  
(303) DUDley 8-5888*

*\*A repeat from the June 1962 issue of TELEVISION Magazine*



# TELEVISION



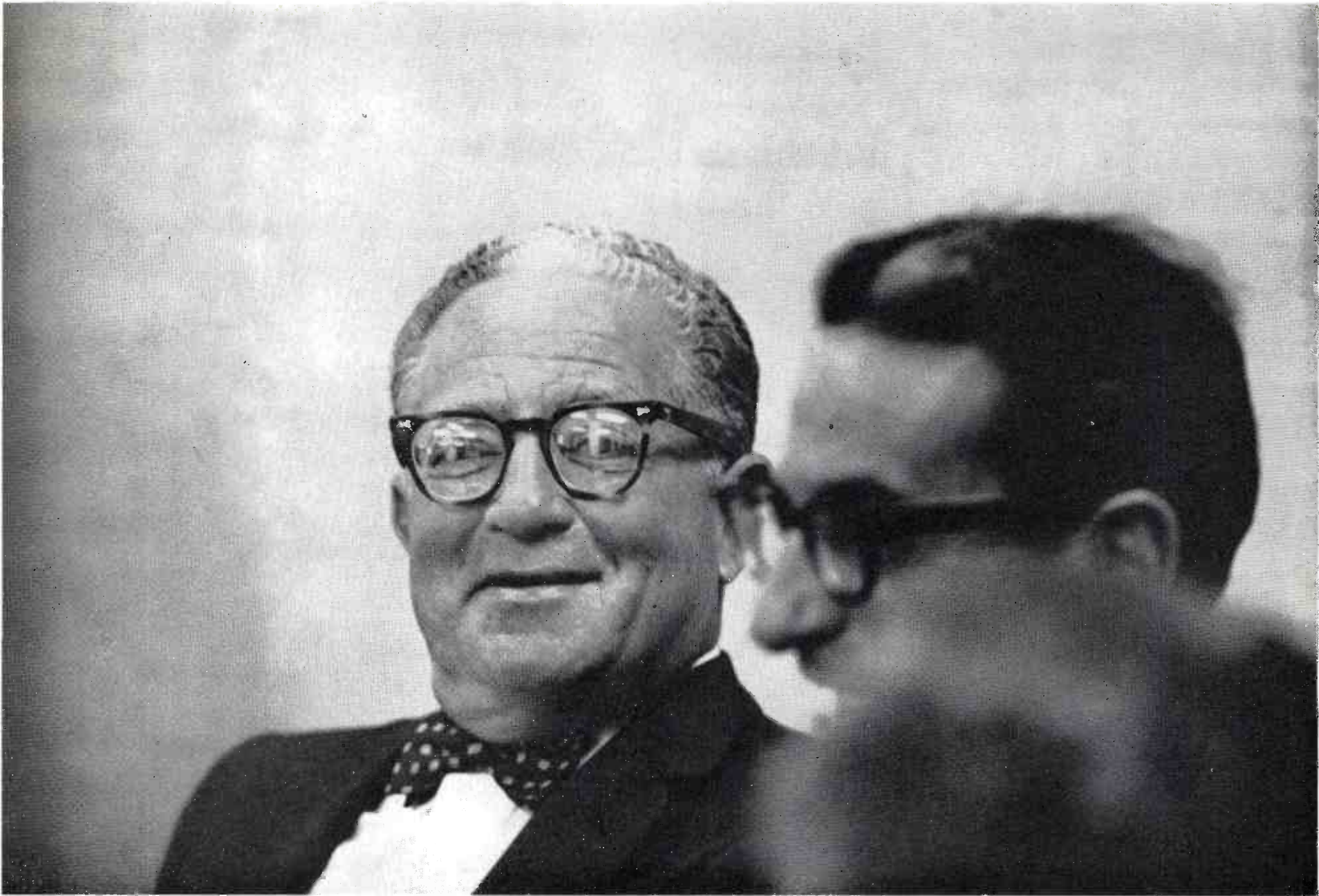
*What Bill Morris started in 1898 hasn't stopped yet. The talent agency that bears his name is now the world's largest. It's no coincidence that the Morris office is also the biggest talent force in TV. Wherever show business goes, so also go the men from Morris—usually leading the way. Here, in revealing closeup, is the story of who they are and how they do it.*

*William Morris Sr. founded what has grown to be the world's leading talent agency. He died in 1932 but his principles, and his image, remain on prominent display in all Morris agency offices.*



CLOSEUP

THE WILLIAM MORRIS AGENCY



*Abe Lastfogel, president of the William Morris Agency Inc., is acknowledged in show business as the dean of talent agents around the world.*

THE MEN  
FROM MORRIS:  
ALL THE TALENT  
ISN'T ON STAGE



It's been over 60 years since William Morris Sr. booked a singer named Emma Carus into her first concert and collected 15 cents for his pains. A lot has changed since then. It's Danny Thomas today, not Emma Carus. It's television, not two-a-day. It's 10% off the top of millions of dollars, not nickels and dimes. But if the look of the deal has changed, one thing remains the same—the Morris office is still making it.

And making it in a big way indeed. The biggest. Today the William Morris Agency Inc. sits atop the world of entertainment, the number one talent agency—the most clients, the most agents, the most commissions. It ascended to undisputed possession of the throne when the MCA talent complex was disbanded in 1963. But Morris had long known how to wear the purple; the agency, founded in 1898, has been servicing clients longer than any known competitor. As one show business wag notes: "They were making deals when Jules Stein (founder-chairman of MCA) was making eyeglasses."

In a business where the average talent agent is considered an old hand if he goes back more than 10 years, William Morris is proud of its history. On a pedestal in the company's New York office rests the Gold Book, a weighty ledger in which are kept the signatures of visiting luminaries. On its pages one finds the names of such show business greats and William Morris clients as Will Rogers, Al Jolson, Eddie Cantor, Sir Harry Lauder, Jimmy Durante, Sophie Tucker and Ray Bolger.

Other signatures of which the office is proud appear at the bottom of client-agent contracts (or "authorizations," as they're known in the trade). While a talent agency's complete client list is guarded more closely than the rolls of the John Birch Society, it's no secret that the Morris list includes some of show business's top box-office draws: actresses Sophia Loren, Deborah Kerr, Natalie Wood, Anne Bancroft, Kim Novak; actors Gregory Peck, Jack Lemmon, Marcello Mastroianni, Steve McQueen; directors Fred Zinnemann, Elia Kazan, Blake Edwards; playwrights Garson Kanin and Edward Albee; novelists James Michener, Edward O'Connor and A. J. Cronin. (A healthy portion of Morris's television talents appears in the list TELEVISION has assembled on page 41.)

As the client list above hints, the William Morris agency, which bills itself as "the agency of the show world," spans all phases of the entertainment world. Agency departments run the gamut from the motion picture department (foreign and U. S.); legitimate play department (Broadway and stock); literary department (television, motion pictures, magazines and novels); concert department (foreign and U. S.); recording department; public appearance department (including nightclubs, variety, hotels, industrial shows and fairs); merchandising department, to, of course, that newest and most lucrative sphere of the arts, television.

It is in this last-named area that Morris estimates it draws 60% of its commissions. The television department is the Morris office's largest, with divisions in talent, packaging, live TV, film TV, daytime, commercials and syndication both foreign and domestic. As do all of the departments, with the exception of the legitimate theater whose nature precludes it, the television department has branches on both coasts.

In addition to representing television talent, the agency represents programs. Current packages, for which the Morris office assembles the creative pieces and ultimately ties them into network berths, span all three networks, every night in the week and every day. The oncoming 1964-65 television season will bring with it almost two dozen Morris-represented shows (also see chart page 37):

**Nighttime:**

Sunday: CBS—*My Favorite Martian*, *My Living Doll*, *The Joey Bishop Show*; NBC—*The Bill Dana Show*, *The Rogues*.

Monday: ABC—*Wendy and Me*; CBS—*The Andy Griffith Show*.

Tuesday: ABC—*The Tycoon*.

Wednesday: ABC—*Patty Duke Show*, *Burke's Law*; CBS—*The Dick Van Dyke Show*.

Thursday: ABC—*The Jimmy Dean Show*.

Friday: CBS—*The Gomer Pyle Show*.

Saturday: ABC—*The Outer Limits*.

**Monday-Friday Daytime:**

CBS—*Andy of Mayberry*, *The Real McCoys*; NBC—*Make Room for Daddy*, *Word for Word*, *Double Jeopardy*, *The Loretta Young Show*, *The Doctors*.

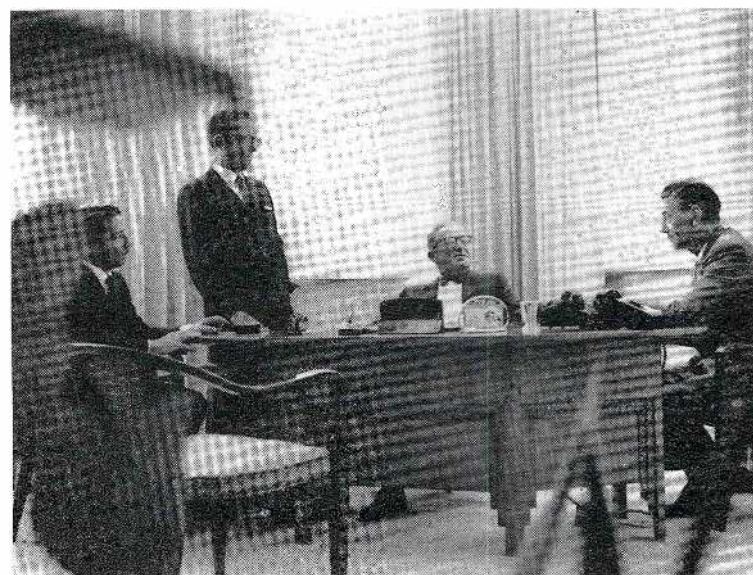
**Saturday Morning:**

ABC—*Shenanigans*.

All told the fall will see 22 William Morris packages on the air, not to mention eight Danny Thomas specials to be telecast on NBC and an unspecified number of Meredith Willson specials slotted for CBS. That's 27 weekly hours of television programming, 18½ more than its nearest competitor. Ashley Famous Agency Inc. will bring in 8½ hours to the '64-65 season and General Artists Corp. 7.

Moreover, the ink is drying on a contract for daytime rerun rights to the *Dick Van Dyke Show* at CBS. And the Morris office also is active outside the U. S. Leonard Kramer, in charge of syndication, estimates that 54 Morris-represented series are being shown in 25 countries.

But the Morris Agency's claim to this dominant num-



A strategy meeting in Lastfogel's Beverly Hills office brings together (l to r) agent Norman Brokaw, TV head Sam Weisbord, Lastfogel and West Coast office manager Morris Stoller. All are "key men."

West Coast Pictures by Gene Daniels/Black Star  
East Coast Pictures by Matt Sultan, New York.



# BEVERLY HILLS

*Home office to the world's largest talent agency. Where the specialty is supplying the chemistry for show business combinations.*



*Sam Weisbord came to the Morris office a boy of 16. The dedicated dynamo now is a senior executive officer of the company and head of the West Coast television operations.*



*A Tuesday television meeting is held weekly to discuss all manner of TV business. Lastfogel (rear) listens as Weisbord presides. A counterpart meeting takes place in New York.*



*Morris Stoller (above) manages the West Coast office and is a senior executive officer.*

ber of TV hours is not its most unusual asset. In a business where the average agent has a brief past, Morris has a long heritage. In a business where the double-cross is even more common than the double-entendre, Morris is respected for its integrity. In a business often beset by an attitude of "get rich quick and never mind how," Morris is governed by principles. As one client describes it, "To the men at William Morris, talent agenting is not just a job. It's a religion."

The "religion" has a basic credo: it hangs for all to see on the walls of Morris offices. In short, "The principles of dedicated management and the credo of management responsibility were laid down by the founder of this agency, William Morris. These principles have never changed. . . . That the careers of its Clients are its prime responsibility . . . That the end results of their creative efforts and all assets so built are solely and completely the Client's property." The word "client" begins with a capital letter each time it appears in the credo.

Also capitalized at the Morris office is the insistence that William Morris's only business is that of artist management. Morris spokesmen reiterate time and again that the

agency owns nothing, that it operates solely on behalf of its clients, in a fiduciary capacity, to obtain the best results for these clients. What's best for the clients, Morris officials say, operates in the long run to the company's best advantage, too.

The William Morris Agency is a closed corporation; the stock is not for sale. It's run by a hierarchy headed by Abe Lastfogel, president, and senior executive officers Nat Lefkowitz, treasurer and manager of the East Coast office; Morris Stoller, manager of the West Coast office, and Sam Weisbord, West Coast television head.

Stoller, a brilliant, pipe-smoking triple-threat (he's a certified public accountant, a lawyer and a talent agent) says that while the officers run corporate affairs, the firm is made up of "key executives" (the company's only other titles). The board is the funnel through which all policy is set with the aid of department heads, other key executives and agents in the company. (There are about 150 agents and about 40 heads of departments.)

Profits are passed along at the end of the year to men within the company in the form of trust funds, pension plans, profit sharing and bonuses—some rumored to hit \$50,000.





*Phil Weltman, a West Coast "key man," has 25 years of agenting in the company to his credit. He's in charge of training new agents.*



*Agent Martin Dubow (l) talks business with Stan Kamen, who, among other duties, oversees Morris client Four Star Television.*



*Behind the photograph of Kim Novak sits agent Norman Brokaw, who helped make her a star. He's been at Morris since he was 15.*



*The man from MCA: Jerry Zeitman is the single agent William Morris chose to join its team after disbandment of MCA in 1963.*

"We cut the melon up among the agents," says one board member. Exactly what the "melon" amounts to remains between the Morris office and the Bureau of Internal Revenue. But from a glance at the television packaging operation alone, from which Morris collects 10% off the top of the package (one-half hour may bring in an average of \$6,000 a week) it can conservatively be called considerable.

One advertising man, enumerating the blessings of the television package, estimates it provides the largest revenue for any talent agent today. As he explains it. "Consider the biggest star there is, a Gary Grant. He'll get about \$200,000 a year and the agent gets 10% of that. With a TV show of half-hour length, it's \$65,000 for 30 weeks and the residuals. How many \$2 million clients are there?"

Enough to make it worthwhile. At any rate, William Morris executives have no intention of ever cutting themselves off from their talent. As Morris officials are fond of stating, they are in the business of guiding the "total career." That means taking the talent into any branch of show business that can benefit him, whether it be nightclub, movie, play or TV series. And the Morris office doesn't scoff at the commissions brought in through a nightclub date for

which a Danny Thomas gets \$40,000 a week or the sale of a legitimate show to the movie industry—like the one the Morris office just made of *Any Wednesday* for \$3 million. As one agent put it, "Not to belittle television, but there are plenty of big deals around on the outside." And it's important to remember that, even on the inside, the clients are the fabric of which television packages are made.

And it's television packages of which many industry controversies are made. When an agent represents a package his 10% "off the top" generally covers the complete above and below the line costs that go into the show's budget. That can mean something like 10% of \$120,000 for an hour show, 10% of perhaps \$60,000 for a half hour. Inside that package will be many talents, some represented by the agent who handles the package, others by outside agents. The package's agent can't collect his 10% twice on his own talent—that is, once "off the top" and again on the fees paid his client talent. However, he's still getting his client's 10% in his over-all fee, as well as getting 10% on everybody else's talent in the package—including stagehands, grips and all down the line.

There are many who resent the agent's participation in



## NEW YORK

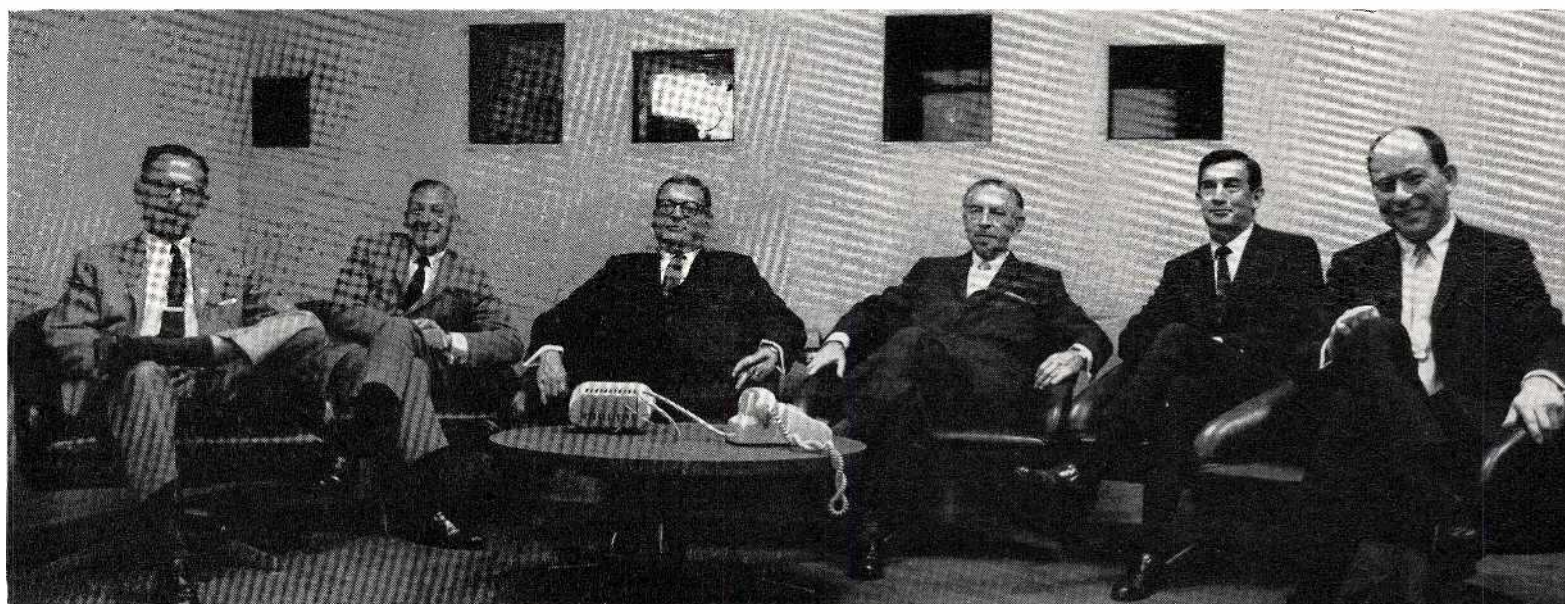
*On the East Coast  
the specialty  
is sales. In television  
they've amassed  
the largest stable  
of series on the air.*



*Nat Lejkowitz, treasurer, senior executive officer and head of the New York office.*



*Wally Jordan, head of TV in the East, as he takes one of his many phone calls.*



*Some of New York's key TV men screen a new property (l to r): Leonard Kramer, Sol Leon, Wally Jordan, Nat Lejkowitz, Lou*

*Weiss and Larry Auerbach. These men, with the other New York-based Morris agents, are responsible for most of the television sales.*

such grosses; they feel it's way out of line. (Some, in fact, do manage to negotiate the commission down, or limit the extent it covers a package.) "That extra 10% on top has killed many a deal," says one agency representative. Nevertheless, the 10% usually is there and it—or something like it—is likely to stay. One estimate holds that of about 150 packages on the air, 130 earn commission off the top for one agent or another.

No matter how you gauge it—in TV packages, in talent, in revenues, in show business influence and stature—the Morris Agency is the big one today. But the aura of a cold and impersonal business machine is almost totally absent. William Morris is as much a family as it is an empire. As one ex-Morris agent describes it, "At William Morris you're not an employe. You're a son."

At the head of the William Morris family is president Abe Lastfogel. He's been described as the "heart and the blood" of the agency and, at 66, is the acknowledged dean of talent agents around the world. He is short, cherubic-looking, with blue eyes that look directly into yours from behind his spectacles. He has a penchant for bow ties, golf (he is known as "the world's fastest golfer," taking off after the

ball the moment he hits it), charitable causes (he was president and prime mover of the U. S. O. camp shows during World War II, a post he served without salary and for which the William Morris agency received not a penny of commission from clients who worked for the U. S. O.). Today, though that war is over, Lastfogel is still a member of the board of governors of the U. S. O. His latest assignment: organizing a 90-minute taped show for Viet Nam.

Lastfogel's love for show business is matched by his aversion to publicity. He feels that important work can best be accomplished at low visibility. And Lastfogel accomplishes plenty. On any given afternoon one can see him walking a pulsating two-step, trailed by at least four men, most half his age and all panting to keep up with him. He sets the tone at William Morris and in him one sees the reflection of the rest of the office's top level manpower and the image of the company as it appears industry-wide.

Charles (Bud) Barry, executive vice president and director of the radio-TV department at Young & Rubicam, who says he's made as many deals with the Morris office as anybody in the business, describes Lastfogel this way: "Abe is a genuine, basic, kind and fair man. He's been reading the





*Louis Weiss has his special area of sales interest in the National Broadcasting Company as well as a list of advertising agencies.*



*Sol Leon gets the details over the phone. It could mean a TV sale. He handles CBS for Morris, also knows the score elsewhere.*



*Larry Auerbach makes the rounds at ABC and ad agencies to tap the market for information. Knowing it first is a Morris must.*



*Leonard Kramer finds his law background helpful in negotiating deals. He's in charge of syndication, now a \$3 million-plus business.*

daily teletype for 30 years. He knows just about every deal and trend as well today as he did 40 years ago." Lastfogel is a quiet man and even in the midst of the most fiery arguments keeps his head though all around may be losing theirs. Barry says "I've never seen him move in anger. He has the patience of a Job. His motto is, 'We have the talent. They have to come to us.'"

But Lastfogel also goes to "them" frequently. Michael H. Dann, vice president in charge of programing for CBS-TV, calls the Morris chief "one of the most honorable men in the whole industry—and one of the most eager." He says it's not unusual for Lastfogel to be on the West Coast in the morning and in New York with Dann in the afternoon.

Often at his side on these and other business engagements is Frances Lastfogel, his wife of 37 years. They met in 1925 when he was an agent looking for a "single" for a booking overseas and she was a singer in vaudeville. They were married two years later. Mrs. Lastfogel gave up her onstage career at her husband's urging, but not her backstage involvement. They maintain apartments on both coasts, but their real home, as one advertising agency man remarks, is show business.

Lastfogel began his career in New York City in 1912 when he was 13 years old. He'd made up his mind to leave school (right after grade school) and a friend told him of two firms that were looking for an office boy. One was a tailor shop, the other the Morris Agency. While Lastfogel felt the tailor sounded more reliable he stopped at the Morris office first because it was closer to where he lived. The rest is history. He was William Morris's office boy only a short time, soon became Morris Sr.'s secretary, learning the intricacies of the business from the master and developing a steadfast adoration for him that lasts to this day. By the time he was 22, Lastfogel was the treasurer. Of the accident that gave show business its greatest living agent, Tom McDermott, president of client Four Star Television, says, "Had Abe gone to the tailor shop I'm convinced he'd be head of a string of stores today."

What Lastfogel's drive and dedication have earned him are the presidency of the world's leading talent agency, financial security and a measure of love and respect from clients and co-workers that borders on worship. He is addressed by his associates, with few exceptions and no matter what their tenure, as "Mr. Lastfogel." The formality comes

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# CATV REVISITED

*Television Magazine made its  
first examination of the  
community antenna business  
just over two years ago.  
Now, the second time around,  
finds fulfillment of  
the potential discovered then,  
plus a whole new burst  
of problems and possibilities*



BY ALBERT R. KROEGER

**T**HE question two years ago was "Community Antenna Television: Friend or Foe?" Since then commercial television has seemingly made up its mind. It may not like every aspect of CATV, but it recognizes it's here to stay, a tantalizingly profitable business on the fringe of its own empire. Once, fists were raised against CATV; today, more often, helping hands go out. So far some 40 commercial broadcasters, individuals and groups, have become partners and owners in CATV. A big segment of broadcasting has given its answer: "If we can't lick 'em, we'll join 'em."

The answer is partly defensive, partly opportunistic. It is by no means clear-cut. Plenty of broadcasters are still against CATV. They decry its unregulated growth in a much-regulated industry. They see, and sometimes feel, its competitive sting. And they fear that CATV will be the track on which a heretofore slow-moving special called pay TV may one day come barreling in.

But for every small-market TV operator who has had to grapple on what he calls "survival" terms with CATV, many others have lived quietly, and happily, with the bonus audience brought in by their cable-extended programming. And now there is a big money trend among broadcasters into CATV and dual ownership.

"I wouldn't kid you," says one of CATV's most active opponents. "If somebody had \$100,000 to invest and asked me how he should invest it, I'd tell him to buy coaxial cable and start a CATV system." No one is knocking the fact that CATV is a money-maker and that everyone, broadcasters included, likes to make money.

A number of broadcasters have left their points of origin to become CATV system operators exclusively. And in the interchange of the business, a number of CATV men are moving over into commercial broadcast ownership. Throw in the dual-ownership forces, the dozen or so big corporate CATV operators and the hundreds of small business CATV system owners who still form the backbone of cable TV, and you have many hands pulling CATV in many directions.

Who speaks for CATV? The answer is a lot of people with a number of viewpoints. To a large extent the two camps—commercial TV and CATV—have meshed. The inter-relationships grow stronger and more complex each year.

CATV, now 15 years old, is a confused and confusing adolescent. Among its more recent accomplishments has been its ability to set broadcaster against broadcaster, an outgrowth of the free territorial sweep permitted CATV operators. Some of the "differences:"

Cox Cablevision, Cox Broadcasting Corp.'s expanding CATV subsidiary, earlier this year proposed a CATV system in Dayton, Ohio, as well as CATVs in Findlay, Fostoria and Tiffin, all Ohio. Dayton is a two-VHF (one is Cox's own WHIO-TV), one-UHF market, but the UHF, WONE-TV, owned by Springfield Television Broadcasting Corp., is not on the air. And that's the problem.

The FCC frowned unofficially on the Cox move because Dayton is one of seven cities where the commission rejected VHF drop-ins in order to encourage the development of UHF. And if WONE-TV has to face CATV competition,

Springfield TV and some FCC officials fear the station could not survive. The Cox franchise application has been tabled by the Dayton city council.

A few months after the Dayton problem Cox was involved in another scrape, this time with Triangle Publications Inc. Cox was seeking microwave stations to service CATVs in Chambersburg and Tyrone, Pa., with programs relayed from independent stations in New York and Philadelphia. Triangle, which operates three TV stations in Pennsylvania, opposed the move, charging there was the possibility of the Cox system being transformed into a pay TV operation.

Triangle later withdrew its opposition and in a brief filed with the FCC noted that "subsequent information" filed by Cox had allayed its fears. But still pending at the commission is a petition by another broadcaster, Steinman Stations, opposing the Cox application. Steinman, acting through its Lancaster, Pa., station, WGAL-TV, holds that the Cox proposal would result in a "gigantic subscription television network."

In the irony of the game Triangle is itself a CATV operator, and is currently battling the Gannett Newspaper group in Binghamton, N. Y., where Triangle's own CATV property, Empire State Cable TV Co., is opposed by Gannett's WINR-TV.

In this action WINR-TV has petitioned the FCC to deny applications by Eastern Microwave Inc., a wholly owned subsidiary of Triangle, for two additional microwave channels to service the Binghamton CATV system. WINR-TV, operated through Gannett's Binghamton Press Co., told the FCC that the expanded CATV service would be detrimental to the area's UHF stations (itself and WBJA-TV). Triangle owns the only VHF in the market, WBNF-TV.

In North Carolina, Jefferson Standard Broadcasting Co. is displeased with Broadcasting Co. of the South's application for a CATV franchise in Charlotte, home of Jefferson Standard's WBTV. And this comes on top of Jefferson Standard's already inflamed feelings over Broadcasting Co. of the South's CATV in Florence, S. C., home of Jefferson's WBTV. Cox Broadcasting, incidentally, also owns a station in Charlotte, WSOC-TV.

Will Jefferson Standard start a suit against Broadcasting Co. of the South? Will it try to invade Broadcasting Co. of the South's territory (WIS-TV Columbia, S. C.) with its own CATV? Will Cox have a CATV protest? The confusion over CATV among broadcasters is obvious, and it is increasing, and it is nationwide.

CATV, now numbering almost 1,450 systems, may be close to the saturation point in those areas it originally intended to serve—limited TV service communities and marginal, one-station markets. As these small-market "start up" possibilities disappear, CATV is moving into two- and three-station markets, involving more people and, according to the circumstance, getting more opposition.

"Many TV broadcasters are starting to file for a CATV franchise in their station areas for self-protection," says one CATV man. "And often times they're bucking another broadcaster from 'out of town' who wants in. There's no



## CATV REVISITED *continued*

FCC allocation table or even a plan to help the local man—not so far, anyway. He's in the city council hopper with three, maybe four other applicants if his market has potential. You're going to see some great battles."

Marcus Bartlett, vice president of the Cox stations and head of Cox Cablevision, says of the intra-industry CATV warfare, "broadcasters are always going to have differences." And it doesn't look like CATV "differences" will resolve themselves soon, either. Bartlett fatalistically agrees that CATV's move into bigger and bigger markets means more conflict among the affected broadcasters. But, he says, "CATV *has* to move into bigger markets."

That's business, and that's been the CATV business since the first systems opened in the hills of Pennsylvania and Oregon and then started to spread like ink blots around the country. CATV has been controversial from its beginning and continues in controversy as its prominence increases.

Cable TV, along with pay TV, has been the chief topic of discussion at almost every recent state broadcasters association meeting. Opinions are exchanged, faces often redden, forces seem to line up. The CATV meetings bring out investment bankers, communications lawyers, "consultants," broadcast brokers, equipment manufacturing agents and often a man from TAME, the Television Accessory Manufacturers Institute, a group representing nine companies with about half of their dollar volume tied to the sale of TV reception antennas for the home, a product often cast into disuse when a home decides to become a cable TV subscriber.

A lot of new types have become interested in CATV, to invest in it, make loans for it, help it over its legal complications, buy and sell it, supply equipment for it and fight it. Everyone is studying it—the FCC, the NAB and companies and individuals of various leanings. The problem and the promise of CATV has been around a long time. But in 1964 everything is seemingly coming to a head. And almost everyone agrees that in 1965 most of the decisions on CATV will be made.

When TELEVISION MAGAZINE last examined CATV, in June 1962, there were only about 1,004 systems known to be operating in the U. S. The present count is 1,449, an increase of 44% in a little over two years. And whereas there were only 16 systems of over 5,000 subscribers in 1962, some estimates today range as high as 35 systems in the 5,000-plus subscriber class. Four of these are known to have more than 10,000 subscribers.

While figures have always been inexact on CATV, most current estimates place the industry's yearly gross at about \$71 million, up from \$51 million in 1962. Some CATV men place the business's over-all worth at better than \$700 million, figured on the rough basis of recent system sales, which have been 10 times yearly profit. Over-all, CATV dollar volume is growing at about 20% a year.

CATV systems are now in 49 states, serve more than one million homes, perhaps 3.4 million viewers, about 2% of the total U. S. TV audience. The average system is estimated at 850 subscribers who pay between \$4 and \$5 a month as a subscription fee. The yearly gross revenues of the average system run between \$50,000 and \$100,000, grow about 4% a year. Most systems receive five TV signals, others as many as 10 (plus, often, two FM audio channels for music, weather and community information). Operators claim that most systems are only up to about 45% of saturation in the communities they serve, have the potential of

doubling the U. S. CATV audience to 2.4 million homes on existing systems alone.

While CATV's physical and monetary growth is obvious, there has been little resolved in the way of defining the business and ironing out its many problems and industry relationships.

Always irksome for broadcasters has been CATV's status as a non-regulated industry. Except for keeping a watch on CATV equipment standards (but only insofar as seeing that CATV emissions do not interfere with on-air broadcast services) and having licensing authority over microwave common carriers, some of which provide relay service to CATV systems, the FCC does not have specific jurisdiction over CATV. The commission had long maintained it did not want it. But legislation to regulate CATV in a limited way has been pending before Congress since early 1961. That legislation is finally coming due for action, some hold just in the nick of time, for not only is the old issue of CATV's economic impact upon individual TV stations overdue for resolution, the new issue of broadcaster common ownership of CATV's and TV stations in the same market is creating further tensions.

Over the last two years various groups—the NAB, the National Community Television Association, networks, individual congressmen and broadcasters—have made their positions on CATV and CATV regulation known to the FCC in dozens of speeches, petitions and proposals. The FCC is currently gathering comments on its proposed rule-making. And next year, the industry is certain, the commission will take some kind of control over CATV.

The NAB, with some dissenting opinion, primarily among its network and CATV-owning membership, wants new legislation giving the FCC powers to regulate CATV. The NAB last July hired Massachusetts Institute of Technology economist Dr. Franklin Fisher to work on a \$50,000 study to determine the economic impact of CATV systems on local stations. The results of the study are expected to be filed with the FCC this month.

CATV's national membership group, NCTA, has already filed comments with the FCC purporting to show that CATV is not economically damaging to local TV stations and that there is no "urgent need for the protection of local broadcast stations."

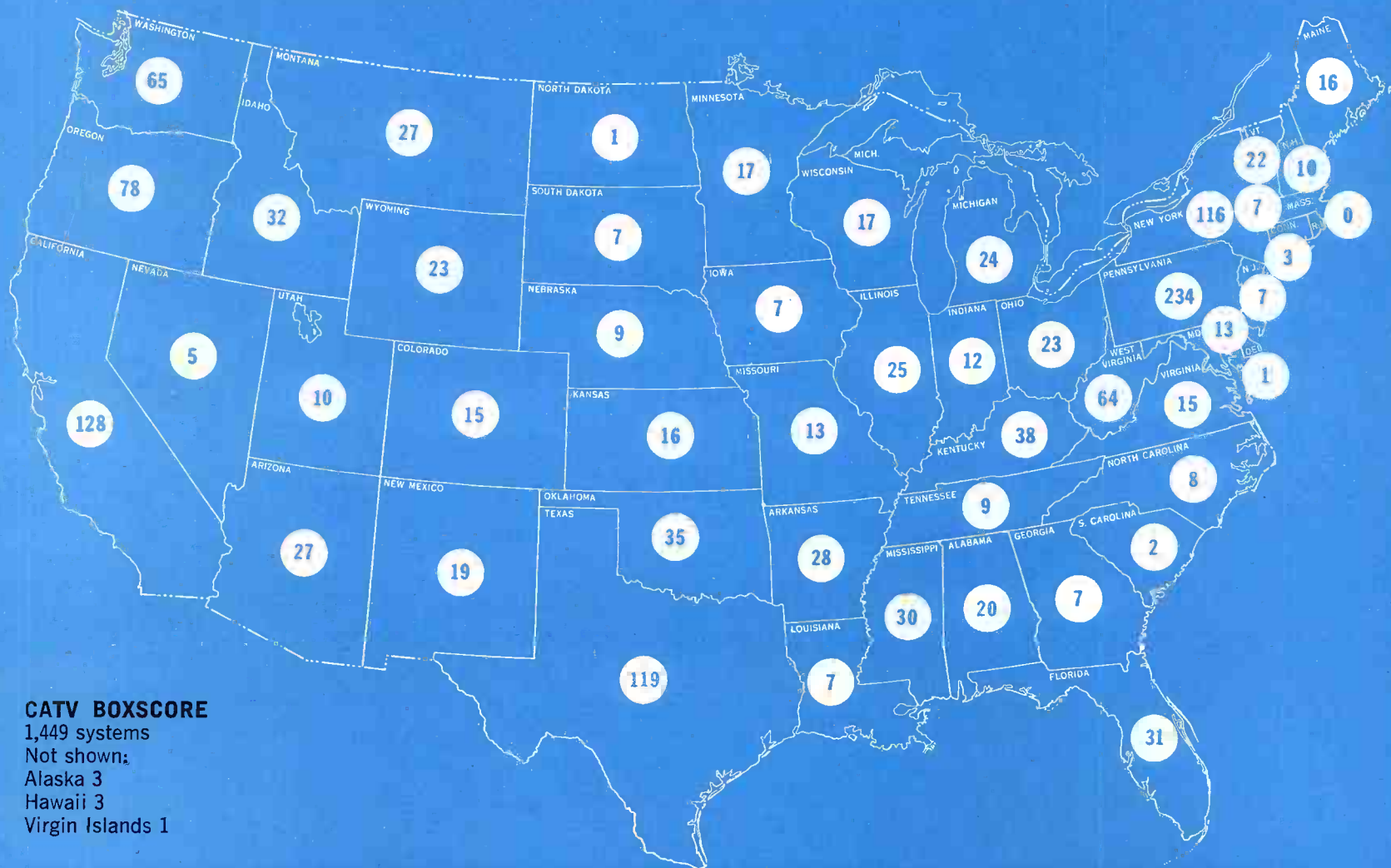
The NCTA feels that a case-by-case approach on CATV-broadcaster problems by the FCC, including licensing grants on microwave service designed to serve CATV systems, is the course the FCC should follow. The association is opposed to new FCC rule making, but the wording of some of its recent comments with the commission indicates that it is prepared for the general rules that may come.

Early this year, in negotiations between NCTA representatives and the FCC, a set of FCC-NCTA proposals for regulation of the CATV industry were drafted. When the NAB's Future of Television in America Committee was given a look at the proposals, its reaction was that the NAB would not support the proposals and any legislation would have to provide far greater protection for local TV stations than the FCC and NCTA allowed for.

The NAB since then has rocked with intramural debate on CATV and pay TV, a natural complication that set in because of the growing number of broadcasters with CATV interests. In recent months the NCTA and the NAB seemingly have drawn closer together to making mutual accommodations on the regulation issue. It is generally believed that when federal CATV rules do come, they will have the mark of joint FCC-NAB-NCTA agreement on them.



## THE WHERE AND HOW MANY OF CATV IN 1964



Many in the CATV camp firmly believe that FCC controls will give their industry the formal recognition and status it has heretofore lacked. They want to stand as equals with broadcasters under the same roof.

The FCC will have to give its views on CATV to Congress next year. Right now it has a staggering amount of information on CATV to digest and still more to collect. Last July it hired its own consulting economist, Dr. Martin H. Seiden, to set up office at the FCC and help out. Seiden is now on a six-month study of CATV—costing \$20,000—a fact-finding research job that will probably detail how CATV relates to pay TV and to VHF and UHF television as well. It also will go into a basic economic analysis of the entire TV industry. Seiden will turn his findings over to the commission at year's end and a decision will be made.

If CATV does come under the wing of the FCC it will mean a tremendously increased commission work load. And it won't be easy. New personnel and increased appropriations will be called for, always an internal strain. Some observers believe CATV rules are still a year or more away.

A solid cross-section of current views on CATV from all quarters of the industry were aired last month in Atlanta at a Georgia Association of Broadcasters' seminar on CATV and pay TV. CATV came off well, a neighbor broadcasters

are learning to live with. Pay TV was roundly damned as the villain that could put free TV out of business.

Robert D. L'Heureux, general counsel of the NCTA, called on broadcasters "to reason together" with the NCTA and the FCC to obtain good legislation leading to regulation of CATV. And in a surprise statement that rang with good will, L'Heureux allayed some commercial broadcast fears by noting that CATV operators "will be willing to write into the proposed legislation a provision prohibiting CATVs from originating advertising. We do not," continued the NCTA counsel, "want to compete with you for the advertising dollar."

Along with agreeing not to originate any commercials, another CATV concession may be a willingness to prohibit all *program* originations, except for time, weather and background music services. William Carlisle, NAB vice president for station services, noted last July that the NAB views CATV as an extension of commercial TV, that it must be kept away from pay TV and independent programming.

The old question of CATV's right to use program material produced and broadcast by others, particularly copyrighted material (court cases on this have been frequent, although largely inconclusive), led NCTA's L'Heureux to warn at the Georgia seminar that decisions requiring

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# FORECAST 64/65

Predicted ratings and shares of audience for all night-time network programs (national ratings basis) for November-December '64 rating period, prepared for Television Magazine by James H. Cornell, program analyst, N. W. Ayer. Predictions are given for each half-hour period; the top figure in each case is the rating, the bottom figure is the share of audience.

Note: Forecast is based on nights when special program interruptions do not distort regular viewing patterns

SUNDAY						
	ABC	%	CBS	%	NBC	%
6:30	LOCAL		MR. ED	19.0 36	PROFILES IN-COURAGE*	13.2 25
7:00	LOCAL		LASSIE	24.5 42		13.6 23
7:30	WAGON TRAIN	16.8 26	MY FAVORITE MARTIAN	22.5 35	WALT DISNEY'S WONDERFUL WORLD OF COLOR	21.6 33
8:00		18.6 28	ED SULLIVAN SHOW	21.8 33	WALT DISNEY'S WONDERFUL WORLD OF COLOR	23.5 35
8:30	BROADSIDE*	20.0 29	ED SULLIVAN SHOW	25.1 36	BILL DANA SHOW	21.3 31
9:00	SUNDAY NIGHT MOVIES*	19.7 28	MY LIVING DOLL*	20.2 29	BONANZA	28.4 41
9:30		19.0 28	JOEY BISHOP SHOW	19.3 28		29.6 43
10:00		17.4 29	CANDID CAMERA	21.4 36	THE ROGUES*	18.7 32
10:30		15.6 29	WHAT'S MY LINE?	18.4 34	THE ROGUES*	18.6 34
	AVERAGE	18.2 28.1	AVERAGE	21.4 34.0	AVERAGE	20.9 33.2

WEDNESDAY						
	ABC	%	CBS	%	NBC	%
7:30	ADVENTURES OF OZZIE & HARRIET	20.4 35	CBS REPORTS	10.1 17	THE VIRGINIAN	22.2 38
8:00	PATTY DUKE SHOW	22.7 37		9.7 16		23.7 39
8:30	SHINDIG*	12.2 18	BEVERLY HILLBILLIES	28.3 42	THE VIRGINIAN	22.4 33
9:00	MICKEY*	16.3 24	DICK VAN DYKE SHOW	27.2 41	WEDNESDAY NIGHT AT THE MOVIES*	20.3 30
9:30	BURKE'S LAW	18.0 28	CARA WILLIAMS SHOW*	23.2 36	WEDNESDAY NIGHT AT THE MOVIES*	21.1 32
10:00		17.2 29	DANNY KAYE SHOW	19.3 33		20.7 35
10:30	LOCAL <sup>1</sup>		17.9 37	18.8 39		
	AVERAGE	17.8 28.3	AVERAGE	19.4 32.0	AVERAGE	21.3 35.1

THURSDAY						
	ABC	%	CBS	%	NBC	%
	THE FLINTSTONES	18.2 31	THE MUNSTERS*	17.3 29	DANIEL BOONE*	15.1 26
	DONNA REED SHOW	19.7 32	PERRY MASON	20.0 33		15.8 26
	MY THREE SONS	18.1 28	PERRY MASON	21.3 33	DR. KILDARE	23.2 36
	BEWITCHED*	18.1 28	PASSWORD	21.3 33		25.0 38
	PEYTON PLACE*	19.9 31	BAILEYS OF BALBOA*	19.7 31	HAZEL	21.3 34
	JIMMY DEAN SHOW	15.0 28	THE DEFENDERS	17.0 32	KRAFT SUSPENSE THEATRE	16.6 31
		13.7 28		16.7 34		16.1 33
	AVERAGE	17.5 29.4	AVERAGE	19.1 32.1	AVERAGE	19.0 31.9

<sup>1</sup>ABC-TV has scheduled ABC Close-Up in this spot, but its status was tentative at the time this forecast was made.

BY MORRIS J. GELMAN

NEW television programs, to paraphrase a promotional pitch from the movie business, will be better than ever for the 1964-65 season. But being better is no guarantee that they'll survive the coming network campaign. In the boiling competitive pot that is the network schedule, it's often not how good you are but where you are that determines renewals or cancellations. Opinion: New programs that five or six seasons back would have been howling hits will fall by the wayside this time out. A sizeable number of them are just in wrong time periods. Prediction: Roughly the same number of failures will occur among the new shows—about 65%—as always, but many more of them this season will be basically fine products. Chalk it up to awesome competitive pressures, the fierce vying for attention

and a kind of Gresham's law that has the old pushing back the new, the tried chasing away the potentially true.

The net result of this highly accentuated programing rivalry will be to make the battle of the networks for prime time supremacy a battle waged more bitterly than ever before, with its seasonal outcome more in doubt and likely to be closer. CBS, which had begun to show a decline, still appears to be a close winner. ABC, steadily increasing its audience, and NBC, moving closer to CBS, have managed to do some important catching up.

With audiences and advertisers being offered more and greater attractions, TV set usage in the country—already at an all-time high—will continue to climb. Some programs will benefit from this increased viewing, but a show's basic appeal and its interrelationship to other shows still will be the vital determinatives of its future.



MONDAY						
	ABC	%	CBS	%	NBC	%
7:30	VOYAGE TO THE BOTTOM OF THE SEA*	16.5	TO TELL THE TRUTH	21.6	KAREN	16.2
8:00		27		35	90 BRISTOL COURT*	27
8:30		16.6	I'VE GOT A SECRET	24.1	TOM, DICK & MARY	15.5
9:00		26		38		24
9:30	NO TIME FOR SERGEANTS*	18.6	ANDY GRIFFITH SHOW	26.4	HARRIS AGAINST THE WORLD	15.0
10:00		29		41		23
10:30	WENDY & ME*	17.4	THE LUCY SHOW	24.6	ANDY WILLIAMS SHOW	17.4
		27		38	JONATHAN WINTERS SPECIALS*	27
	BING CROSBY SHOW*	18.3	MANY HAPPY RETURNS*	20.7		18.6
		30		34		30
	BEN CASEY	21.9	SLATTERY'S PEOPLE*	16.2	ALFRED HITCHCOCK HOUR	18.1
		38		28		31
		20.7		14.0		17.0
		39		26		32
	AVERAGE	18.3	AVERAGE	21.5	AVERAGE	16.8
		30		35.2		27.5

TUESDAY						
	ABC	%	CBS	%	NBC	%
	COMBAT!	20.8	LOCAL		MR. NOVAK	18.8
		33				30
		22.3	WORLD WAR I*	15.1		19.6
		35		24		31
	McHALE'S NAVY	22.5	RED SKELTON HOUR	25.5	THE MAN FROM U.N.C.L.E.*	20.4
		32		36		29
	THE TYCOON*	20.5		24.8		20.2
		30		37		30
	PEYTON PLACE*	20.7	PETTICOAT JUNCTION	23.7	THAT WAS THE WEEK THAT WAS	18.9
		32		36		29
	THE FUGITIVE	21.3	THE NURSES	20.9	BELL TELEPHONE HOUR	10.9
		39		38		20
		20.2		19.3	ACTUALITY SPECIALS*	9.0
		40		39		18
	AVERAGE	21.2	AVERAGE	21.6	AVERAGE	16.8
		34.1		34.9		27.1

FRIDAY						
	ABC	%	CBS	%	NBC	%
7:30	JONNY QUEST-FILE 037*	14.3	RAWHIDE	20.5	INTERNATIONAL SHOWTIME	18.8
8:00		25		36		33
8:30	FARMER'S DAUGHTER	14.9		20.7		20.2
9:00		25		35		34
9:30	ADDAMS FAMILY*	17.1	THE ENTERTAINERS*	20.8	BOB HOPE SHOW	20.6
10:00		28		34		34
10:30	VALENTINE'S DAY*	17.0	THE ENTERTAINERS*	20.8	BOB HOPE SHOW	21.1
		27		34		34
	12 O'CLOCK HIGH*	18.1	GOMER PYLE-USMC*	16.8	JACK BENNY SHOW	18.1
		30		28		30
		18.2	THE REPORTER*	13.8	JACK PAAR PROGRAM	18.2
		32		25		32
	LOCAL			14.9		20.2
				32		43
	AVERAGE	16.6	AVERAGE	18.3	AVERAGE	19.6
		28.0		31.8		34.0

SATURDAY						
	ABC	%	CBS	%	NBC	%
	OUTER LIMITS	16.9	JACKIE GLEASON'S AMERICAN SCENE MAGAZINE	21.8	FLIPPER*	15.0
		28		36		25
		17.4		22.4	MR. MAGOO*	17.0
		28		36		27
	LAWRENCE WELK SHOW	21.8	GILLIGAN'S ISLAND*	17.1	KENTUCKY JONES*	20.0
		34		27		31
		21.7	MR. BROADWAY*	18.2	SATURDAY NIGHT AT THE MOVIES	20.9
		34		28		32
	HOLLYWOOD PALACE	20.2		18.1	SATURDAY NIGHT AT THE MOVIES	21.0
		32		29		33
	LOCAL	16.5	GUNSMOKE	21.5	SATURDAY NIGHT AT THE MOVIES	20.9
		27		35		34
				25.7		19.4
				44		33
	AVERAGE	19.1	AVERAGE	20.9	AVERAGE	19.0
		30.5		33.7		30.6

AVERAGE Monday to Sunday	ABC	18.4	CBS	20.3	NBC	19.2
		29.8		33.3		31.5

Reverse Panel indicates show with largest share of audience in time period, or shows tied for largest share.

Indicates show alternating weekly. \* New show

These conclusions are the substance of forecasts of national ratings and shares of audience for all nighttime network programs for the 1964-65 season, covering the vital November-December rating period. (The forecasts do not take into consideration program shifts after August 15.) It was prepared for TELEVISION MAGAZINE for the seventh consecutive year by program analyst James H. Cornell of N. W. Ayer & Son. However there is one change: this year's forecast appears in September, which is one month earlier than usual.

The Cornell forecast for the 1964-65 season involves 96 prime time network programs (NBC's 90 Bristol Court offering is viewed as three separate programs. The same network's Bob Hope Presents the Chrysler Theater shows, with some of its episodes being regular Bob Hope comedy-variety programs and others being dramatic sequences, is

evaluated as one series). Of the 96 programs, 40 (41.7%) are new programs and 56 are holdovers. Breaking down the returning programs, 34 will occupy the same time periods this season while 22 will show up in new time slots. Cornell predicts that the holdover programs will have virtually the same degree of popularity, whether returning in a familiar or entirely new time period. In either situation, old programs, in the aggregate, will substantially outdraw new programs.

Cornell has arranged his 96 individual program forecasts into three groups, reading down from the top. By his estimates, 7% of this season's new programs will finish in the top third. Their success is fairly well assured. The bottom-third—the one that's almost sure to bring cancellation—will

Cornell's audience breakdown, pages 14-15. Text continues on page 16.



# 1: How many homes will tune the nighttime schedule in November-December 1964

## 2: The Cornell-Ayer age and sex breakdown of those nighttime audiences

### 1 HOMES

### 2 VIEWERS

Readers who want to translate Cornell's rating figures into millions may do so by multiplying the rating given against the appropriate "universe" for each category. These are: total homes, 52,500,000; total audience, 169,710,000; 2-17, 57,820,000; 18+, 111,890,000; total adult women, 58,620,000; total adult men, 53,270,000; women 18-34, 20,030,000; women 35-49, 18,110,000; women 50+, 20,480,000; men 18-34, 18,170,000; men 35-49, 16,980,000; men 50+, 18,120,000; children 2-5, 16,040,000; children 6-11, 22,650,000; children 12-17, 19,130,000. For example, Cornell estimates that "Gunsmoke," ranked 11th in total homes, will have a rating of 21 among men between 35 and 49. That's .21 times 16,980,000 or 3,565,800.

PROGRAM	HOMES		TOTAL		ADULTS		WOMEN		MEN		CHILDREN					
	Average	Rank	Average	Rank	Women	Men	18-34	35-49	50+	18-34	35-49	50+	2-5	6-11	12-17	
Bonanza	29.0	1	21.7	2	25	1	22	1	22	1	27	1	12	32	19	22
Beverly Hillsbillies	28.3	2	22.2	1	25	2	18	2	23	13	13	4	18	12	29	2
Dick Van Dyke	27.2	3	20.2	3	21	4	18	4	25	3	20	26	14	15	16	24
Andy Griffith	26.4	4	18.8	6	23	3	17	8	24	4	31	3	8	24	20	21
Red Skelton	25.2	5	17.8	8	18	18	17	9	22	6	21	24	10	18	21	19
Lucy	24.6	6	18.0	7	20	6	15	22	22	5	26	6	7	19	23	14
Lassie	24.5	7	19.0	5	15	44	13	44	14	29	13	75	19	34	12	19
I've Got A Secret	24.1	8	16.5	14	21	5	15	16	11	66	18	23	32	2	12	25
Dr. Kildare	24.1	9	15.4	19	20	7	14	28	17	10	20	9	22	18	11	26
Petticoat Junction	23.7	10	14.9	27	17	22	14	31	10	77	20	10	22	19	6	81
Gunsmoke	23.6	11	15.4	20	19	10	18	3	17	5	20	14	21	22	14	9
Ed Sullivan	23.5	12	15.3	21	18	15	15	18	14	38	17	29	24	11	10	41
Cara Williams	23.2	13	15.3	22	18	16	14	29	15	17	20	11	20	27	10	34
Virginian	22.8	14	15.5	17	18	20	17	10	12	58	18	27	24	12	10	35
Patty Duke	22.7	15	17.0	11	16	41	9	72	17	6	17	30	13	60	8	52
Walt Disney	22.6	16	19.4	4	18	17	17	7	16	11	20	15	20	31	13	16
My Favorite Martian	22.5	17	17.2	10	15	48	12	58	14	30	17	31	15	50	10	36
McHale's Navy	22.1	18	15.3	23	20	8	18	5	14	39	21	7	25	10	9	43
Jackie Gleason	22.1	19	17.3	9	19	11	17	6	10	78	19	17	27	4	8	66
Lawrence Welk	21.8	20	15.7	16	19	13	15	23	7	87	15	52	33	1	6	82
To Tell The Truth	21.6	21	14.3	30	13	67	15	24	15	25	15	63	11	80	15	6
Combat!	21.6	22	16.6	13	19	12	16	15	14	31	19	18	23	14	10	37
Candid Camera	21.4	23	14.3	31	19	9	14	38	17	7	21	8	21	25	12	20
Ben Casey	21.3	24	12.5	51	16	37	12	54	13	43	17	35	18	38	8	53
Hazel	21.3	25	12.8	47	18	14	15	25	12	59	17	34	26	7	7	7
Password	21.3	26	13.2	40	18	21	15	17	16	12	20	12	17	43	12	21
Bill Dana	21.3	27	16.9	12	18	21	15	17	16	12	17	43	12	21	18	11
Bob Hope/Chrysler	20.8	28	13.0	44	17	29	15	20	11	67	16	39	23	15	9	44
Fugitive	20.8	29	12.5	52	16	33	16	12	20	3	19	21	12	74	17	1
Entertainers	20.8	30	14.6	29	17	23	19	35	13	44	19	22	20	28	10	42
Many Happy Returns	20.7	31	13.4	39	16	38	12	55	13	45	17	35	18	39	6	83
Perry Mason	20.7	32	13.9	36	18	19	16	14	13	54	16	48	26	9	9	50
Peyton Place (Tuesday)	20.7	33	12.5	53	17	31	14	39	16	13	18	24	16	46	11	27
Rawhide	20.6	34	14.1	34	16	35	15	19	14	40	15	53	20	29	11	28
Saturday Movies	20.6	35	14.1	35	17	24	15	27	17	9	19	20	16	45	13	11
Tycoon	20.5	36	13.1	42	14	57	14	14	15	32	15	54	14	14	11	29



Ozzie & Harriet	20.4	37	15.1	26	22	6	11	69	14	60	9	77	15	19	15	55	11	75	8	54	9	82	10	73	21	7	26	7	20	5	
Man From U.N.C.L.E.	20.3	38	12.5	54	10	58	14	48	15	45	13	50	15	26	16	49	16	47	12	22	13	51	18	57	7	54	10	63	12	52	
Wednesday Movies	20.2	39	13.1	43	8	71	16	24	17	25	14	26	16	18	25	18	37	11	32	11	32	16	21	13	29	3	80	6	79	14	35
My Living Doll	20.2	40	12.6	48	9	67	15	36	16	34	13	45	13	46	16	40	20	30	10	38	13	52	16	38	6	57	9	64	10	63	
Nurses	20.1	41	11.9	63	7	73	14	41	17	26	11	65	13	55	20	16	20	32	7	79	12	62	15	47	3	81	7	76	13	47	
Kentucky Jones	20.0	42	15.2	25	17	20	14	45	15	51	13	41	14	33	16	41	15	51	13	13	13	14	40	13	52	12	27	24	10	13	42
Broadside	20.0	43	15.8	15	15	29	17	21	17	27	16	13	17	8	19	19	15	52	15	4	18	12	15	46	11	34	15	37	17	15	
Peyton Place (Thursday)	19.9	44	12.2	57	9	62	14	51	16	39	12	59	16	14	20	13	12	67	11	30	15	30	9	75	4	73	8	70	15	25	
Donna Reed	19.7	45	15.5	18	21	9	11	72	13	70	9	73	13	47	16	42	10	82	8	55	11	71	9	77	19	10	25	8	19	9	
Baileys of Balboa	19.7	46	12.6	49	8	70	15	33	17	30	13	36	11	68	16	43	23	16	8	56	13	53	20	22	5	65	9	65	8	74	
International Showtime	19.5	47	14.2	32	12	42	15	34	17	32	14	40	9	82	15	64	26	8	6	84	14	46	21	15	14	21	15	38	8	79	
Joey Bishop	19.3	48	12.0	59	8	68	14	46	15	46	13	48	12	60	15	56	19	35	9	45	13	54	16	39	6	58	8	71	10	64	
Jack Paar	19.2	49	11.7	69	4	92	16	31	17	28	14	32	11	69	18	26	22	20	7	71	16	23	20	23	1	93	5	85	7	80	
Mr. Novak	19.2	50	12.5	55	10	53	14	53	16	36	11	67	13	56	15	65	22	21	6	85	10	78	16	40	6	59	11	56	14	30	
Mr. Ed	19.0	51	13.8	38	19	11	11	75	12	78	10	7	10	79	12	80	13	61	8	57	12	63	11	65	22	5	24	11	11	58	
TW3	18.9	52	10.4	80	7	77	12	63	14	61	11	64	15	20	14	67	12	68	12	23	11	72	10	74	4	74	5	80	11	59	
Rogues	18.7	53	11.9	64	6	81	15	35	15	54	15	21	15	21	16	44	14	59	14	8	17	6	14	49	2	90	2	94	16	24	
Danny Kaye	18.6	54	10.2	83	5	89	13	61	15	53	11	63	11	70	16	50	18	40	7	72	13	59	14	50	3	78	5	86	6	91	
No Time For Sergeants	18.6	55	14.7	28	17	21	14	54	13	63	14	33	14	34	13	76	13	62	15	5	14	41	13	53	10	39	20	22	19	10	
What's My Line?	18.4	56	10.7	78	5	91	14	50	15	50	13	49	10	80	14	68	21	23	8	58	12	64	18	27	1	94	4	89	8	75	
Bing Crosby	18.3	57	12.0	60	9	63	13	58	15	49	11	62	13	48	16	45	17	44	10	39	13	55	11	66	5	66	9	66	13	43	
Hollywood Palace	18.3	58	11.3	72	6	80	14	52	15	52	13	51	9	83	17	37	20	33	5	50	14	47	19	26	3	82	6	77	10	65	
Flintstones	18.2	59	14.2	33	20	10	10	89	10	88	9	80	12	61	11	85	8	90	8	59	9	83	9	78	25	3	24	12	12	53	
Mr. Broadway	18.2	60	11.3	73	8	72	13	60	14	59	13	52	13	49	15	66	15	54	11	31	14	42	13	58	5	70	8	73	10	66	
12 O'Clock High	18.1	61	12.5	56	11	51	14	55	13	68	14	34	16	15	14	69	10	87	14	10	16	21	13	54	7	55	12	53	12	51	
Jack Benny	18.1	62	11.2	74	5	86	15	37	16	40	13	42	7	88	17	36	24	17	4	94	14	43	22	13	3	79	6	78	5	93	
My Three Sons	18.1	63	13.2	41	18	15	11	78	12	79	9	74	11	71	14	70	10	83	8	60	12	65	8	83	16	15	23	16	15	26	
Bewitched	18.1	64	12.2	58	15	26	11	79	12	75	9	81	13	50	16	46	8	91	9	46	10	77	7	87	10	40	18	28	17	16	
Andy Williams/Specials	18.0	65	12.6	50	9	60	14	42	16	42	13	46	13	51	15	57	19	36	11	33	13	60	16	42	6	62	10	60	12	55	
Sunday Movies	17.9	66	11.8	68	9	64	13	59	14	58	13	53	15	27	16	38	12	69	13	13	15	32	10	71	5	68	8	67	13	44	
Wagon Train	17.7	67	15.3	24	14	30	16	32	16	43	16	11	12	62	16	47	18	41	12	24	16	20	21	18	14	22	16	34	14	37	
Alfred Hitchcock	17.6	68	10.9	77	6	82	14	56	14	56	13	47	15	22	18	28	11	76	13	14	15	34	11	67	2	86	5	81	9	68	
Burke's Law	17.6	69	10.1	84	7	74	11	70	13	66	9	75	14	35	15	58	11	77	9	47	11	73	8	84	3	83	8	72	11	60	
Wendy & Me	17.4	70	11.9	65	11	48	12	64	13	71	12	60	15	23	14	71	10	84	13	15	13	55	9	79	5	67	11	55	16	21	
Munsters	17.3	71	12.9	61	13	37	11	71	12	69	10	71	11	72	13	77	15	53	8	61	9	84	12	61	12	28	13	47	14	31	
Outer Limits	17.2	72	13.9	37	17	18	12	65	13	72	12	56	13	52	13	78	10	85	12	25	14	44	11	68	12	29	19	25	20	6	
Addams Family	17.1	73	13.0	45	19	12	10	84	11	83	9	78	15	24	11	86	7	93	8	62	11	74	8	85	18	13	24	13	18	14	
Gilligan's Island	17.1	74	11.7	70	11	47	12	66	13	64	11	68	11	73	15	59	14	57	6	86	12	66	14	51	11	35	14	42	8	76	
Valentine's Day	17.0	75	11.9	66	15	28	10	81	11	80	9	76	14	36	12	81	8	92	9	48	12	67	7	88	12	30	18	29	14	32	
Mr. Magoo	17.0	76	12.0	62	16	23	10	87	11	86	9	82	8	85	11	87	13	63	7	73	9	85	10	75	21	8	21	20	7	81	
Defenders	16.9	77	11.4	71	6	83	14	39	15	47	13	43	13	57	16	51	18	42	9	49	15	31	16	41	2	87	5	82	9	69	
Gomer Pyle, USMC	16.8	78	10.4	81	9	61	11	76	13	72	9	84	11	74	15	60	13	64	8	63	11	75	7	89	7	52	13	48	7	82	
Voyage to the Bottom	16.6	79	13.0	46	16	25	12	68	11	81	12	57	12	63	12	80	10	88	13	18	13	57	11	69	12	31	20	23	14	33	
Kraft Theater	16.4	80	9.1	88	4	94	12	67	13	73	11	69	11	76	14	74	14	58	7	74	14	45	11	70	1	95	3	92	7	83	
Mickey	16.3	81	10.5	79	11	50	10	82	12	76	8	86	12	64	12	83	12	70	8	64	8	89	9	80	10	41	14	43	8	77	
Karen	16.2	82	11.9	67	14	34	11	74	14	62	8	87	14	37	15	61	12	71	7	75	9	85	9	81	10	42	14	44	16	22	
Daniel Boone	15.5	83	11.2	75	10	54	11	73	11	84	11	61	7	89	12	84	15	55	7	76	12	68	16	43	9	47	13	49	9	70	
Tom, Dick & Mary	15.5	84	11.1	76	12	43	11	77	13	65	8	88	13	53	15	62	12	72	8	65	9	87	7	90	9	46	12	54	14	34	
Slattery's People	15.1	85	6.8	94	2	95	9	90	10	90	9	79	7	90	10	88	12	73	5	93	10	79	13	59	2	91	2	95	3	95	
World War I	15.1	86	8.7	89	7	79	10	85	11	87	9	83	6	93	10	89	16	40	6	87	7	91	13	55	4	75	7	75	8	78	
Flipper	15.0	87	10.3	82	14	31	8	91	9	91	8	90	7	91	9	90	11	78	6	88	8	90	9	82	18	14	17	31	7	84	
Harris Against the World	15.0	88	9.6	85	9	66	10	83	12	74	8	91	12	65	14	72	11	79	7	77	9	88	7	91	7	53	10	61	9	71	
Farmer's Daughter	14.9	89	9.5	87	14	32	7	93	8	93	7	92	9	84	9	91	6	94	6	89	7	92	7	92	13	23	20	24	7	85	
The Reporter	14.4	90	8.7	90	5	87	10	86	11	85	9	85	10	81	13	79	11	81	7	78	12	69	8	86	3	84	5	87	7	86	
Jimmy Dean	14.4	91	7.7	92	4	93	10	88	11	82	8	89	11	75	14	73	9	89	8	67	10	80	7	94	2	92	4	90	7	87	
Jonny Quest	14.3	92	9.6	86	16	24	6	94																							



## FORECAST continued

LIKE last year's, Jim Cornell's new season programing research is oriented toward helping solve marketing problems. How much and what kind of audience is delivered are long neglected but essential media questions. Programing is one of the factors that affects their outcomes. He attempts to help answer these imponderables with such tools as a comprehensive compilation by precise rankings of demographic information concerning all prime time programs (see chart pages 14 and 15).

The media value of such research can't be overstressed. For example, CBS, the network leading most often, Cornell's research suggests, is slanted predominantly towards an older adult audience. ABC, usually the number three network, shows a slant toward the young adult, the viewer many advertisers are most anxious to reach. Over-all, in Cornell's view, television tends to be weakest in those areas where most timebuyers want it strongest.

Besides its media values, Cornell's research is also of programing merit. It

is designed to give advertisers information on which they can be reasonably sure which programs will wind up in the top-third position, which in the bottom-third. Since the top-third generally means success (renewal) and the bottom-third failure (a lapsed option), even such general evaluations are of broad value.

Cornell takes a number of yardsticks into account in making his judgments. The broad trends of audience behavior, thanks to painstaking efforts of the A. C. Nielsen Co., have been established over the years; Cornell says he couldn't make his projections without the aid of Nielsen data. The performance of programs in specific situations is measured. Selectivity patterns of people and the competitive picture throughout the evening are carefully weighed.

The material in these pages began to take shape as far back as March and April, when timebuying was at its peak. It represents more than 7,000 man hours of work. One indication of the complexity of the task: it took two clerks nine days of full-time work to change the numbers on one program when new information about it was made available

recently. Cornell's job was made more difficult this season by the extreme program maneuvering that took place among the networks earlier this year. ABC's *The Farmer's Daughter*, as an example, was firmly scheduled in several time slots, then changed and finally moved to its current Friday at 8 spot.

Jim Cornell realizes better than most people that his estimates are not infallible, but he believes they have sufficient reliability to insure a dollar practicality. Half of the 2,350 N. W. Ayer estimates of viewer ratings in the 1963-64 pre-season survey were within one rating point of actual results. Three-fourths of the estimates were within three rating points of results. Cornell correctly estimated 10 of the top 15 programs in viewing by adults. Eleven of the top 15 were picked for viewing by men and by children. The audience desired most strongly by the advertisers spending the majority of TV dollars is the 18-34 year old group of women; seven of Ayer's top 10 estimates for the 18-34 women group actually made the top 10 (one missed by a rating point). Cornell also picked 13 of the bottom 15 programs watched by young women.

claim 49% of the new programs. Some 44% of the new programs will fall in the middle-third bracket, where hit or miss is a question mark.

Of the holdover shows, roughly 48% make it in Cornell's top-third grouping. Some 22% wind-up in the bottom-third and 30% in the middle-third. Thus a standard situation in the television industry again appears to be developing: new programs have a high rate of failure, old-time favorites hold claim to top program ratings.

In all, only three new programs are given a chance by Cornell for top-third inclusion. All CBS programs, they are the *Cara Williams Show*, *The Entertainers* and *Many Happy Returns*. Oddly enough, Cornell either was not shown pilots or no pilots were available for any of these programs. Consequently his projections, in these instances, had to be based on information about and descriptions of cast and producers, plus educated reasoning about the practicality of the show's placement.

For the most part, however, the Cornell projections were made on the basis of first-hand knowledge gained from viewing pilot productions of the new shows. Of the 40 new entries for the 1964-65 season, Cornell saw pilots for 26. Besides the previously mentioned three top-ranking CBS programs, he did not see pilots for *Baileys of Balboa*, *The Bing Crosby Show* and *My Living Doll*. He also did not see pilots for *The Munsters* and *The Addams Family*, but he did see 15-minute demonstration films concerning both. In addition he did not see a pilot for ABC's *Shindig*, but points out that the program was being offered last season and he did see a pilot at that time (though he emphasizes that reportedly the series has undergone substantial changes in the interim). *Gomer Pyle-USMC*, a spinoff from the *Andy Griffith Show*, in effect showed its pilot on that series last season. No pilots were available for the *Mr. Magoo* series and *Profiles in Courage*, but the subject matter of both are so familiar that better than ordinary evaluations still can be made. *Wednesday Night* and *Sunday Night* at

*the Movies*, other new programs for the season, of course, need no pilots, the titles in the film packages being well-known quantities. Thus, only seven of 40 new programs were unseen quantities.

The two top programs in Cornell's forecast are no surprise. He expects them to be NBC's *Bonanza* and CBS's *Beverly Hillbillies*, and top laurels could go to either program. Strung out relatively close behind the top two, Cornell sees the *Dick Van Dyke Show*, the *Andy Griffith Show*, the *Red Skelton Hour*, *Lucy*, *Lassie*, *I've Got a Secret*, *Dr. Kildare*, *Petticoat Junction*, *Gunsmoke*, the *Ed Sullivan Show* and the *Cara Williams Show*. The highest share of audience any program scores is predicted to be the last half-hour of *Gunsmoke*, which gets a 44% share in the Cornell estimate. Other programs to get 40% or higher shares are the *Andy Griffith Show*, the last half-hour of *The Fugitive*, the *Beverly Hillbillies*, *Dick Van Dyke Show*, the last half-hour of the *Jack Paar Program*, *Lassie* and *Bonanza*.

Cornell's seven-day network story breaks down as follows: ABC, 18.4 rating and 29.8% share; NBC, 19.2 rating and 31.5% share; CBS, 20.3 rating and 33.3% share. This pattern of competition, Cornell feels, is the closest in the history of television. CBS is the easy winner of Monday night, but almost all the other nightly contests show indications of being up for grabs.

ABC and CBS come in at a near tie for Tuesday honors, Wednesday belongs to NBC by a clear margin, Thursday CBS and NBC run neck-and-neck, Friday again is NBC's without much doubt, CBS comes away with Saturday and Sunday is extremely close with CBS perhaps edging out NBC. This gives CBS two sure wins, one narrow margin of victory and two virtual ties. NBC has two unmistakable victories, one just miss and one tie. ABC, close all the way, has a good chance of taking Tuesday night.

The network box-score, according to Cornell's projections, reads like this: of 46 half-hours on ABC, 11 of them win their time periods, 15 come in second and 20 wind-up

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PHOTOGRAPHS BY IRVY HABERMAN

Himself, a cluster of June Taylor dancers and a stray Scotchman get together to give the go-signal in New York's Pennsylvania Station.

## ..... AND AWAY THEY WENT



**O**N Aug. 1, 1964, a rotund, nattily-dressed gentleman boarded a 12-car private train in New York's Penn Station. Railroading may not recover.

If you're Jackie Gleason you never start a new TV season quietly. You do it big—with T-bone steaks and cream of peanut soup, leggy girls and the skirl of bagpipes.

If anyone doesn't know it by now, The Jackie Gleason Show: American Scene Magazine originates this season from Miami Beach, and The Great Gleason Express, rolling along on diesel oil and ballyhoo, carried the CBS-TV comedian and entourage of 100 blaring noisily south, of which more is seen on the following four pages.



*Happy times was the order of the day  
as the Gleason Express sped south*



*Frankie Fontaine was among the swingers at the first-night-out party held on the way south . . .*



*. . . as were television editors Stuart Auerbach of the Miami Herald and, partially hidden, John Noonan of TV Guide's Miami edition. It goes without saying that a good time was had by all.*



*Hundreds of townspeople turned out at 1 a.m. to greet the Gleason Express as it stopped in Florence, S. C. They weren't disappointed: the star came forth.*



*The trip south turned into a marathon news conference. Gleason gave exclusive interviews (left) to Barbara Bishop of WKAT Miami,*



*June Taylor (center) to Joe Abrell of wtvj Miami, in addition to a general news conference held for all newsmen aboard (right).*





*And the train trip was only the beginning.  
Miami Beach welcomed Gleason as one of its own.*



*On hand at the station: the mayor, the new Miss Universe and (at right) Miss U. S. A.*



*A motorcade of vintage cars paraded Gleason and party to the Fontainebleau (below).*



*It's all his: the star takes possession of the newly refurbished Miami Beach Auditorium.*



*Gleason and staff on inspection. Verdict: they liked it, moved in and went to work.*





*First unpacking (by secretary Sydell Friedlander, left) and then on to show business (conference below).*



*But all work and no play, etc. Gleason indulges his real reason for going south for the winter on the links of the Doral Country Club.*







The boss is not the only one who takes advantage of the Florida attractions—as well as becoming a Florida attraction themselves.



At left, the Taylor dancers pleasing the crowd at the Doral. At right, "Gleason Girl" Greta Randall adding to the American scene.

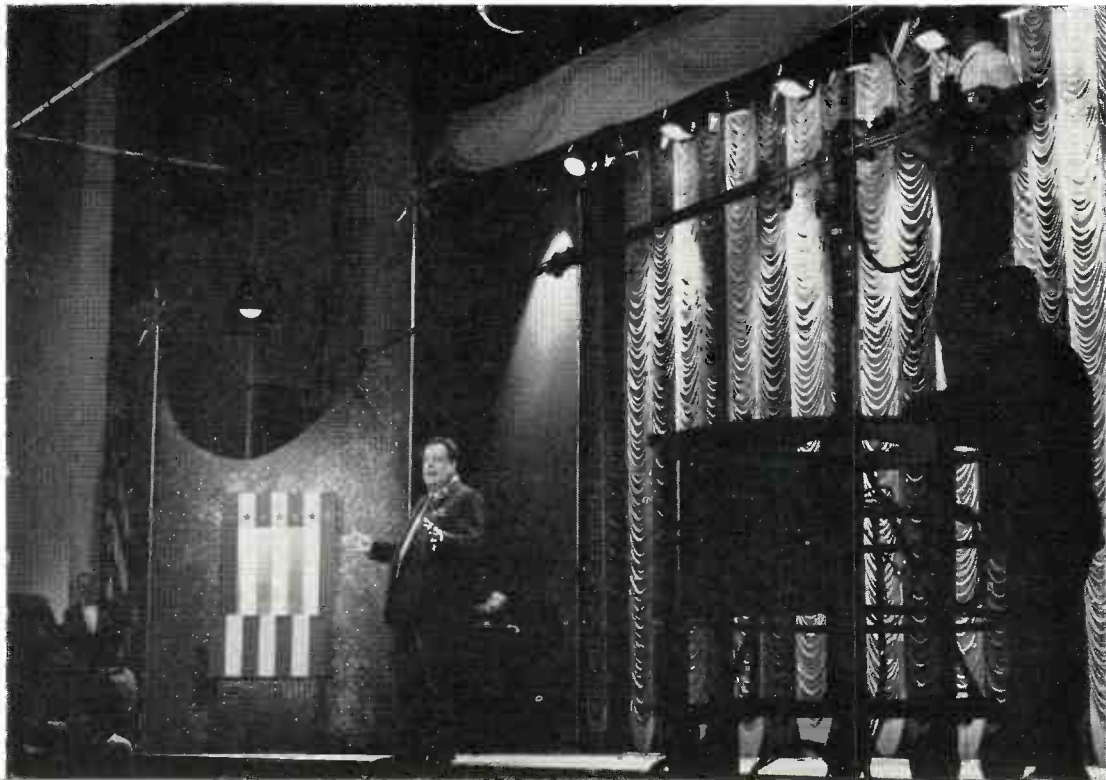


A special "How Sweet It Is" golf cart attends the star's needs with a portable TV set, a portable bar and even a set of clubs.

AFTER waking up townsfolk along the East Coast with bull horns blaring "How sweet it is!" and "Away-y-y we go!," The Great Gleason Express pulled into Miami and "The Great Man" went off on a round of receptions, followed by a round of golf—a pastime he clearly labels as his real reason for going south—and he has a season's supply of free golf balls to prove it.

Fully insulated against the rigors of winter, Gleason is now hard at work—and play—on his show, the first major comedy-variety series to originate in Florida on a weekly basis. Equipment and manpower for the originations are being supplied by WTVJ Miami. "How sweet," indeed, "it is!"

End of the line: Gleason's first show for the fall as it went before the cameras for taping on Sunday, August 23, in the Miami Beach Auditorium. It will be aired Saturday, Sept. 26, 7:30 p.m.





## New soft line by some broadcasters at GAB meeting: CATV can't be all bad

CATV's to pay for use of copyrighted broadcasts could work against broadcasters. CATVs, L'Heureux feels, would then be forced to bid for films against broadcasters and originate their own programs in direct competition with stations. L'Heureux wants this problem settled in NCTA-NAB talks on regulatory legislation.

The feeling that was clearest at the GAB meeting was the broadcasters' new alliance with CATV and, to an extent, their sometimes open mind even on pay TV. Dwight Martin, chairman of the NAB's Future of Television in America Committee, which has been helping the association formulate CATV and pay TV policy, said broadcasters should accept CATV "with a minimum of regulation" and get into it "as we individually desire." And he added that "if pay TV is not going to detract more than it gives" to the public, "we should get into it."

Fred Fletcher, vice president and general manager of WRAL-TV Raleigh, N. C., and president of the North Carolina Association of Broadcasters, asked broadcasters to "accept the fact that CATV is here to stay" and get serious about it. If a station finds a CATV application filed in its area, Fletcher said, it may do well to file a competing application.

Raymond E. Carow, general manager of WALB-TV Albany, Ga., and WJHG-TV Panama City, Fla., warned broadcasters that fighting CATVs could bring on more government regulation that could restrict broadcasting as well—a point made before by anti-government control favoring congressional leaders, most notably Rep. Walter Rogers (D-Tex.), chairman of the influential House Communications Subcommittee. It is Rogers' feeling that if CATV controls are needed, Congress, and not the FCC through extension of powers, ought to determine the course.

Carow feels that the proper arena for broadcaster-CATV fighting is the courtroom (where his Florida station, for example, has been opposing a CATV on a program copyright issue).

But commercial broadcasting still has a number of gut fighters hungering for strict CATV regulation. Speaking for them at the GAB meeting was William L. Putnam, president and general manager of WWLP Springfield, Mass., a UHF station owned by Springfield Television Corp., licensee of five UHF stations and a comment-filer at the FCC who claims that CATV systems are detrimental to the growth and development of UHF service.

In hammering at CATV Putnam said, "the wrong thing is the persistent lies that are told . . . like community anten-

nas have not driven broadcasters off the air. This is the greatest lie. I have been lied about and lied to by almost every cable operator of consequence I have ever met."

In a further comment, Putnam said if broadcasters are required to pay fees to the American Society of Composers, Authors & Publishers, CATVs should, too. His stations, he said, "don't pay ASCAP any more," and he challenged the music union "to do something about it." Putnam capped it by saying his stations would no longer pay music rights fees to Broadcast Music Inc. and SESAC either.

### TAME TIGER BRISTLES FOR CATV FIGHT

Morton Leslie, sales manager for JFD Electronics, spark plug and acting chairman of the CATV-fighting TAME, called on broadcasters to use all means, including their facilities, to fight pay TV and CATV. Leslie said that "CATV is not compatible with the growth of UHF" and cannot exist without the broadcaster. He also said that TAME would propose amendments to the Communications Act to treat CATVs as broadcast stations. This would subject cable systems to licensing and ownership rules. Leslie further declared that broadcasters who file CATV applications "defensively" would be better off fighting directly, and he labeled CATV as "closely related" to any pay TV "master plan."

From another quarter, Herb Jacobs, founder and president of TV Stations Inc., a membership program service organization, said that the broadcaster's division on CATV "damages the effectiveness of his own associations . . . and his double standard is confusing Congress and the commission." Jacobs feels that broadcasters must ask Congress to "put all broadcasting, free and pay, under one roof."

Jacobs also feels that "the end of pay TV's programing troubles are in sight" and the "tip-off" was International Telemeter Corp.'s entry in Atlanta, Miami, Houston and Dallas last July, following Subscription TV Inc. in California into wired pay TV.

Jacobs sees the coming of pay TV as inevitable and thinks, if it isn't checked, that it will start to outbid free TV for program sources and talent. "If cable TV succeeds," he told the GBA, "you're out of it and so are your major attractions. Why not change your stand and advocate that over-the-air pay TV be given full approval to develop instead of its present experimental status?" Broadcasting, Jacobs continued, "would be the natural recipients" of on-air pay TV's rewards.

John H. Pinto, a vice president of

RKO General Phonevision, a company operating the over-the-air pay-TV "experiment" in Hartford, Conn., (and whose parent, RKO General, owns commercial broadcast properties and was one of the first broadcast groups in CATV), could easily concur with Jacob's sentiments. He told the broadcasters assembled in Georgia that pay TV is merely an extension of free TV, noted that RKO's experience in Hartford shows that viewers there watch about three hours a week, leaving at least 40 hours available for other activities, including watching free TV. His punch line: "Do you think we would want to destroy our station business with pay TV?"

Feeding the "join pay TV fires" also was Washington lawyer Vernon C. Kohlhaas, who called the idea that pay TV would kill advertising-supported broadcasting an "emotion-packed myth." Kohlhaas said, "I believe that broadcasters not only should, but must, embrace subscription TV and CATV as supplementary sources of programing revenue." If they don't, he said, "I'm certain that the wire proponents and closed-circuit theater interests will."

Max D. Paglin, former FCC general counsel now in Washington law practice, said "CATV will soon develop as an integral part of the over-all broadcast structure of the U. S." and the industry's entire future lies in "cross-fertilization." The spectrum, Paglin said, cannot meet "the growing demand for improved television service." He also urged CATV operators to apply for UHF channels in rural areas and small communities.

Paglin pretty much echoed the ideas of FCC Commissioner Frederick W. Ford, who addressed the NCTA annual convention similarly last June in Philadelphia. Ford had then said, "only an integrated and federally regulated system of both wire and radio" can both provide the increased program choice and meet the expanding need for local TV service in communities now without stations of their own. "The CATV industry," Ford proclaimed, "has demonstrated that it has the capacity, desire and ability to furnish that additional service in the public interest."

But Ford also expressed concern on the point over which broadcasters are most vehement: the impact of CATV on existing television stations, particularly in one-station markets. The commissioner saw some protection for such stations, "if the facts justify it," until wire systems might deliver "to a reasonable degree the service that a television station can furnish."

Commissioner Ford's "integration" plan was hailed as a major contribution to understanding of the complicated is-



sues facing broadcasting and the CATV industry by CATV operators. Ford himself has long been rumored to have the inside track to the presidency of NCTA.

The NCTA has taken its time selecting a new president. It wants a man of stature and knowledgeability, credits Ford carries. The association's elected president is Bruce Merrill, a western CATV systems operator (Antennavision Inc.), microwave service man (Antennavision Service Co.), CATV equipment manufacturer (Ameco Inc.) and, since 1961, a TV station owner (KIVA-TV Yuma, Ariz.)

(Merrill took over as NCTA president—from Frank P. Thompson, vice president of Rochester Video Inc., Rochester, Minn.—at the association's convention in June after stiff opposition to his dual role as CATV system owner and manufacturer. Feeling among NCTA's manufacturer membership, spearheaded by Milton J. Shapp, president of The Jerrold Corp., a system owner and the largest CATV equipment manufacturer, was that Merrill's election would create a conflict-of-interest problem. Merrill denied that it would, was elected by a wide margin.)

#### NCTA HEAD TO WORK WITH FCC

Merrill sees NCTA's major task as "arriving at a workable and mutually agreeable arrangement with the FCC primarily, and the NAB, if necessary," to obtain legislation and "lay the ground rules for the CATV industry's growth and development."

As pointed up at the GAB, and every recent broadcaster-CATV meeting, historic antagonisms are melting. Not everyone is of the same mind on CATV and perhaps never will be. But the minds are meeting enough to get working agreements hammered out. Positions keep changing.

At a June meeting of the NAB's TV board, which agreed to seek legislation to regulate CATV, the board voted overwhelmingly against a resolution which sought to put the NAB on record against a legislative ban on wired pay TV. The surprise motion was made by William B. Lodge, CBS-TV vice president in charge of affiliate relations and engineering.

Lodge proposed that the board pledge itself to refrain from seeking legislation or government action to ban or constrain wired pay TV because of confusion over the exact position of the NAB on this question. When the vote came, Lodge was joined by only two other identified members of the 15-man board—David C. Adams, NBC senior executive vice president, and Payson Hall, president of Meredith Broadcasting Co. The trio also voted against the majority on CATV legislation.

(The NAB board is leaving its position open on all forms of subscription

TV, although against it in principle. It hasn't ruled out the possibility that it might ask for legislation. This will be spelled out further by the NAB's Future of TV in America Committee.)

Why the split on the NAB board? Payson Hall, with Meredith Broadcasting moving strongly into CATV system ownership, has a clear position. Lodge and Adams, representing the networks, are staying with a stand their organizations have long carried on CATV-pay-TV problems.

The networks have made anti-CATV noises from time to time but have taken no firm position. Their programming, after all, gets expanded viewing thanks to CATV. They have also stated that they are against pay TV, but they have added that if it comes, they will be in it.

Addressing their respective TV affiliate groups earlier this year, NBC chairman Robert W. Sarnoff and CBS Inc. vice president Richard S. Salant both took issue with the NAB and opposed any move for legislation against wired pay TV.

Sarnoff said it had been NBC's position "to oppose any system that would withdraw frequencies from public broadcasting to offer a service of narrowcasting available only to those willing and able to pay for it, using box office returns from the few to outbid free television for the popular attractions it offers without charge to all. But," Sarnoff continued, "we reject the principle of seeking government protection against a pay system that does not use public frequencies, even though we recognize that its consequences can have the same adverse effects as wireless pay TV. We take this position because we do not believe that competition from . . . wired pay TV is in itself justification for broadcasters to urge government prohibition of such an activity."

Salant outlined CBS's position much the same way, said "CBS cannot very well seek government protection just

because we are threatened with competition from another medium of information or entertainment."

On CATV, however, the networks are cautious and a lot less definite. NBC calls CATV a "growing puzzle." The network feels that "minimum regulation" is justified if CATV is harmful to local broadcast operations, is alarmed at CATV's move into larger markets that might support additional TV stations and favors CATV obtaining the consent of broadcasters whose signals it uses. NBC says it is "studying the problems."

#### CBS SEES KINSHIP TO CATV

CBS has less to say on CATV but has a special committee at work to recommend the policy CBS ought to adopt. The network sees wired pay TV as a competitor but CATV as more or less an extension of commercial broadcasting. "CATV," says CBS policy-expounder Dick Salant, "is dependent for its existence on our product—network and local programs. If we have rights, we can reasonably protect ourselves against injury to us at the hands of someone whose very existence depends on his use of what belongs to us."

The CBS committee is trying to determine the rights broadcasters have in their broadcasts, and the network will go on from there to "some orderly and sensible basis for granting or withholding permission for CATV pickups."

But so far broadcasters have had little success in pursuing their alleged rights to TV signals. In 1960 CBS emphasized that it has property rights in its programs and that it had never granted permission for its programs to be picked up by a CATV system. NBC some years prior told CATV systems they could not have permission to use programs, but, like CBS, has never done anything to back up the words legally.

Lawsuits have been brought by individual broadcasters against CATV systems on the property rights issue, but

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**Thus far favored by law, CATV gains are slowed by multiplicity of lawsuits**

court decisions have usually gone against the broadcaster or, if in the broadcaster's favor, have been reversed in appeals court.

The most recent setback on program protection occurred two months ago when a U.S. Court of Appeals in San Francisco reversed an injunction handed down by the U. S. District Court for the Southern District of Idaho in 1962. The injunction forbade CATVs from duplicating network or film programs carried by TV stations. The appellate court held that broadcasters have no rights in their programs, except those protected by copyright.

**'COPYRIGHT' COURT BATTLE NEARS**

The original suit was brought by KLIX-TV Twin Falls against Cable Vision Inc., operator of a CATV system in Twin Falls, and Idaho Microwave Inc., operator of a common carrier microwave system feeding Salt Lake City TV signals to the Twin Falls cable system.

The case is now back in Idaho district court and KLIX-TV attorneys are studying the situation. One course of action open to them is to amend the suit to bring in the copyright angles. Communications lawyers have long felt that copyright suits will stand a strong chance in court, and the test is near at hand.

Now up for action is a long-standing copyright suit by United Artists against NWL Corp. (Clarksburg and Fairmont, W. Va., CATV systems). UA claims that this CATV operator has been using its films, via pickup from TV broadcasts, without payment or permission. In running up against copyright-holding producers and distributors, CATV may be in trouble.

Says Harry R. Olsson Jr., general counsel for ABC, "CATVs are infringing upon copyright laws through their carrying of music, which constitutes 'public performances' for profit." Olsson declares that cable systems have no performance license rights, "and so do not pay anyone for anything."

While CATV owners deny any copyright infringement, and contest suits against them on the basis that their operations do not involve "public performances" for profit, Olsson notes that "this was also the argument of the early radio broadcasters and the courts ruled against them."

Some CATV men privately admit that the "copyright angle" may hang them up; program producers and the music unions are on strong legal ground. Alfred R. Stern, chairman of the big (17 CATV systems) TeleVision Communications Corp. and former head of NBC Enterprises, even told the NCTA

convention last June, "We should be prepared to pay, as system operators, for our programing. We must consider it at least." Stern's remark was rewarded with stony silence, but he expressed what a lot of CATV men are thinking.

The thinking of Irving B. Kahn, president of TelePrompTer (16 systems), takes the pay-for-programing thought further. "It's possible that we will someday have to pay a royalty for the copyright material we carry. But this will only be passed on as an additional fee to our customers." Kahn thinks that CATV subscribers will absorb the problem. But some CATV men could ask the next question: *how much* will it cost the customer and will the complaints hurt business?

Adding even more weight to the copyright question is a new copyright bill introduced jointly in the House and Senate last July. The bill proposes a complete revision of copyright laws to take into consideration such things as TV, radio and recordings, industries unheard of when the copyright laws had their last major revision in 1909.

Even if the copyright issue is resolved in the broadcaster's favor, the networks are not going to rush into hasty actions on CATV. They are not pushing for CATV (or pay TV) regulation because they themselves are unregulated. And they know that regulation breeds more regulation. This kind of cross-pollination they can do without.

But money is being made in CATV and if the networks can be a part of the making of that money, they intend to enter the CATV industry through whatever door is open. They have, however, some unique problems.

The networks are program suppliers. As CATV operators, they could not complain about their shows being "stolen" because they would be "stealing" too. But the big problem would be affiliated stations. Would a network chance a competitive market situation with one of its affiliates, take the risk of making \$50,000 on the CATV system but losing an affiliation? It isn't likely.

CBS is knocking loudest on CATV's door. The CBS Television Stations Division, under president Merle Jones, has an option to buy into a large, 25,000-subscriber CATV operation in Vancouver, B.C. The option is expected to be exercised if the Canadian government approves CBS's "alien" ownership. CBS says it has no plans to go into CATV in the U.S., but adds that neither has it any firm policy against not going into it.

(CBS may be in for a foot-shuffling wait in Canada. CATV's problems in the north are no less severe than in the

U.S. and Canadian systems—about 380 of them serving some 250,000 homes—are already under the control of the Canadian government. A seven-month freeze on CATV licensees was lifted last month but more stringent rules for non-Canadian ownership accompanied the thaw. And, as Canadian CATV serves up mostly U.S. programs, Canadian-content regulations are always being suggested. Woe for CBS, the Vancouver CATV carries four U.S. signals, three Canadian.)

**CATV'S FINANCIAL INDUCEMENTS**

Why are broadcasters flocking into CATV ownership? The answers seem to be obvious, although some investment counselors feel that broadcasters could do smarter things with their money. Perhaps, but few people have ever been sorry that they went into CATV.

"Broadcasters," says a long-time CATV owner, "have the happy problem of reinvestment. They have been making a lot of money and their cash pressure is building up. They have to throw it off. Looking for investment in an allied field is natural. So is playing follow-the-leader—the broadcasters going into CATV today have seen a lot of their friends precede them. But CATV has more concrete things going for it than just this."

Among these things: a rate of business failure figured at one-twentieth of 1%; a five-year federal tax depreciation allowance that sets up an ideal cash flow situation and quick profit potential. And after five years, when taxes come due and cash flow goes down (but book earnings go up), a system may be sold for capital gains—and sales have frequently been for 10, 12 or 15 times a system's cash flow.

System sales have been heavy in recent years even though starting a new system is the preferred route in the CATV business. The brokerage division of CATV pioneer Daniels & Associates, Denver, has alone transacted 73 system sales in the last four and a half years totaling \$65 million. (Only two years ago Daniels was at the \$17.7 mark in sales.)

The broadcasters' move into CATV has been nothing short of a landslide. Today only four major station groups (excluding the network-owned stations) do not have an iron in the CATV fire: Westinghouse, Metromedia, Capitol Cities and Taft—and Westinghouse may become a CATVer this year.

John Kluge, chairman and president of Metromedia, says flatly, "There's no CATV in our future. We're not interested in any public utility type of busi-



ness . . . to us it's not a source of vitality." Kluge is one of the few group owners who deny CATV outright. Donald H. McGannon, president of Westinghouse Broadcasting, however, sees CATV more typically.

"The CATV system," says McGannon, "is a new and needed facet in our national communications network, needed because there are millions of people in the country who are not exposed to TV for reasons of topography or signal strength. Our interest in CATV stems from the fact that it brings to these millions a full spectrum of TV.

#### WBC BIDDING FOR CABLES

"Westinghouse Broadcasting," McGannon continues, "has been examining all phases of broadcasting including CATV for the past several years. It is our belief that there is a valid and important relationship between this phase of our industry and the conventional aspect, and only the pressure of other activities has prevented us from maturing this interest." McGannon clearly leaves the door open for Westinghouse's entry into CATV, and the group is unofficially reported to be in negotiations for a CATV system at the moment.

Only last month the Newhouse Broadcasting Corp. announced that it has applied for a CATV franchise in Syracuse, N. Y. (home of the group's WSYR-TV) and also has a contract for acquisition of Cabletron Co.'s CATV system authorized for Rome, N.Y., 40 miles from Syracuse. Newhouse goes into CATV "reluctantly" and coincident with a cable company's application for a franchise in the Syracuse market.

But other broadcasters are swinging into CATV less for "defense" and more for calculated gain. In July the Avco Corp. (owner of Crosley Broadcasting) and Meredith Publishing Co. (Meredith Stations) formed Meredith-Avco Inc., a new company which will establish, acquire and operate CATV systems. Planned capitalization is \$10 million and stock will be held equally by Meredith and Avco.

Meredith had already embarked on CATV acquisition on its own, has four co-owned (with Jerrold Electronics Corp.) systems in Florida and has been busy scouting the Midwest for system locations. Avco feels that by linking with Meredith it can take advantage of Meredith's CATV experience, and both groups can travel twice as far on the joint capitalization. Meredith's executive vice president, Frank Fogarty, was elected president of the new CATV firm.

Everyone, it seems, is looking CATV over. Field Enterprises Inc., a one-time broadcast owner (it sold its five radio stations in the early 1950's), recently announced that it was returning to broadcasting and exploring the possi-

bilities. It formed a subsidiary company called Field Communications Inc., hired former ABC vice president and general manager of WBKB (TV) Sterling C. Quinlan to head the new operation.

Field has already filed an application for UHF channel 38 in Chicago and Quinlan gives every indication that more developments are on the way. He is high on the potential of CATV, sees it and a mixture of pay-TV systems and UHF stations as a platform for a fourth TV network, the kind of empire Field might be interested in.

Even a station representative firm, The Katz Agency, is showing interest in CATV. It recently formed a subsidiary company, Unicom Inc., to "study" CATV and its "implications." Katz's TV sales vice president, Scott Donahue Jr., was moved over from his sales berth to head the new operation.

Broadcasters in CATV for some time are busily trying to add on new systems. RKO General, in CATV since 1961 via majority ownership of Vumore Co., Oklahoma City, has 29 systems in the West, Midwest and South (up from 19 systems two years ago). It also owns 25% of the stock in H&B American Corp., Beverly Hills, and is trying to affect a merger between H&B and Vumore. H&B's 30 systems would give RKO a 59-system operation, by far the largest in the nation.

The RKO project, however, has been held up by the FCC. The commission is trying to determine what impact the acquisitions might have on its multiple ownership and public interest policies.

Small broadcaster-CATV owners are also expanding their cable horizons. Reeves Broadcasting Corp. last month secured a 15-year term loan of \$1 million and a possible commitment of \$3 million to further its interests in CATV. Reeves has three cable systems in Virginia (handled by its subsidiary TV Cable Inc.) and is in negotiations for CATV properties in Alabama and Oklahoma.

Cox Cablevision, formed only last

February, has already acquired six basic CATV systems with wide geographic spread. It owns systems in Pennsylvania, Washington and Oregon, has a 50% interest in two Ohio system franchises, has another application pending in Daytona Beach, Fla. Its Oregon involvement alone (Clatsop Television Co.) was a \$1,750,000 purchase.

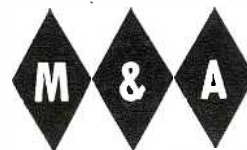
Triangle Stations' single CATV subsidiary, Empire State Cable Co. in Binghamton, N. Y., was an initial investment of over \$1 million. The figures go a long way to show that CATV isn't a passing fancy for the broadcasters involved.

#### CATV'S LIKE LOOKS OF UHF

Proximity heightens interest and from their side of the fence, CATV operators have occasionally moved over to acquire broadcast properties. The most recent transaction was the sales of WBOV-AM-TV Clarksburg, W. Va., by the Rust Craft Broadcasting Co. to Northern West Virginia Radio Broadcasting Co. and Northern West Virginia Television Broadcasting Co., subsidiaries of the Fortnightly Corp., which operates CATV systems in Clarksburg and Fairmont, W. Va.

VHF operations are out of the price range of most CATV operators and are hard to come by anyway. But UHF television is looking more and more attractive. The FCC is encouraging its development and encouraging CATV men to get into it. And a lot of CATV operators are interested.

Irving Kahn of TelePrompTer says that his company "will soon be UHF applicants in several markets." Fred Lieberman, president of TeleSystems Corp., Glenside, Pa. (operating CATV systems in 26 towns), says "we would like to start UHF's in some of our markets." Alfred Stern of Television Communications Corp. feels that UHF operation has always been difficult and that only certain markets can support UHF. But, he adds, "CATV should begin to give its own or additional service" and "using a UHF would be a way to do it,



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## Cable men, bound by high-conversion costs, weigh the potential of pay TV

especially when it becomes too expensive to run cable into distant suburbs."

Frank Thompson, vice chairman of the NCTA and executive vice president of Rochester Video Inc. in Rochester, Minn., and Desert Cable Inc. in southern California, has applied for UHF channel 55 in Rochester and plans to run it alongside his CATV system. KRQC-TV is the single Rochester VHF.

Thompson believes that CATV operators are the logical men to successfully develop small-market UHF because of their already strong positions in their markets. "The odds are greater in [the CATV operator's] favor of being able to build and profitably operate a UHF station than anyone in his community or area," says Thompson.

Taking Rochester as an example, Thompson says his cable company and a newly formed local group have both filed for the allocated UHF. Comparing both applications, Thompson says his competitor's initial construction costs are about double his own. The competitor has to acquire land and build a tower. Thompson already has both serving the CATV system. Thompson also has a building and studio space, an office and engineering staff, equipment and furnishings, costly items the competition does not have.

"On comparing the two applications," says Thompson, "I found the competition's estimated operating costs to be in excess of \$200,000 per year more than ours. He cannot survive in the market. We can."

It looks good on paper. How will it be if Thompson's application is approved? Thompson doesn't think the UHF will affect a loss in his CATV audience, currently 5,500 subscribers paying \$5 a month (actually 10,000 connections including a hospital, hotels and motels). He sees a UHF potential of 10,000 initial viewers, with the U signal

going out into rural areas his CATV does not reach.

Thompson hopes for a network affiliation but plans to take six to eight hours of programming a day from ETV station KTCA-TV in Minneapolis-St. Paul, fill in the rest of his schedule with programming from the four commercial stations in Minneapolis (essentially what he's carrying now on his CATV) and originate local programming.

"I don't expect the UHF to be a gold mine," says Thompson. "If I can take in \$200 to \$250 a day in ad revenue I'll break even. The big thing is to provide a local program service that's now lacking in the market."

G. David Gentling, president of Rochester's KRQC-TV, an NBC-TV affiliate, wishes the new UHF well but doesn't see much of a competitive challenge. "Programming will determine the UHF's viewing," says Gentling. "I don't know what he'll be allowed to carry from Minneapolis and there's a non-duplication agreement in effect on my programming. His breakeven figures sound pretty low . . . it will be a tough road."

If CATV men could take the lead in fostering the growth of UHF television—and they know it will not be easy—Congress, the FCC and the public will be in their debt. And CATV will be out from under the gigantic inferiority complex it has often been credited with having. But CATV has always had one weapon that has made broadcasters shake—its comparison with and potential for pay TV. CATV, however, has not used pay TV as a threat. Broadcasters imagine it more than CATV flout it. And most CATV operators say they want no part of pay TV.

"My systems were not built on any other criteria than for CATV," says a major systems operator. "Pay TV does not fit into our financing or plans." Another CATV operator points out that

most CATV systems are in marginal communities, small towns where customers could not possibly ante up daily dollars for pay TV events. And yet another operator says, "If pay TV succeeds in the big cities it will be able to outbid free TV for the best programming, and that means that what we take free from the networks today we'll have to pay the fee TV men for tomorrow. We'll be hurt anyway you look at it."

While the cable men view CATV as a good business *per se*, they, like the networks, are not going to pass up getting into pay TV if it appears obvious that pay is the wave of the future. "We'll be in it if there's money to be made." That's the standard comment of almost everyone.

Technically, converting a CATV system for pay TV is possible, but costly. There are two kinds of CATV systems, low band and high band, the latter newer, technically superior and capable of carrying more video and audio signals. While a big and growing percentage of the CATV equipment business today is in converting low band systems to high band operation, most systems are still low band—and only high band, with still more modification, is capable of wire pay TV operation.

A 5,000-subscriber low band system, with multiple connections for hotels and the like beyond the subscriber count, would take at least \$200,000 to convert to high band CATV. Beyond this, to wire up for pay TV—with cable amplifier modification, two-way circuits to accommodate monitoring gear, studio equipment, in-home program selector units, subscriber billing equipment—could run the system from 50% to 150% of its original investment.

For a CATV system to take programming on something like a network basis from an existing wire pay TV operation (like Subscription Television Inc. in Los Angeles and San Francisco), would still mean considerable modification of the CATV, new connection costs of \$30 to \$40 a house (as much or more than the original CATV connection), metering and decoding equipment, an increase in capital costs of as much as 100%.

CATV operators are not going to lay out this kind of money without considerable thought. And certainly if a system's subscriber homes are not tightly concentrated (a factor that always helps keep costs down), but sprawl for many miles, conversion for wired pay TV might always be out of reach, a point over-the-air pay TV proponents savor.

While broadcasters will rarely admit it, they are in CATV, at least partly, to hedge on pay TV. If pay TV does come

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by cable, they will be there in the path, to fight it or join it as they see fit. Now they can only watch STV Inc. try to get going on the West Coast. And they see it gobbling up West Coast baseball and basketball, first-run movies from United Artists and Paramount.

A lot of these are only paper announcements and STV has a raft of problems but, broadcasters speculate, if it was in CBS's mind to buy the New York Yankees to block (or offer) a potential East Coast pay TV attraction, then they themselves have a big stake in cable TV and its possibilities.

Broadcasters fear that STV is interested in linking its programming into the West via hookups with CATV systems. STV has been noncommittal on this often-voiced speculation but one CATV systems operator told TELEVISION that he was approached by a top STV executive and asked to consider it.

Irving Kahn of TelePrompTer has never made any pretense of not being interested in CATV's pay TV potential. He now has 16 CATV systems, is about to add a 17th and says, "I just want to get bigger." Kahn also says, "I'm not pushing for pay TV. I'm just making myself available."

Kahn believes that CATV is not making pay TV happen but that it is coming of its own accord and that when it's here it will make use of the CATVs that want to be used. Kahn wants TelePrompTer used as a "special events" service that will augment normal CATV programming with 26 specials a year. He plans to bid for and run, at extra charge to subscribers, first-run movies, football championships, all-star baseball and hit Broadway shows. He has already offered five championship prize fights on this basis on his own systems with tie-ins to other systems.

Besides "special events," Kahn also has a pay TV operation called Key TV waiting in the wings. This is essentially a merchandising service where subscribers will see products and prices and be able to do in-home ordering. Kahn also sees his CATV operations as a possible commercial testing laboratory where ad agencies will pay to check out commercial approaches. He notes that many advertisers have approached him already for "commercial" CATV time.

While Kahn's CATV thinking is often far advanced from the average CATV operator's, many agree with him in thinking that the surge in color TV programming will help CATV tremendously.

"Perhaps 90% of all TV homes," says Kahn, "have imperfect TV picture reception. A shadowed image is bad enough in black-and-white but for color it's disastrous. One color channel may come in fine, but with broadcasting moving up on two and three color stations in multiple-station markets, reception problems will abound. Color is

great via cable and big city cable services will certainly come into the CATV picture to ride the color boom."

Antenna men will argue long and hard to the contrary that over-the-air color is just as good and better, if antennas are properly installed and TV sets are properly serviced. But it's all in the hands of local TV service men and over-the-air TV is at their mercy.

CATV has been moving from "the sticks" to larger markets and color service may propel it further. Has New York City, for instance, CATV potential? With weather, music and color channels to offer it well may have. Already a wired-TV operation, Sterling Information Services' TeleGuide closed-circuit system, is in New York with informational programming. It started in 1962 and it is now in 60 hotels, a score of office buildings and is beginning to move into apartment houses.

Kahn may be right when he says, "CATV has just scratched the surface." And not only in the U.S. Some CATV eyes are turning to Europe. TeleVision Communications' Alfred Stern, putting his knowledge of Europe to use (from his days at NBC Enterprises, which also takes in NBC international operations), says he is very interested in CATV investment overseas, particularly Switzerland, which has big problems getting over-the-air signals into its mountain-rimmed territory.

Fred Lieberman of TeleSystems, however, thinks Europe is a bad CATV bet. "Its terrain is right," says Lieberman, "but its broadcasting philosophy is bad. There is no multiplicity of TV signals—which is CATV's basic service—and government-controlled broadcasting, with taxes on TV set ownership, are hard conditions to work under." Lieberman sees Japan, however, as a CATV paradise.

CATV, clearly, is off in a lot of directions, old and new. Some of its problems are being settled but new ones are being revealed. It will always be a puzzle because it can be used in so many ways by so many people.

The CATV industry itself has been changing and the pattern of change is roughly comparable to the evolution of the motion picture industry—a handful of little guys with an idea who interest their friends into opening hundreds of theaters and who see the whole thing wind up as a production-exhibition complex controlled by only a few.

The little guy has been moving out of CATV (with his profits) and a contraction has begun. The systems are getting bigger and are moving into larger and larger markets. Broadcasters are becoming bolder and may one day be the dominant force in the industry. CATV is moving so fast no one in it can be sure what tomorrow holds. But they know they're getting one hell of a ride. END

## FORECAST from page 16

third. Included among the ABC shows that capture their respective time periods are *Ben Casey*, *Combat*, *The Fugitive*, *The Flintstones*, *12 O'Clock High* and *The Lawrence Welk Show*.

Of 50 half-hours on CBS, 26 of them win their time periods, 15 come in second and 9 wind up third. Included among the CBS shows that capture their respective time periods are *My Favorite Martian*, *The Ed Sullivan Show* (second half-hour), *Candid Camera*, *To Tell The Truth*, *I've Got a Secret*, *Andy Griffith Show*, *Lucy*, *Many Happy Returns*, *The Red Skelton Hour*, *Petticoat Junction*, *Beverly Hillbillies*, *Dick Van Dyke Show*, *Cara Williams Show*, *Perry Mason* (first half-hour), *The Defenders*, *Rawhide*, *The Entertainers* (first half-hour), *Jackie Gleason*, *Gunsmoke*, *Mr. Ed* and *Lassie*.

Of 51 half-hours on NBC, 16 of them win their time periods, 23 come in second and 12 wind up third. Included among the NBC shows that capture their respective time periods are *Walt Disney's Wonderful World of Color* (second half-hour), *Bonanza*, *The Rogues* (second half-hour), *The Virginian* (first hour), *Wednesday Night at the Movies* (last hour), *Dr. Kildare*, *Hazel*, *Bob Hope Presents the Chrysler Theater* (second half-hour), *Jack Benny Show*, the *Jack Paar Program*, and *Saturday Night at the Movies* (second half-hour).

Here are the highlights of Cornell's projections night by night (it must be kept in mind that in the majority of instances where adjectives such as strong and weak are used they do not reflect on the content of the program but rather on the program's probable size of audience):

## SUNDAY

Like no other night of the week, the lines of battle for the prime time audience are drawn at the networks on Sundays at 6:30, an hour earlier than usual. Following the same pattern as last year, ABC is a non-participant for the first hour. CBS is back with two holdover shows, *Mr. Ed* and *Lassie*, but NBC has made a switch, filling time formerly given over to local stations for the first half-hour and by the *Bill Dana Show* for the second 30-minutes with the hour-long documentary, *Profiles in Courage*.

Based on the late President John F. Kennedy's celebrated book of biographies, the series is expected to be favored by older adults. It will no doubt benefit from its association with the Kennedy name.

Past performances give clear-cut indications as to what to expect from *Mr. Ed* and *Lassie*. *Mr. Ed* has a solid appeal to children and older adults. These two groups make-up what Cornell and others in the TV industry call "the embracers," audiences which are almost



## “Lassie” series to emphasize adventure, play down ‘wholesome family’ themes

compulsive about their daily viewing. They watch TV many hours and are hardly selective in their set-tuning patterns.

*Lassie*, the TV grapevine has it, is changing its direction this season. Reportedly it will hit harder to achieve an aura of adventure. The wholesome family approach will not be stressed as much as in the past. This might cause the series to lose some of its appeal to older adults, just the audience most likely to appreciate *Profiles*.

Basically, though, the two CBS shows are going to carry their respective time periods without undue difficulty. Documentaries just don't seem to draw substantial audiences. The kind of viewers who have watched *Mr. Ed* and *Lassie* in the past are among the most consistent in television, so they are unlikely to switch allegiances for a documentary, even one that claims kinship to a revered public figure.

ABC joins the competition at 7:30 with *Wagon Train*, replacing last season's disastrous *The Travels of Jaimie McPheeters*. CBS, with *My Favorite Martian*, and NBC, with *Walt Disney's Wonderful World of Color*, are playing pat hands.

*Wagon Train*, Cornell feels, is not as strong a show as it used to be. It has, however, demonstrated emphatically that it can pull in an audience of older adults.

*Disney* rates consistently high with a cross-section of all TV viewers. *My Favorite Martian's* audience is slanted to the young side, viewers who could watch *Disney* without embarrassment. In making this season's estimates, Cornell has given both the CBS and NBC 7:30 entries much the same ratings as they achieved in the past.

With *Disney* and *Wagon Train* at the mid-point, the perennial *Ed Sullivan Show* holds sway on CBS at 8. Cornell sees most of the audience watching *My Favorite Martian* flowing into the Sullivan sphere. The rating for the first half of the *Sullivan Show* in the 1964-65 analysis is below that registered by the series last season. The tougher competition of *Wagon Train* is the reason. The older adults—*Sullivan's* best fans—who didn't watch *Jaimie McPheeters* last season, will be viewing *Wagon Train* this campaign.

When *Wagon Train* completes its travels at 8:30, the first big audience changeover of the evening will result. A great many older adults will switch from ABC and *Wagon Train* to CBS and *Ed Sullivan*. Thus the second half-hour of the *Sullivan Show*, Cornell believes, could be the more popular half by as many as four rating points.

Competing at ABC will be *Broadside*,

a new half-hour comedy series spoofing the U.S. Navy in World War II. To Cornell, *Broadside* is the equivalent of ABC's *McHale's Navy*, with laughs galore. It will, he indicates, hold on to a certain number of *Wagon Train* viewers, but draw few people away from the *Sullivan Show*.

NBC has moved the *Bill Dana Show* back 90 minutes, from the 7 o'clock spot it occupied last season to what should be a much happier placement. *Dana* at 8:30, Cornell points out, will be boosted by a tremendous lead-in from *Disney*. The show should get the benefit of most of the 2% increase in set usage that occurs at that time. The net of all this is that Cornell has *Dana* getting twice as big an audience as it got last season, mostly due to its current favorable placement. “Remember,” Cornell explains, “*Dana* was not in 70 cities that carry *Disney* and this season he's going to hold on to a lot of that *Disney* audience.”

The struggle for audience intensifies at 9, with both ABC and CBS coming in this season with shows that figure to be better audience draws than in the past. At NBC, *Bonanza* again reigns supreme. The new attraction at ABC is a two-hour feature film series of a particularly high caliber. It's probable that this is the best movie package ever put together for network showing. Among the big box office titles in the package—all of which were produced by United Artists—are “Some Like It Hot,” “The Misfits,” “Exodus” (to be shown in two parts), “Judgment at Nuremberg” and “The Miracle Worker.”

“This,” says Cornell, “is really competitive pressure for *Bonanza*.” In the past, he points out, *Bonanza*, mostly up against weak programs such as last season's *Arrest and Trial* and the *Judy Garland Show*, had things its own way. This season Cornell has the hour-long western series falling off from the 52% or 53% share of audience it now commands to a 42% share average.

Yet, he still has *Bonanza* as the leading candidate, along with the *Beverly Hillbillies*, for the highest rated show on the air. What will largely determine *Bonanza's* efforts to beat out the *Beverly Hillbillies* for top honors, according to Cornell, is how well or poorly *My Living Doll*, CBS's new 9 o'clock program does.

Cornell was not permitted to see the pilot of *Living Doll*, a circumstance which never fails to make a new program more of an enigma than usual. He does know that the half-hour series will have Bob Cummings in the lead role, playing a psychiatrist in possession of a beautiful female robot. To Cornell's thinking this is an excellent premise, offering many

possibilities for laugh-filled situations. But Cornell has a feeling that Cummings is not the right man for this role, and though he rates the show in close competition with ABC's *Sunday Night at the Movies*, he cautions that it could wind up a distinct third in the time slot.

*My Living Doll* is followed at 9:30 on CBS by that recent NBC refugee, *The Joey Bishop Show*. With two strong continuity programs underway at both competing networks, Cornell figures Bishop is not going to disturb the status quo. He sees each network maintaining its respective audience on through to 10.

At this late hour, as always, Cornell is counting on a major decline in set usage to ensue. Still he thinks there will be more sets in use at 10 on Sundays this year than there were last season, again because the competitive situation is so keen and the product so improved.

The movies at ABC, now in their second hour, will move along with basically the same audience. *The Rogues*, NBC's new 60-minute comedy-melodrama out of the Four Star Productions' shop, gets the highest marks in Cornell's critical evaluations. He thinks the pilot for the series, witty, intelligent, marvelously performed—by such professionals as David Niven, Charles Boyer, Gig Young, Gladys Cooper and Robert Coote—and admirably produced, is the season's best. He has no doubts that the series will have definite strong appeal.

But, he points out, it's in a difficult position. *Candid Camera*, its CBS competition, is a proven winner. In addition, not many people are going to abandon the ABC movie, after watching for an hour, and make the switch to NBC. Given another, more favorable, time period, Cornell emphasizes, and *The Rogues* could be a smash hit.

With all these considerations reflected, *The Rogue* still comes in with a high rating on Cornell's chart. The rating given *Candid Camera* indicates the expected *Rogues'* popularity. Though it is likely to come in to its time slot with a four or five point higher lead-in rating this season compared to last, *Candid Camera*, in Cornell's calculations, falls off seven or eight points from its 1963-64 performance.

At 10:30, Cornell has set usage again dropping sharply. Some of the movies in the ABC package, he explains, do not play for a full two hours and their audiences can be expected to tune out at the film's conclusion. There's no hidden facets to *What's My Line's* prospects. The series has been playing the network long enough to run a predictable course. Though, here again, as a reflection of Sunday's balanced competition, *What's My Line* is seen as dropping some three



rating points off its pace at this time.

In analyzing the evening from a general view, Cornell points out that each CBS half-hour gets a 19.0 or higher rating. ABC, he says, starts the evening by default but will have larger audience from 7:30 to 11 in each half-hour than it had last year. NBC, last season's Sunday night victor (the *Judy Garland Show* being CBS's downfall) also starts slowly and picks up momentum as the night progresses. The indications for this season, according to Cornell, point to a hard-fought, extremely close contest for control of Sunday night.

#### MONDAY

Monday night, a CBS stronghold for many years, is likely to remain one. The network is still riding the four shows that brought it so much success last season: *To Tell The Truth*, *I've Got a Secret*, *Andy Griffith Show* and *The Lucy Show* all have showed exceedingly well in virtually the same setting. *Griffith* has been moved up an hour, and *Lucy* moved back 30 minutes. *Danny Thomas*, the fifth member of this powerhouse team of last season, has retired to the prosperous land of residuals. *Many Happy Returns*, another situation comedy, has taken its place. These are the changes. Basically, though, they do not change CBS's strength on this night.

*To Tell the Truth* and *I've Got a Secret*, for practical purposes, can be considered as one show. Their formats and appeals are similar—being holdover programs, conclusions about their audiences can be made with considerable certainty. The shows fall among the bottom 15% of all prime time programs in their ability to reach young adults, but they're among the top three or four programs in reaching older adults.

*I've Got a Secret*, which follows *To Tell The Truth* at 8, will inherit the same audience plus adding viewers who normally only put their sets to use at the later hour. The two CBS panel shows have solid track records and there doesn't seem to be any compelling reason for them to lose audience this season.

Cornell, however, does point out one variable that could make a difference. Garry Moore, the major domo of *I've Got a Secret* and the darling of the over-50 set, has been replaced by Steve Allen, a personality who through the years has appealed most strongly to young adults and even teen-agers. Placing a performer who plays to the young in a pivotal position on a program that's embraced by the old, may give cause for a certain amount of audience shift.

ABC starts off its Monday night prime time schedule with *Voyage to the Bottom of the Sea*, a new hour-long series starring motion picture actor Richard Basehart. Cornell thinks the program is a slick product, if somewhat overdone, and believes that children will watch it. He

also thinks the program will pick up some adult male viewers, a percentage of whom can always be counted on to respond to adventure programming.

NBC's innovation of the season, *90 Bristol Court*, is the big variable of the night. Each week the series will consist of three inter-related half-hour (or thereabouts) situation comedies. The three program sequences are *Karen*; *Tom, Dick and Mary*, and *Harris Against the World*. NBC is promoting them as one 90-minute program. The A. C. Nielsen Co. is not so sure that *Bristol Court* qualifies as a single program and has not revealed officially how it will rate the series. Cornell, however, is viewing it as three separate shows (their main relationship to one another is that the setting for each is the 90 Bristol Court apartment house).

*Karen*, "done very well," says Cornell, is likely to have a *Patty Duke Show* type of juvenile audience pull. Its subject matter, dealing with teen-age problems, is slanted decidedly in one direction. It must compete with *Voyage to the Bottom of the Sea* for its audience. *Tom, Dick and Mary*, Cornell believes, is the weakest of the three *Bristol Court* tenants. It hopes to attract a young adult audience, but its rating in the 8-8:30 time slot will show a decline when normally it should—because of the added sets that go in use during that period—increase.

That decline continues through the course of *Harris Against the World* at 8:30, which is up against stiff competition in the *Andy Griffith Show* on CBS and *No Time For Sergeants* on ABC.

"Griffith," says Cornell, "is strong with a lot of people." He apparently has a powerful pull with children and Cornell cites Griffith's sidekick on the program, comedian Don Knotts, as a reason why.

*No Time For Sergeants*, according to Cornell, "is a funny show." But it happens to be the vehicle, when he played it on Broadway, that made Andy Griffith famous. Now the show is competing with Griffith, almost in a sense com-

peting with itself. It's obviously a potentially good show in a difficult time period.

*Harris Against The World*, Cornell thinks, is the best prospect at *90 Bristol Court*. Jack Klugman, in the title role, is an excellent performer, he points out, who gives the program sparkle. But, Cornell cautions, the pilot show in the series was played at a funny but somewhat frantic pace. It also covered a very particular situation, which might indicate that its direction in future sequences might be uncertain. The pilot for *Karen*, on the other hand, showed an ability to go off in many directions under the umbrella of its basic theme. This flexibility was not as much in evidence with *Harris Against The World*.

At 9 *Lucy* moves into the CBS lineup and will benefit from following *Andy Griffith*. *Lucy*, according to Cornell, is not as strong a show as *Griffith*. It appeals more to the older adult than the younger adult and, because the characterizations are broad, has a lot of appeal to children, especially teen-agers. *Lucy* is going to pick up a good deal more children viewers from *Griffith* this season, Cornell feels, than it did last season following *I've Got a Secret*.

*The Andy Williams Show* at NBC goes over big with older women, but it's not going to benefit from a preassembled audience. *Harris Against The World*, the show it follows, is not expected to deliver such an audience in large numbers.

Comedian Jonathan Winters will occupy the Williams' spot during the season six times at approximately five-week intervals. He also will join Williams on other occasions. But Winters as a program draw is an enigma. An intuitive performer, his performances are the ultimate in variability—when he's good, he's very, very good; when he's bad, he's horrid.

*Wendy and Me*, ABC's 9 o'clock entry, provides a switch in programming, says Cornell. Inhabiting Wendy's world, he explains, are bright, young, attractive

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## Cornell sees "Man from U.N.C.L.E." as promising but badly positioned

people. The appeal would seem to be to the young adult. But the "Me" of the title is show business veteran George Burns, who frequently during the series will act as a one-man Greek chorus, giving asides to the audience. Burns's appeal is mostly to the older adult. There's no real precedent, Cornell points out, in having such prominent and conflicting audience appeals working in the same series. "The show is done quite well," comments Cornell, "and in a less difficult time period it could do better."

*Many Happy Returns*, the *Danny Thomas Show* replacement which takes over the 9:30 slot on CBS, offers a challenge to the professional program analyst. No pilot for the show was shown and Cornell must lean heavily on the circumstances surrounding the series. He feels the show has good performers (of the star John McIver, he says, "give him the material and he can do wonders") and good creative people. Its probability for success, Cornell estimates, are high. Still there have been some disquieting rumors about the show—that the first four sequences were not as funny as they could be and that CBS stopped production for a major overhaul—and those things must be taken into account. If the series lives up to its possibilities, Cornell feels, "it could go right through the roof." As it is it comes into the 9:30 time slot with a seven-point rating bulge passed on by *Lucy*. It wins its time slot, in Cornell's estimates, but only be a two-point advantage.

*The Bing Crosby Show*, its ABC opposition, also is making its network debut without an advance pilot. It's likely to pull most of the CBS audience that *Many Happy Returns* loses. Billed as a warm, sentimental show, it figures to offer mild, pleasing doses of humor, but shows of this type don't tend to pull big audiences.

There's a great division of opinion among the networks over the 10-11 time slots. Each is firmly convinced that it will be the winner. *Ben Casey*, back to keeping its old and happy Monday night office hours after a bruising confrontation with the *Beverly Hillbillies* on Wednesday evenings last season, is favored to come out ahead by Cornell. Dr. Casey has a powerful appeal to older women, is the way Cornell analyzes it, and Crosby is going to preassemble that kind of audience for him. Cornell emphasizes that while *Casey* was soundly beaten by the *Hillbillies* last season, it still pulled large audiences and apparently lost none of its well-established appeal.

*The Alfred Hitchcock Hour*, NBC's 10 o'clock challenger, will have its problems stemming from the *Andy Williams Show* lead-in of older adults. Hitch-

cock's appeal is to the younger adults. *Slattery's People*, CBS's examination of the legislative functions, "is really a very good show," according to Cornell. But Cornell also has rarely seen "a more serious show" and because of this thinks it probably will clash with the rest of the network's Monday night schedule, which is heavy on humor.

"You can present a drama and then get an audience to laugh," Cornell says, "but you can't switch the situation and get an audience that has been laughing to become serious." Consequently Ayer's programming specialist has *Slattery's People*, following live top-ranked CBS half-hours, falling off to a distant third in its time periods.

Over-all, CBS, which was way out in front on Monday night last season, has maintained the basic elements of its success and is still out ahead. ABC, by reverting back to *Ben Casey* for its chief strength and otherwise shaking up its schedule with vigor, is running a not-too-distant second. NBC, which last year was way behind on Monday night, is now running up with ABC.

### TUESDAY

Tuesday at 7:30 is identical to last season's Tuesday at 7:30 lineup—one of only two places on the prime time schedule where such a holdover situation exists. ABC has the hour-long *Combat*, NBC the hour-long *Mr. Novak* and CBS has an open half-hour given to local stations. Cornell sees no reason why the audience patterns established last season should change. Actually, he points out, *Combat* and *Mr. Novak* are not competing since their audience appeals are considerably different. The ABC show, which draws heavily on a young audience, should come out the winner as it did last season. *Mr. Novak*, which represents authority and consequently appeals to the older audience which respects that authority, comes in a fairly close second.

CBS enters the competitive picture at 8 with *World War I*. It's likely to be a favorite program of history students and buffs, but like most such documentary programs, Cornell feels, it doesn't figure to pull a great audience. ABC and NBC at 8 with their hour-long shows at the mid-point, will both have the advantage of a continuity of audience and CBS is not likely to draw from them.

At 8:30 there's a partial changeover from last season's lineup. *McHale's Navy* on ABC, is right where it was, following *Combat*; and drawing its audience out of that program. The people that watch *Combat*, Cornell is convinced will stay with *McHale's Navy*.

NBC's *Man From U.N.C.L.E.*, accord-

ing to Cornell, shows a lot of promise. It's for people who like Ian Fleming-type creations, well-done, with the acknowledged MGM-TV production values much in evidence. But the show, apparently, is not well placed. It has strong young adult appeal, just the kind of audience that over at ABC had watched *Combat* and then watched *McHale's Navy*. Its *Mr. Novak* lead-in is contrary to its needs, heavy with older adults. The *Man From U.N.C.L.E.* possibly will be too far-out for them. This can be a real winning show, Cornell says, in the right time period.

CBS's 8:30 candidate is the redoubtable *Red Skelton* moved back a half-hour from his time slot of last season. Skelton didn't like the early period with good reason, and he's not blessed with the best spot this season. His lead-in from *World War I* is extremely poor, but he's got tremendous pull, will draw some of the *Combat!* audience away from ABC and still win his time period handily.

While the second halves of the CBS and NBC shows are fighting it out at 9, ABC comes in with the new half-hour comedy series, *The Tycoon*. Cornell is impressed with this program, thinks it could be a big winner.

"The perplexing thing about the show," he points out, "is that it will have a genuine appeal to younger adults and still have a fabulous appeal to older adults who will identify with the always triumphant cunning displayed by the show's star, Walter Brennan."

As it did last season, *Petticoat Junction*, 1963-64's top new program, will follow *Red Skelton* on CBS. Cornell, although he picked *Petticoat Junction* for the top-rung in last year's analysis, thinks the program's track record is overstated. It was up against *The Greatest Show On Earth* and the *Richard Boone Show* last season, two of that campaign's failures, and sandwiched between the always strong *Skelton* and *Jack Benny* programs. In another time period, up against stronger competition, the program might turn in a substantially weaker performance, Cornell indicates.

*Petticoat Junction's* opposition this season is still not formidable. NBC's *That Was The Week That Was* has a real benefit this year by getting a younger adult audience—the kind that appreciates its cutting satire the most—from the *Man From U.N.C.L.E.* It will definitely, it seems, get a better rating in the current campaign.

*Peyton Place* represents ABC's attempt to be different this season. There's no precedent for how a soap opera with continuing story-line presented twice a week will do in the nighttime hours. There are rumors in the industry, how-



ever, that the program's writers are having difficulty in maintaining a compelling plot from sequence to sequence.

The lines for the 10 o'clock competition are comparatively easily drawn. ABC's *The Fugitive* is one of the network's strongest products. Last season it rated only among the top 30 or so shows on the air but it was probably the top show among those watched by young adults, that vital segment of the audience sought by so many advertisers. *The Fugitive* is back this season where it was last season and it should continue to lead the pack in its time slot.

CBS has brought *The Nurses* in to replace the spot filled by the departed *Garry Moore Show*. It's good placement for *The Nurses*, which has a strong appeal to older women. It will benefit a good deal from its *Petticoat Junction* lead-in.

The Bell Telephone Hour, this season like last, is NBC's 10 o'clock entry. The program—being one of the longest-lived nighttime presentations—is a known quantity, draws a highly selective audience and doesn't figure to offer a serious challenge to the other two network shows. NBC also will present some actuality specials in this time period, with their effect on the competitive situation difficult to assess.

The broad view of the night's schedule shows NBC improving its situation considerably. It has thrown out two of last season's poorest audience attractions, *Redigo* and *The Richard Boone Show* and replaced them with the promising *Man From U.N.C.L.E.* and the far from solid but still established *TW3*.

ABC has done a minimum of shifting, consolidating an already strong lineup with the addition of the sure-fire appeal of Walter Brennan.

CBS, last season's winner of the Tuesday night schedule, still maintains enough strength to offset the burden of the small *World War I* lead-in.

#### WEDNESDAY

From 7:30 to 8:30 on this night marks the second place in the 1964-65 schedule where the three-network lineup duplicates that of last season. *Ozzie and Harriet* and the *Patty Duke Show* on ABC, *The Virginian* on NBC and *CBS Reports* are expected to turn in similar performances this season with NBC on top.

The big switch comes at 8:30. Last season *CBS Reports*, one of the poorest audience draws on television, was followed by *Glynis*, another weak program. This season *CBS Reports* leads in to the *Beverly Hillbillies*, estimated by Cornell, to be fighting it out with *Bonanza* for top rating honors. The result: Cornell predicts that CBS will show the biggest rating jump—almost 20 points—in any half-hour since the glory days of Milton Berle.

Helping the *Beverly Hillbillies* to

achieve this quick build-up will be many young viewers who will switch over from the *Patty Duke Show* on ABC. That will leave ABC's new musical series, *Shindig*, somewhat high and dry, with a minimal audience. NBC's 90-minute *The Virginian*, in the meantime, will be entering its third half-hour. No 90-minute show in the past has ever had an attraction as popular as the *Beverly Hillbillies* facing it in mid-action. So potent an audience-magnet is the *Hillbillies* that Cornell thinks it's a stronger show than *Lucy* was in its hey-day. The question arises—and it might be one of the more interesting scheduling questions of the season—can the *Beverly Hillbillies* pull an audience out of an established continuity show such as *The Virginian*?

At 9 ABC improves its situation a little, with Mickey Rooney's *Mickey*, but very little. According to Cornell, *Mickey* will have practically no lead-in, is not a particularly good property and consequently will not show much strength.

*Dick Van Dyke* follows, as it has in the past, the *Beverly Hillbillies* on CBS, but this time out will register a rating well below that of last season. *Van Dyke*, to Cornell's viewpoint, is another over-rated program that benefits greatly from placement. It will lose viewers this season to NBC's attractive feature film presentations.

Jim Cornell didn't see the pilot for the *Cara Williams Show* (he didn't see the pilot for *Petticoat Junction* last season, but that didn't stop him from predicting the show's popularity precisely), yet thinks it will be the big winner among the season's new shows. Weighing the knowledge that *Cara Williams* is "a heluva performer," that the program's time period is right, and that the creative people involved in the production of the show are top-notch, Cornell figures that even if it comes in at average potential, "it's going to have a big rating."

*Burke's Law* on ABC did surprisingly well last season on Friday nights. Subtracting from that performance somewhat is the indication that its main com-

petition then, *Bob Hope Presents the Chrysler Theater*, was not particularly strong in appeal. Now, too, *Burke's Law* is going to suffer from the effect of a poor lead-in. Still, with NBC showing its package of good movies, Wednesday at 9:30 figures to produce one of the roughest struggles of the week.

Cornell thinks the *Danny Kaye Show*, CBS's 10 p.m. entry, is one of the best programs on television, but feels it is in "a horrible" competitive position this year. Set usage drops at 10, he points out, it's the mid-point of the NBC movies and the mid-point of *Burke's Law*. Last season Kaye was a winner of this exact time slot partly because his competition—NBC's *The Eleventh Hour* and ABC's *Channing*—were so weak.

An interesting sidelight to the Wednesday night schedule is that NBC is filling seven half-hour time periods with just two programs, *The Virginian* and the *Wednesday Movies*. The two programs allow NBC, a lagging third on this night last season, to emerge on top. *CBS Reports* kills its network's chances for success, while the switch of *Ben Casey* to Monday nights weakens the ABC lineup.

#### THURSDAY

"I doubt," says Cornell of Thursday at 7:30, "there's ever been so much concentrated appeal to children at any one time on the networks." ABC with *The Flintstones*, CBS with *The Munsters* and ABC with *Daniel Boone*, do indeed present a strong magnet for youngsters. *The Flintstones*, of course, has occupied this time period previously and its appeal to children is well-established.

*The Munsters* on CBS is a questionable product. Like the *Addams Family* on ABC Fridays, this show deals with macabre humor and threatens to be a one-gag type of series. The joke making the rounds of the industry about the difference between CBS's sick humor program and the one on ABC, is that after six weeks of production the people at CBS know what's wrong with theirs.

Cornell was not impressed with what

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## ABC's "The Addams Family" series brings macabre cartoon family to life

he saw of the hour-long *Daniel Boone* series. He thinks it's likely to get the lowest rating of the three youngster-oriented programs. The *Donna Reed Show* follows *The Flintstones* as it did last season and *Perry Mason*, its CBS opponent, competed with it two seasons back. Cornell thinks the same audience patterns will prevail this year, with each holding about the same number of viewers they were able to attract to the TV tube in the past.

ABC's *My Three Sons* is a holdover in the 8:30 spot as are *Perry Mason* and *Dr. Kildare* on NBC. Again the patterns have been established and Cornell sees no reason for great change. *Dr. Kildare* has often proved that it is one of the most popular shows on network television and by now almost everyone should be convinced.

At 9 ABC switches to *Bewitched*, a bright new fantasy with strong appeal to children. The series, however, will be fairly well limited to the audience it inherits from the previous show.

*Password* on CBS appeals mostly to over-50 viewers. They will already be watching CBS because *Password's* lead-in *Perry Mason*, has a similar appeal, the oldsters also will have little reason to switch because *Kildare* is half over and *Bewitched* appeals to a younger audience.

*Hazel* at 9:30 will take over the top spot passed to it by *Dr. Kildare* thanks to those older viewers already watching the network and by snaring the over-50 audience that switches over from *Password*. *Dr. Kildare's* young viewers are not going to stick with *Hazel*, instead will go to ABC and watch *Peyton Place*.

Cornell didn't see a pilot for the *Baileys of Balboa*, CBS's 9:30 show, but he respects Paul Ford, star of the series, as a performer. He thinks that the time slot might be a good opportunity for this particular show.

*The Defenders*—replaces *The Nurses* on CBS at 10—is one Herbert Brodtkin creation in for another. Here again, Cornell thinks this might be a program that has been overrated in the past. Still, in this spot it should get a good audience. The *Kraft Suspense Theater* will also get a good audience, in Cornell estimates, and fight it out hotly with *The Defenders*. ABC's *Jimmy Dean Show* will get substantially less of an audience than the other two networks offerings mostly because even last year it did not prove impressively strong.

Thursday night during the November-December rating period might prove to be in effect a close three-way race among the networks. CBS took the night with ease last year, yet the tightening of the competition this season can best be

demonstrated by ABC's moves. It kept its three strong Thursday night programs of last season—*The Flintstones*, *Donna Reed Show* and *My Three Sons*—kept the tottering *Jimmy Dean Show*, but replaced a half-hour of local time and the ineffectual *Here's Edie* and *As Caesar Sees It* combination with the promise of *Bewitched* and the possibilities of *Peyton Place*.

### FRIDAY

The 7:30-8:30 slot on CBS and NBC Friday night is a reversion to what programming used to be at this hour two seasons back; CBS's *Rawhide* and NBC's *International Showtime* competed for this hour before. This time out *Rawhide* is promising some changes. Indications are that the series will make heavy use of guest stars each week a *la Wagon Train*. But *Rawhide's* fundamental appeal, says Cornell, will remain.

*International Showtime* is not expected to change at all. Largely it's viewed by children and some older adults. This season it's going to lose a percentage of that latter audience to *Rawhide*. Over-all the NBC and CBS series are evenly matched and should run a close race for command of the time slot.

For its part in the competition, ABC is kicking-off its Friday night schedule with two half-hour shows—one new, one holdover: *Jonny Quest* and *The Farmer's Daughter*. *Jonny Quest*, an animated series off the highly successful Hanna-Barbera assembly line, fails to impress Cornell. He saw the pilot show of the series and regards it as an example of curious programming, if it were indeed representative of programs to come. Describing the show as "futuristic, wild-eyed adventure," he thinks it would be "a corny effort" for even Saturday afternoon placement.

"They've restricted the interest in the show almost totally to young children," Cornell points out, "and kids, being as sophisticated as they are today, may find it too cornball for their tastes." As a consequence of these beliefs, *Jonny Quest* comes off with a poor rating in Cornell's estimates. "Remember," he adds, "it's not as if it were going in against no other children's show. It's not operating in a vacuum."

*The Farmer's Daughter*, "a reasonably good show" by Cornell's standards, comes on ABC at 8, right in the middle of *Showtime* and *Rawhide*. It could pull audience out of *Showtime*, Cornell thinks, because the NBC program has no real continuity of action. Still, both shows have strong appeals to older adults, and many of them are

going to be tied up by *Showtime's* earlier start.

Cornell sees *Farmer's Daughter* stymied by its placement and its feeble lead-in and credits it with considerably less audience than it attracted last season. He feels that the series was in "soft touch time periods" in the past and is now in "a particularly tough time period for its specific appeal."

The big question mark at 8:30, when all the networks switch programs, is CBS's new hour-long variety program, *The Entertainers*. Cornell is quick to point out that neither he nor other program analysts know how good or poor *The Entertainers* will be. Little information about the program has been released. The format of the show has not been clearly indicated. Weighing the best possibilities of the show, Cornell judges that it will come up above average in audience appeal. He has great respect for Carol Burnett, who will star in the series, is convinced she will do well even with sub-par material. But, he cautions, if the show is burdened with bad material, it won't live up to its projected more-than-20 rating.

The *Rawhide* audience, Cornell says, should spill into *The Entertainers*. Similarly, *International Showtime's* following should move right into NBC's 8:30-9:30 representative, *Bob Hope Presents the Chrysler Theater*. Thus, Cornell has both later programs holding on to virtually the same ratings as the shows they follow.

ABC is breaking into hour-long shows on the other networks with two new half-hour programs, *The Addams Family* and *Valentine's Day*. Bringing wierd cartoon characters to life in a comedy series is an innovation in the TV industry. With no precedent to follow, any analysis of the prospects for such an endeavor is open to question. One thing is sure: the advance notices for the series have not been impressive. Cornell has *The Addams Family* coming in with a higher rating than its lead-in would suggest, but this is mostly the result of an increase in set usage.

The Cornell projections give *Valentine's Day*—ABC at 9—just about the same audience as *The Addams Family*. Acknowledging that *Valentine's Day* is well performed by Tony Franciosa, Cornell indicates, but is not convinced, that the comedy series, about the escapades of a playboy, might cut into *The Entertainer's* audience.

This season's 9:30 on Friday is totally unrecognizable from last season's product in the same time period. ABC has what Cornell considers "a very strong program," *12 O'Clock High*, in that slot.





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## Saturday night promises to be a big night at the picture tube for the kids

He characterizes the series, based on the popular novel and motion picture about the adventures of a World War II bombardment group, as "strictly for men."

There isn't much new to expect from *The Jack Benny Show*, which has switched this season from CBS to NBC.

*Gomer Pyle—USMC*, CBS's new 9:30 offering, is not rated a strong show by Cornell. He thinks the series, a spin-off from the Danny Thomas Show, will appeal most strongly to children.

There will be a further rating drop at CBS, according to Cornell, when *The Reporter* comes on stage at 10. The pilot of *The Reporter*, most observers of the show agree, was badly done. It's problematical, Cornell says, whether future shows will show improvement.

Cornell thinks that whatever its production plus and minuses, *The Reporter* is not in a good spot. Its appeal is to young men and they will already be tied up with *12 O'Clock High*.

*The Jack Paar Program* takes over at NBC at 10. As a reflection of Cornell's respect for the strength of the series he has it increasing the network's rating even though set usage drops off more than 10 points during the time of its broadcast. Paar should benefit this season, Cornell says, from the *Jack Benny Show* lead-in.

NBC, which last season was firmly in command of Friday night, is a distinct winner this time out all night long. CBS, which had its worst night of the week on Fridays, starts off well on the Cornell chart, but falls apart at 10. ABC, reversing the pattern with a slow start and fast finish evolving into local time, shows improvement over last season.

### SATURDAY

Like Thursday night at 7:30 the early prime Saturday night time is not going to be a lonely period for children. Each network offering has strong appeal to the youngsters. ABC's *Outer Limits* is embraced by teen-agers. It's just about number one with them. But Cornell feels there's some question about *Outer Limits'* over-all standing. He thinks the premise of doing a science-fiction anthology series is fine and that the potential for such a show is great. Yet the key to its success, he points out, is in its execution and that's in some doubt. He knows that the series is weak with older adults.

The direction of NBC's new *Flipper* series is unmistakable. Concerned with the antics of a friendly dolphin, the show has to play for children. Cornell is willing to concede *Flipper* some men viewers, especially for its early stanzas. Cornell thinks the series may be initially interesting but unable to sustain it:

"There's a limited number of tricks a dolphin can perform."

*Jackie Gleason's American Scene Magazine*, with its slapstick sketches, also has broad appeal to children in Cornell's book. But the *Gleason* show never has had competition in its current time slot for the young audience. Still, if *Gleason* loses some of its young audience, it should gain older viewers who will have no where else to turn but to *Outer Limits* and *Flipper*.

*The Famous Adventures of Mr. Magoo*, which follows *Flipper* at NBC, is faced with problems, as Cornell sees it. It comes in at the mid-point of *Gleason* and *Outer Limits* and does not figure to upset the audience loyalty of either. Although this is *Magoo's* first regular network exposure, it has been around a long while, has built up a considerable following and should, in the long run, according to Cornell, do better than *Flipper*. He feels NBC might have erred in following *Flipper* with *Magoo* instead of reversing the order. As it is he has most of the added sets going in use at 8 tuned to *Magoo*, giving that program a higher rating than its predecessor.

*Gilligan's Island*, which comes in to CBS at 8:30 with a 22 rating lead-in from *Gleason*, is picked by Cornell to be one of the big flops of the new season. He has it losing a sizeable chunk of audience, dropping off five rating points, and winding up a weak third in its time slot.

There's a long record of what the *Lawrence Welk Show* can do on ABC at 8:30. It has large a following among older adults, many of whom can be expected to swing over from CBS and the *Gleason* show.

*Kentucky Jones*, on NBC, gets high marks in Cornell's personal evaluation. "This is a real quality show," he remarks. Adding that it's "brilliantly performed" by *Gunsmoke's* erstwhile second lead Dennis Weaver, he classifies the series as "image programing." On

the negative side, Cornell points out that the show is a "quiet" comedy, with a humor that tends to be "somewhat mild." Past history tells him, he explains, that such shows hardly ever are big winners. One thing is apparent, though, even at this early stage—there will be no cross audience pulls between *Gilligan's Island* and *Kentucky Jones*.

*Kentucky Jones's* biggest hurdle is bound to be its weak lead-in from *Mr. Magoo*. Yet it's likely to get a big feed from CBS and the *Gleason* show due to *Gilligan's* failure.

Conversely, *Kentucky Jones's* modest success will give *Saturday Night at the Movies* at 9 a much larger pre-assembled audience than it got last season from the *Joey Bishop Show*. *Mr. Broadway*, the new David Susskind-Daniel Melnick production at CBS, is a remake of *Peter Gunn* (Craig Stevens stars), according to Cornell, with the setting this time being New York's smart Four Seasons restaurant and other locale in that mode. Cornell thinks the series might prove to be in questionable taste and generally was not impressed with it. ABC's *Hollywood Palace* is viewed by hordes of older adults, almost all of whom leave the TV dial be when the *Lawrence Welk Show* plays its course.

At 10, as happened all last season, with *Hollywood Palace* at mid-point and *Gunsmoke* bowing on CBS, a large switch ensues. Many older adult viewers, feeling no compulsion to stay with a non-continuity program such as *Hollywood Palace* (a variety show), move over to CBS to follow *Gunsmoke*.

The pattern on Saturday night this season will closely resemble the one established last year, Cornell believes. CBS will start big and end big. Last season the *Phil Silvers Show* was its stumbling block and this season *Gilligan's Island* will offer the same drawbacks. NBC has not improved or weakened its situation dramatically, while ABC should be somewhat stronger. END

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both from respect and from tradition established by Lastfogel's always having called William Morris Sr. "Mr. Morris."

Though Morris Sr. died in 1932, his memory is kept very much alive. Lastfogel's east and west coast offices (he turns into a N. Y.-L. A. commuter during the five month TV selling season) both have honored places for photographs of Morris and speeches made about him. The halls of both the New York and Beverly Hills branches have a huge framed clipping from *Variety* that details highlights in Morris Sr.'s career. Other Morris Sr. memorabilia are bronze wall plaques bearing his image, paper weights with his head cast in bronze, framed references that have appeared in print of Morris Sr.'s many charitable works. Lastfogel says of Morris Sr. (he was a founder of the Will Rogers Sanitarium, helped build a Catholic church in Saranac Lake and began the tradition which the Morris family still maintains of looking after the welfare of Saranac Lake—the Morris family home is there), "No matter how busy we were there was always enough time to do public service. It's vital to any company, no matter what kind of industry, for the key men in that company to appreciate and realize that public service is part of the company's job. The helping of others," continues Lastfogel, "gives a person a warm feeling. You're doing something besides trying to make money in your business."

(Many of the company's philanthropies are administered through the William Morris Foundation, which was established primarily to give scholarships. Yale University School of Drama, Brandeis University, University of Pennsylvania, Columbia University [the Robert E. Sherwood Memorial Scholarship—he was a client], Mount Holyoke, Howard University, Cleveland Institute of Music, University of North Carolina, Carnegie Institute of Technology and Dartmouth have been recipients thus far).

Morris Sr. also left the Morris office the guiding principles that have helped make it the success it is today. Lastfogel says, "The spirit of the man who founded this company—his principles and his philosophy—proves one thing. It's a hazardous business. You're a big fellow today and nothing tomorrow. Other men built brick and mortar studios. They're past, gone and forgotten. But the qualities that he had built are here long after him. He's been dead 32 years but the foundation of this company was built by this man and that remains."

What Morris Sr. built with the aid of Abe Lastfogel is carefully nurtured by the key men at the Morris office. The shadow cast by Lastfogel is impressive. He is so much a show business legend that the tendency is to regard the Morris office, as one advertising man termed it, "a one-man operation." It's not.

While Lastfogel is the biggest wheel in the machine the other cogs are important indeed. Nat Lefkowitz is the mild-mannered, soft-spoken head of the New York office and the company treasurer. He joined the company in 1927 and, like Stoller, is distinguished by credits as a certified public accountant and a lawyer (he earned his degree in night school) as well as a most respected talent agent. Renowned for his administrative genius and his savvy, he has prime responsibility for the East Coast office activities of the Morris office on all levels. The Morris office tends to view tenures with the company in terms of "generations." William Morris Sr. was the first generation. Abe Lastfogel and Nat Lefkowitz are the second.

The third generation on the William Morris family tree lists men like Morris Stoller, Sam Weisbord, Phil Weltman and Wally Jordan. Their tenures of service with the company average 30 years.

Stoller is the company brain trust and manages all activities in the West Coast office. He began his climb at the Morris Agency in 1937. Already a CPA, he was taking his law degree in evening classes at Brooklyn Law School when a fellow classmate, Nat Lefkowitz, asked him to join the Morris office as his assistant. He accepted. Neither he nor the agency have regretted it. Stoller is possessed of a razor-sharp mind that grasps and hangs onto details of all kinds. His associates rib him good-naturedly about his constant admonitions to "get it in writing."

Sam Weisbord began his career as a 16-year-old office boy to Abe Lastfogel, 36 years ago. Today he heads the most important division of the organization, television, and is a member of the board of directors. He is a driving, dedicated dynamo, completely devoted to his profession—which in his case is almost a "calling." Weisbord is an extremely capable organizer. Despite a hectic schedule, Weisbord, up at 6 a.m. each day, finds time for a one-hour workout at gym and weekend hikes in the sand. He avoids high cholesterol foods, otherwise adheres to a Spartan-like regimen he feels necessary to maintain the physical well-being to carry on his work. Weisbord's non-work activities are not all physical; he possesses a much-talked-about art collection as well as a classical record collection.

One ex-Morris agent remembers Weisbord chiefly for his memos: "They were so inspiring—like we were about to take France or something and after all what the hell were we doing? He's a bachelor, works all the time. But in the end that's the only kind of an agent to be—so involved in his business that he's all passion for it."

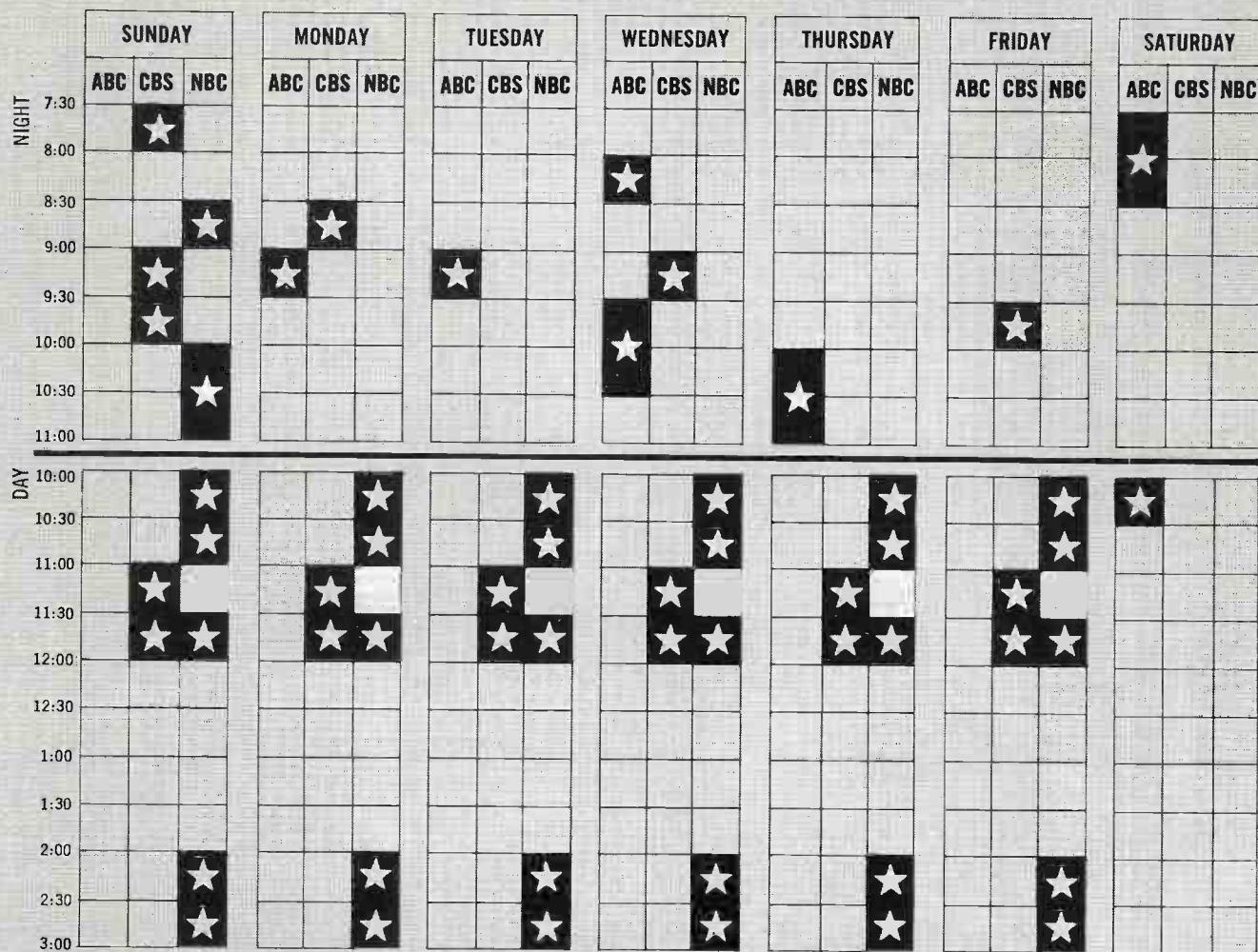
The fourth generation at Morris, the younger talent agents, are already making their presence felt in the upper echelons of the company. These are men like Norman Brokaw, who at 37 has been with the Morris office 25 years—since he was 15. Brokaw well remembers his first office assignment, to escort and introduce a comedian to Fanny Brice. Today the comedian, Danny Thomas, has made it big. At Morris, so has Brokaw. The Thomas production empire, T & L Productions, is largely in his hands. Among this group, too, is Stan Kamen, who came to the Morris office fresh out of Yale Law School in 1950, learned the first intricacies of talent agency in the legal department and has gradually moved along until today he enjoys key executive status and over-all supervision of Four Star.

#### AND MORE ARE ON THE WAY

Morris executives are fond of pointing out there is a fifth generation of young agents on the way and even a sixth in development at the lowest rung of the ladder. They also like to mention that the combined working experience of the Morris office's top hands totals over 1,000 years.

But what to one man is experience to another is old age. Many in the industry criticize the Morris Agency on these grounds. As one executive puts it, "We all have a problem remaining contemporary. What we have going for us is the empirical factor. What's going against us is that television is the youngest of all media. Television is 12-30. People over 40 have a tendency to regard Frank Sinatra as a bright young guy on the way up. He's not. Bobby Darin isn't even a young guy on the way up any more."





STARS IN THE WILLIAM MORRIS CROWN • Each star represents a William Morris-represented series in the fall TV schedule. The

complete list is on page 3. Together they total 27 hours each week. In addition, Morris represents a number of specials on the networks.

But the Morris office says there's no danger of any hardening of its show business arteries setting in. As Sam Weisbord explains it, the Morris set-up by its very nature precludes it. "The older men give the younger men the benefit of their experience. The younger men help keep the older men contemporary."

From their long terms of working together, the men at the Morris agency have developed a fierce fraternalism. Says one: "We're like brothers and we couldn't be closer if we were brought up together—which in a sense we have been. We all think alike. We live by the rule that the client comes first. If Mr. Lastfogel is on the Coast and one of us is in New York, should something come up we can make the decision that he would make were he here. On the other hand Mr. Lastfogel can walk into the middle of a meeting and know exactly where we are in the conversation." The U. S. Marines could take lessons in esprit de corps from the William Morris agency.

There's a sense of dedication to client and agency among Morris's top hands that's a cross between that of a country doctor and a Kamikaze pilot. Weisbord puts it this way: "The company, as I see it and love it, is like a living, breathing thing. This company is forever. All of the time in the future is looking at us. We never do anything for ex-

pediency." Weisbord sees the William Morris organization as generation built upon generation, whose survival is proof of the rightness of the system's principles. "We have never faltered, let alone gone down. Everything this company plans sets upon the shoulder of every man here—how he treats a client, the courage with which he deals with a strong network, the tenacity with which he holds onto the principles of our founder and our living preceptor.

"We have the courage to say no to any kind of a deal," Weisbord goes on. "We've been together in good times and in bad. And we've known both. We've been barred from movie lots, from networks and there's even been blood spilt in our cause (Morris Sr. died at the Friars Club in 1932 of a heart attack after a heated argument with Edward Schiller of the Loew's chain). We never bend at the knee to anybody. Our strength derives from our clients and the confidence our clients have in us."

Weisbord is well aware that the fervor with which he espouses the Morris cause may sound "corny" to an outsider's ear. In explanation he says that "Most of the virtues sound corny—'I love my country,' 'I love my mother,' et cetera."

If Weisbord's zeal is corny, it is nonetheless sincere. He says he speaks for all the top manpower at the Morris office





Robert McCormick



Peter Hackes



Morgan Beatty



Russ Ward



Nancy Dickerson



Chet Huntley and David Brinkley

**Thirteen of the reasons more people followed the Conventions on NBC than on the other Networks combined.**

It's been quite a summer. First, San Francisco. Then Atlantic City. In both cases, a clear-cut verdict by critics and viewers alike:

*NBC News continues its leadership in broadcast journalism. As the Chicago Daily News said, "NBC...operates with an assurance, sophistication and aggressiveness that marks any seasoned team accustomed to winning and determined to win again."* As the *New York Herald Tribune* re-

ported during the Democratic Convention, "NBC again displayed its savvy as a news organization."

Of course, the thirteen dedicated television and radio correspondents above are not the only reasons for NBC News' clear-cut superiority. Coverage of events as complicated and wide-ranging as the Presidential Conventions required the coordinated efforts of more than 700 expert cameramen, technicians, producers,





John Chancellor



Frank McGee



Sander Vanocur



Elie Abel and Ray Scherer



Edwin Newman

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Between now and November 3rd this same television and radio team will be bringing NBC audiences every aspect of the political campaign story, culminating in the reporting of the Election returns.

Over the coming weeks, their accurate, interesting and thorough coverage will reach audiences through such programs as "The Huntley-Brinkley Report," "Today," "Sun-

day," "Meet The Press," "The Campaign and The Candidates" and four daytime news reports on the NBC Television Network; as well as news-on-the-hour and "Monitor" on the NBC Radio Network. In addition, up-to-the-minute developments will be covered as they occur by special programs and bulletins.

In a Presidential election year — especially — the nation turns first to NBC News and stays with it longest.



Look to NBC for the best combination of entertainment, news and sports.



when he says they are at William Morris "forever." Most of the agency's top executives have been offered impressive jobs elsewhere—from other talent agencies to jobs as production heads of major studios—and turned them down. One agent who didn't says "I decided I was getting all the love I could handle at home and left—for more money." Say Weisbord and his associates: "We are not for sale at any price."

#### HOW TO SUCCEED IN BUSINESS

The two most frequently traveled routes to membership in the William Morris family are up from the mailroom or in from another organization. The mailroom route is the more traveled and in a sense the one preferred by company management. This way the prospective talent agent may be molded completely within—and to—the company.

The West Coast executive principally responsible for bringing along the new agent talent is Phil Weltman, a 25-year-man at Morris. He was once a New York stock broker, joined Morris in 1939 on the urging of friends who worked there. Weltman runs a taut ship, expects his budding agents to toe the line the same way he did as a youth.

Because a good part of a talent agent's work today is complicated by contracts, taxes, legal negotiations and the like, many of the Morris agents have a law school background. Agents frequently come ripe from law schools to toil first in the legal vineyards at Morris. That was the case with Stan Kamen, who came to Morris after finishing Yale Law School in 1950. For three years he worked in the legal department in New York and found it a "great background." First he represented the agreement end, learning who the clients were and what the contracts were, then gradually moving into the package end of the business. Today he represents Four Star Television. Of his legal department days he recalls: "They allowed the young lawyer to do things. As a young man I negotiated contracts for millions of dollars with men old enough to be my father. I learned to appear sure."

Another Morris young man on the move in New York, talent agent Lee Stevens, also has a lawyer's background, but he came by his in a more difficult way. He was a secretary to Nat Lefkowitz, who encouraged him to get a law degree. Stevens earned it at New York University night school. He remembers with gratitude how Lefkowitz, who might be in the midst of an important business conference, would stick his head out of his office each evening at 5:30 and remind Stevens that it was time for him to be in class.

Mel Berns Jr., a young man currently on a lower rung of the Morris ladder, started in the mailroom and remembers it as "Run, run, run, inside the office and out." But the running was not without its benefits. The deliveries brought the opportunity to meet people—and their secretaries—and if the delivery was quick enough there was spare time to watch shows being made or to watch film editors at their craft. Once the novitiate in the mailroom has finished (it may last from five to 15 months) he then enters apprenticeship as a secretary. The prospect is expected to learn shorthand and typing on his own time and at his own expense for this phase of his Morris office career. This stiff prerequisite has a way of weeding out the uninterested or lazy at the beginning stage. When he passes the test of 60 words per minute typing and 80 shorthand he becomes a

"floater secretary." This means he is shuttled from one department to another being secretary to agents while their permanent secretaries are ill or on vacation. For roughly six months he gets the feeling of various departments, then puts in for the department he likes best. Berns asked for television, there was an opening and Berns now is secretary to talent agent Norman Brokaw. That's where he is today, learning first-hand from Brokaw what an agent does. "You do what the agent does. Learn how agents talk. How they finalize a deal. How they talk to their clients. You get to know the lingo." It takes a secretary a minimum of one to three years to learn the lingo. When he establishes to the brass's satisfaction that he's learned his lessons well he becomes a junior agent, working under a full agent at first, shadowing and copying him and then after about six months being cut loose on his own.

The first assignments are usually rather menial. His client list has the extras or young and inexperienced performers. He is brought along into more responsibility, more important clients as he goes along. Ultimately, if he shows the right initiative, the right response and has the right luck he becomes a full-fledged talent agent. Often, when the jangling of his boss's phone or the running of errands becomes too much for him, Berns takes encouragement from his boss. Norman Brokaw made it to the top the hard way, too. Most of the Morris men did.

But not all of them.

#### SOME SOMETIMES TRANSFER

Howard Hausman, administrative assistant to Nat Lefkowitz and an ex-*Harvard Law Review* editor, says the Morris office encourages its men to have as much education as possible. Making it difficult for them to get it, with low wages in the beginning, working hard during the day, works as a selective process. Hausman's is a relatively new face in the company: he's been there only since 1950, when he joined after service as a CBS vice president in charge of TV labor relations. Hausman finds it interesting on the other side of the table. At CBS his job was to keep talent demands to the minimum, at Morris he has to get the maximum. Hausman prefers the latter.

Another who came to Morris via the outside is agent Jerry Zeitman, who joined after the MCA disbandment. Many of the MCA agents set up shop for themselves, others were hotly pursued by established agencies. William Morris says it didn't join the pack courting ex-MCA agents. "We wanted only one man," explains Morris Stoller. The man was Zeitman. Morris got him—and with him heavy television experience, a keen mind and such high-powered talent as Carol Channing and George Burns.

Zeitman made the adjustment to his new talent environment smoothly. Sam Weisbord states that from the first time Zeitman sat down in conference with the Morris staff, "It was as though he'd been with us forever." Zeitman, whose savvy had him courted by many agencies, says his final decision to go with William Morris came when "Morris Stoller called me at midnight at my home to answer a question I'd posed. The fact that he didn't wait till the following morning to let me know but called as soon as he was free made me decide that this was the place for me."

William Morris has provided show business with some *cum laude* alumni. But reluctantly. One who left the flock says that "When you leave they go into mourning that you could consider such a step." The roll of agents who did



## THE NAMES THAT MEAN BUSINESS FOR WILLIAM MORRIS\*

### ACTORS

Brian Aherne	Gary Conway	Eddie Foy Jr.	Michael Landon	Walter Matthau	Carl Reiner
Eddie Albert	Tim Conway	Sergio Franchi	Peter Lawford	Ralph Meeker	Pernell Roberts
Leon Ames	Jackie Cooper	George Fenneman	Jack Lemmon	Sanford Meisner	Edward G. Robinson
Alan Arkin	Bob Crane	John Gary	Joe E. Lewis	Mitch Miller	Charles Ruggles
John Astin	Les Crane	Jack Ging	Jack Linkletter	Jules Munshin	Bobby Rydell
Lew Ayres	Vic Damone	Merv Griffin	Robert Loggia	Jan Murray	Danny Thomas
Richard Basehart	Bill Dana	Andy Griffith	Kevin McCarthy	Jim Nabors	Dick Van Dyke
Ralph Bellamy	Ray Danton	Rusty Hamer	Joel McCrea	Barry Nelson	Bobby Vee
Edgar Bergen	Sammy Davis Jr.	Peter Lind Hayes	Darren McGavin	David Niven	Bobby Vinton
Carl Betz	Jimmy Dean	Skitch Henderson	Ed McMahon	Dennis O'Keefe	Robert Wagner
Joey Bishop	Bob Denver	John Ireland	Steve McNally	Dick Patterson	Ray Walston
Ray Bolger	Brad Dillman	Burl Ives	Steve McQueen	Gregory Peck	Wayne & Schuster
Charles Boyer	Melvyn Douglas	Dennis James	George Maharis	Ben Piazza	Robert Webber
Edgar Buchanan	Jimmy Durante	George Jessel	Karl Malden	Walter Pidgeon	James Whitmore
Paul Burke	Doug Fairbanks Jr.	Van Johnson	Charlie Manna	Don Porter	Hank Williams Jr.
George Burns	Mel Ferrer	Dean Jones	Guy Marks	Elvis Presley	Woody Woodbury
Sid Caesar	J. C. Flippin	Jack Jones	Marcello	Robert Preston	Meredith Willson
Robert Conrad	Phil Ford	Fernando Lamas	Mastroianni	Claude Rains	

### ACTRESSES

Anne Bancroft	Sandra Dee	June Havoc	Shirley Knight	Janis Paige	Connie Stevens
Molly Bee	Vivienne Della-Chiesa	Jill Haworth	Elsa Lanchester	Lilli Palmer	Inger Stevens
Zina Bethune	Jeff Donnell	Mary Healy	Carol Lynley	Suzy Parker	Gale Storm
Barbara Billingsley	Patty Duke	Mimi Hines	Sophia Loren	Leslie Parrish	Phyllis Thaxter
Janet Blair	Marilyn Erskine	Judy Holliday	Nancy Malone	Molly Picon	Pamela Tiffin
Barbara Britton	Nanette Fabray	Sally Ann Howes	Diane McBain	Dorothy Provine	Sophie Tucker
Pearl Bailey	Mona Freeman	Betty Hutton	Una Merkle	Juliet Prowse	Vivian Vance
Pat Carroll	Greer Garson	Diana Hyland	Bess Myerson	Martha Raye	Nancy Walker
Carol Channing	Betty Grable	Ulla Jacobsson	Mary Tyler Moore	Lee Remick	Mae West
Rosemary Clooney	Jane Greer	Salome Jens	Rita Moreno	Roberta Sherwood	Natalie Wood
Glady's Cooper	Ruth Gordon	Carolyn Jones	Patrice Munsel	Ann Sothern	Loretta Young
Joan Crawford	Barbara Harris	Deborah Kerr	Barbara Nichols	Barbara Stanwyck	
Abby Dalton		Phyllis Kirk	Kim Novak	Kay Starr	

### WRITERS

Goodman Ace	Harry Crane	Benedict Freedman	Garson Kanin	John Meredyth	Philip Rapp
Buddy Arnold	Nathaniel Curtis	David Friedkin	David Karp	Lucas	Carl Reiner
Ronald Alexander	Sam Denoff	Henry Garson	Leo Katcher	Ben Maddow	Marty Roth
John Aylesworth	Peggy Chantler Dick	Clifford Goldsmith	Charles Kaufman	Marvin Marx	Gerald Sanford
Gwen Bagni	Meyer Dolinsky	Frances Goodrich	Millard Kaufman	Merle Miller	Oscar Saul
Gary Belkin	Stan Dreben	Gerald Greene	Harry Kleiner	Wendell Mayes	Ray Singer
Sam Bobrick	Philip Dunne	John L. Greene	Fred Kohner	John McGreevey	Aaron Spelling
Irving Brecher	Iz Elinson	Sy Gomberg	James Komack	Sidney Michaels	Joseph Stefano
Robert Buckner	Jack Elinson	Albert Hackett	Harry Kronman	John Monks Jr.	Charles Stewart
Harvey Bullock	Henry & Phoebe Ephron	Blanche Hanalis	Jonathan Latimer	Tad Mosel	Leslie Stevens
Abe Burrows	Mort Fine	Marion Hargrove	Richard Levinson	N. Richard Nash	Robert Thom
Jay Burton	Robert Fisher	Jean Holloway	William Link	Art & Jo Napoleon	Robert Van Scoyck
Bruce Catton	Lucille Fletcher	Saul Ilson	Albert E. Lewin	Peter Packer	Gore Vidal
Ernest Chambers	Ruth Brooks Flippen	Charlie Isaacs	Sam Locke	Norman Paul	
Norman Corwin	Fred S. Fox	Ellis Kadison	Sumner Arthur Long	Frank Peppiatt	
William Cowley		Lucille Kallen		Bill Persky	

### DIRECTORS

Lewis Allen	Bill Hobin	Bryon Paul
Rod Amateau	Leonard Horn	Sydney Pollack
William Conrad	James Kern	Sheldon Reynolds
Al De Caprio	Richard Kinon	David Ewell Rich
Larry Dobkin	James Komack	Stuart Rosenberg
Dave Friedkin & Mort Fine	Philip Leacock	Boris Sagal
Robert Florey	Sheldon Leonard	Ralph Senensky
Walter Grauman	Alex March	Barry Shear
Arthur Hillier	Don Medford	Robert Stevens
	Jerry Paris	Don Taylor

### PRODUCERS

Rod Amateau	Ellis Kadison	Oscar Saul
Alan Armer	Jules Levy & Art Gardner	Art Seid
Irving Brecher	Martin Manulis	Barry Shear
Jules Bricken	Arthur Marks	Ray Singer
Robert Buckner	Bob Maxwell	Gary Smith
Daryl Duke	Ed Montagne	Aaron Spelling
Jack Elinson	Tony Owen	Joe Stefano
Dave Friedkin & Mort Fine	Phil Rapp	Leslie Stevens
Sy Gomberg	Carl Reiner	Charles Stewart
Charles Isaacs	Aaron Ruben	Bud Yorkin & Norman Lear

### PRODUCTION COMPANIES

Four Star Television  
 United Artists Television  
 T & L Productions  
 Jack Chertok Productions  
 David Wolper Productions  
 Don McGuire  
 Bob Maxwell  
 Calvada Productions (Dick Van Dyke Show)  
 Mayberry Enterprises (Andy Griffith Show)  
 Dellmar Enterprises (Joey Bishop Show)  
 Tycoon Productions (Tycoon)  
 Ashland Productions (Gomer Pyle Show)  
 Amigo Productions (Bill Dana Show)  
 Four Star-Giyo (Rogues)  
 Daystar-Villa Di Stefano-UA (Outer Limits)  
 Four Star-Barbety (Burke's Law)  
 Warner Bros.-Natwil Productions (Wendy & Me)  
 Sheldon Leonard  
 Danny Thomas  
 Rod Amateau--Cottage Industries Inc.

\*This is not a complete list of William Morris-represented talent. TELEVISION MAGAZINE feels it is a good sampling in terms of TV.



*The Morris office communication system is designed to keep everyone in the know*

leave lists, among others, Irving Lazar, Ted Ashley, Dick Dorso, Alden Schwimmer, Harold Cohen, Harry Ommerle and Benny Thau.

Ted Ashley, now president of Ashley Famous Agency, spent 10 years at Morris (Nat Lefkowitz is his uncle). In the April 1963 issue of TELEVISION Ashley had this to say of the experience: "The agency was a damn good school. The opportunity to learn was limitless, if you wanted to learn. And I picked up some very simple yet vital values there: integrity, a way of working, discipline, honesty. I've always wanted to be one of William Morris's best graduates."

Ashley apparently learned his lesson well; his agency now is the Morris office's hottest competition—and building fast through mergers. But his former co-workers do not begrudge him his success. As Hausman puts it, "It strengthens the over-all status of the industry by building the kind of people who set ethical standards for the industry."

Harold Cohen was an attorney in the Morris contract department in New York from 1950 to 1955. He first worked under Joe Singer in the legal department, then became Lefkowitz's assistant. Says Cohen, now head of his own agency, "It was a marvelous, exciting school in the sense that everything was happening around you—you had the opportunity to learn so much. I have an enormous amount of respect for them. I came as an attorney to a theatrical agency expecting to see a certain type of person. To my surprise they were respectable, hard-working, dedicated and passionate in the highest sense of the word. There is absolutely no question of honesty in their dealings with clients. The major people were family men who work hard and if they have one fault it's that they work so hard their other lives are limited. But the nature of their business is compelling. It's not like working at Macy's till five and then home to the family."

The industry buzzes with talk of the new "comers" in the talent agent field—men some say will threaten the Morris office's dominance. "The Morris office is a bunch of tired old men," accuses one competitor. Morris executives brush off the charge, simply pointing to the many young and energetic men on the Morris payroll. In fact, they find the accent on youth currently featured by competitors rather amusing; one agent mentioned a competitor in his middle 40's who recently shaved off his mustache, got a crew cut and bought a motor scooter—"He's getting so young, I almost didn't recognize him the last time I saw him."

A Morris office client, director Rod Amateau, has this to say about the new faces on the talent agent scene: "The new agents are doing great now. This is a lush time in the business and they're in on it. But what about these names—A&S Lions, Nat C. Goldstone and the Sam Jaffe Agency? They were all big names in the agent world at one time. They're gone now. William Morris has seen them all come and go—even MCA. And William Morris has stayed through the good and the bad times. Ask me about the new guys after they've seen some of the rough times."

Motion pictures and popular novels have perpetuated the image of the talent agent as a grasping, oily parasite living off the hard-earned dollars of his clients. In the movie version the client is played by a blonde Betty Grable who's onstage tapping her heart out while her villainous agent sells her down the river.

The cliché is harder to find in real life. Agents at the

Morris office are generally on the quiet side. They dress conservatively, as Morris Stoller explains, "because flamboyant dress is a right that's reserved for our actors." But beneath those dark-suited exteriors beat show business hearts. As one receptionist notes, "They wear dark suits because they have to go out at night a lot, but every once in awhile you see the linings—they're red and print and striped. Real wild. That's where they express themselves."

Conservative or not, Morris agents are tigers when it comes to negotiating a contract. As CBS's Mike Dann says, "The William Morris Agency has a character and a personality entirely its own. On one hand you think of them as a great big Saint Bernard dog that can do anything—lick your hand or save you. On the other hand, when they get their backs up they're the toughest in the business."

Morris agents also tend to be sentimental. Actor Michael Landon, now a TV hero in *Bonanza*, remembers the days when he was just another broke actor. The Morris office lent him money and his agent gave him his own clothes to wear. It's not an unusual occurrence at the Morris office.

As for the commissions, they earn them. The representation of a glamorous actress may sound a cushy assignment but one advertising agency man who had what he called "a most bitter experience" as an agent says, "To make sense with talent is unbelievable. There's an insecurity about them that's not to be believed. They're usually on the stage to feel the adulation of the mob anyway. The love of one person isn't enough for them. And, as if that weren't enough, they're rootless. Even the biggest star is employed only for the duration of a picture. After it's over he's out of a job. And their ego is monumental."

**YOU GOTTA HAVE HEART**

Bearing the brunt of this ego is a part of everyday living at William Morris. The agent learns to cope with it early in his career. He is, in a sense, a specialist at it. There are the "happy talks" when the actor is depressed, the phone calls, the flowers, the advice about what to do about the divorce, the hand-holding through the crises and the temper tantrums. One agent remembers the monumental tantrums that Al Jolson threw in his office. "When he was upset like that, there was nothing you could do but let him yell. He'd go on for hours and I never said a word. He thought I was a brilliant conversationalist because I never said anything." Another says that one of his clients is in the habit of "living" each role he portrays. It was all right until he played a Nazi. "Every day for three months he came into the office and acted like one." But the agent understands the emotional nature of the artist. A prime prerequisite for a Morris agent is compassion. Says Morris Stoller, "If you don't have it, you'd better get out of this business."

Marty Dubow, a slender, prematurely grey television executive—one of whose clients calls him "a young Abe Lincoln"—says this of the agency business: "You have to work under terrific pressure and you have to operate knowing your client is under terrific pressure. It's your job to be objective about what the problem is. You have to work it out and there really are no set rules to follow in working it out. You just try to get them all that they want."

The charge is often made that William Morris is all roses and limousines if you're a star but that the beginner is overlooked. Joey Bishop denies it. "The nicest thing about the



Morris office is that they make you feel like a star even if you're not. They always treated me that way even when I wasn't." At Morris they insist that the nurturing of young talent is the wellspring that nourishes the business. Morris's Charles Baker, who heads the legitimate theater department in New York, insists that "Abe Lastfogel has always recognized the necessity of building new clients. They usually come through this department. There's a nurturing period when money's wasted on them. Their salaries would bring in about 25 cents a week in commissions. But there's always the chance they'll catch the brass ring and in some years with talent and understanding they'll be on top."

The job of finding that young talent falls to every Morris agent. Baker says there's something very impressive to a young star doing summer stock in Denver when a William Morris agent comes all the way from New York to see him perform. Such finds have developed into such Morris stars as Lee Remick and Anne Bancroft. While the office can't afford to take on the completely uninitiated, it can afford better than most to gamble on a new face.

#### WHO? WHAT? WHERE? HOW MUCH?

But the running of a successful talent agency requires more than compassionate agents and willing artists. It also takes a highly developed intelligence operation. The William Morris G-2 operation over the years has become the CIA of show business.

The company has offices in Beverly Hills (primarily but not exclusively the center of production rather than sales operations for TV), New York (primarily headquarters for television sales), Chicago, London (there is a dual association with Harry Foster Ltd. and Christopher Mann), Munich (the affiliate is Anne Capell) and Morris-staffed offices in Paris, Madrid and Rome.

Among all these points flows an interchange of information that is the daily diet upon which the agency thrives. Communications are of the utmost importance. One Morris official estimates that 6 to 12 agents each day are traveling from some part of the U. S. to Europe (or back) involved in motion picture or television projects. A teletype links New York, Chicago and Los Angeles and memos from it are circulated four times a day. There is, of course, the telephone, with tie-lines between New York and Los Angeles. Teletype messages are distributed in word-for-word copies to all key members of the office. Mail pouches containing correspondence between the two coasts are delivered directly to the airports every night. Everybody's aware of everything that's going on.

Morris TV agents in the field make daily rounds of production studios, advertising agencies and the networks. They keep tabs on what jobs are available now, what new scripts and parts are coming up in the future, what the networks are in the market for, what shows production companies are in the market for—and what they're willing to pay for them. No slip of information is too small. Booking sheets make the rounds of agents' desks constantly. They tell what talent is being booked where and for how long so that other agents know whether he or she will be available and when.

The meeting is another form of inter-office communication. Informal ones are called all the time but Tuesday is set aside for a general television meeting. Here the agents involved in television and representatives from other departments meet on both coasts to discuss all aspects of television. It may range from discussing guest appearances for a new performer to bawling out a young agent for being

too vague in the terms he wired a television producer in Italy. On Thursdays there's a talent meeting to discuss new prospects for the agency and how best to guide the careers of those already in the Morris fold.

But the big granddaddy meeting of them all is held in June. For three weeks key members of the television staffs on both coasts meet in Beverly Hills. Information is exchanged on an all-pervasive level. First there's a complete review of all shows being planned. Then a complete review of all creative talent. In addition to William Morris staffers, creative people, writers and producers sit in on the meetings, telling about the projects they're working on and culling suggestions as to saleability, casting and similar details.

In September there's still another mass TV meeting in Beverly Hills, this a follow-up on properties discussed in June. Checking is done on how shows have developed, which shows are where, which projects have been abandoned—and a detailed study of why.

The availability of this kind of intelligence is one of the prime reasons Morris Stoller gives for talent's having an agent. "We know what's best. What's right for a client. What the market pays day-by-day. We are playing with all of the tools every day. We know everything on the networks. What the sponsors need. What the price structure is. What they're willing to pay extra for. Every part knows the best results for the people we handle. Any business manager or lawyer is necessarily limited in his information. Our biggest help is information." As Stoller puts it, "An intelligent person when fed information becomes brilliant."

Digesting the daily diet of information involves some set procedures. In a world where the intonation of a word may change its meaning, the Morris office prefers to get much of its business translated into written terms. Inter-office memo paper often bears the printed reminder, "Don't say it. Write it!" Each agent has a daily sheet of telephone calls. It lists the name of the caller, his phone number and a brief account of the business he wants to transact. It is a matter of pride around the Morris office that every call is returned. This is a lot tougher than it sounds. Sam Weisbord, for example, had 80 phone messages on his sheet one day this July. He didn't leave for the day until all had been scratched off.

#### ALL FOR ONE, ETC.

The Morris mode of operation links all departments to one another. Therefore a Helen Strauss as head of the literary department, a Nat Kalcheim as head of personal appearances, a Phil Kellogg or Joe Schoenfeld or Bernie Wilens in motion pictures, a Helen Harvey in the play department, all may offer advice on scripts, casting or in pointing out valuable adjuncts to a TV artist's career. In the same fashion, if a TV personality is ready for a movie, he's routed the other way.

Everyone at Morris personally represents talent. That's true from Abe Lastfogel (to say Lastfogel represents you personally is a Hollywood status symbol comparable to saying Albert Schweitzer is your personal physician) down to the junior agents. While in the beginning an artist needs his agent's help primarily just to get a job, the agent later fills a different function. It's then his job to guide the talent along his way, to make deals and advise him in taking the best advised and most lucrative steps toward perpetuating his career. The agency's development of television packages is in line with that policy.

The Morris office is a strong proponent of putting crea-



## *Clients credit the Morris agency's skill for saving many TV series from an early grave*

tive people into business for themselves, principally through assembling the ingredients of a television package. The fact that it does this only for clients and owns no part of the packages itself is what made the Justice Department smile on Morris during the 1960 talent agency investigations while turning thumbs down on MCA.

A television package may be born of an idea, a script or simply the availability of a star. Morris evaluates the property in terms of its possible television sale. Often a poor idea will be nipped in the bud—a story about an unwed mother in Mozambique, for example, might not make an ideal series. Or if it's salvagable, Morris often advises what can be done to make it more saleable. Then the creative people develop the script. Script readings are held in both the New York and California offices and agents are encouraged to contribute their judgments as to characters, characterizations, character relationships, the format, the storyline, et cetera. They often arrange the financing of a pilot. The ideal pilot will have qualities good for a minimum of three years, preferably for five, seven or nine years as a series prospect.

Then Morris discusses casting possibilities in every phase from star to director. Once the pilot is put together they find it a home, at a network or, more rarely these days, at an agency. Every contract along the way must be negotiated, in dollars, in taxes, in terms.

In return for these services Morris gets 10% off the top. This hefty hunk in commissions has been called many things by many people—few of them complimentary. One ad man calls it "gravy." Morris spokesmen demur, claim that the gravy is not so thick as outsiders like to believe. They say each potential sale costs the agency at least \$50,000 in expenses, whether the show is sold or not.

### THE SALES THE THING BACK EAST

When sales are made, it's most often through Morris's East Coast TV department, headed by Wally Jordan. Jordan is a third generation Morris man with 25 years in the company. A right-to-the-point, straight-shooter type, Jordan went to Morris after nine years in the independent radio production business. As a partner in McKnight & Jordan he figured in the introduction of such radio packages as Bob Hope, the Marx Brothers, Helen Hayes and Will Rogers. He left the firm to join Morris in 1938 and, after a four-year stint in Chicago, came east to be number two man under the late Bill Murray in the office's radio department. Jordan helped make TV's early big deals—including the Milton Berle contract that had everyone gasping. It was the first major "exclusivity" contract in TV, whereunder NBC guaranteed Berle a reported \$100,000 a year for 30 years just to capture the right to use him. (The network pays extra when Berle does appear.) Morris had engineered a similar deal—on less generous terms—for Fred Allen in his network radio career.

Bill Murray died in 1947 and Jordan succeeded him, taking over just when television started to come into its own. As Jordan describes it, "We really went zooming."

While Jordan's New York department operates in all functions of the television business, its specialty is television sales. Currently it's involved in three projects that were born in New York—Li'l Abner, Carol Channing and Burl Ives shows in the works for the '65-'66 season. Jordan

remarks that "the whole business has moved so fast that we have to prepare far ahead of time. There's no let-up like there was in radio. In television you never see it. The minute you get through selling a show for one season you have to get the show ready for the following year."

Jordan's prime area of responsibility is selling prospective series to networks and to sponsors. The job sometimes is made easier when networks agree to commitments without a pilot. That was the case with the Morris-represented *Tycoon* (starring Walter Brenman) which debuts this season on ABC-TV. More often, it's an involved business with the production of a pilot needed before a series commitment is obtained. Under Jordan are three key men, Lou Weiss covering NBC, Sol Leon covering CBS and Larry Auerbach covering ABC. Additionally, each of the three also covers a number of advertising agencies. All their activities are coordinated through Jordan's office. It is from their daily rounds that William Morris gets many of the pulsebeats of the marketplace. And while one man may be assigned to a network and to particular agencies, he also is familiar with all of the networks and agencies.

During the selling season Jordan holds a regular meeting every evening at about 5 or 6 when the pieces are put together and strategy is planned for the next day—"You get one piece here and one there and suddenly it fits." What Jordan and his cohorts are doing on the East Coast is being done on the West Coast by Sam Weisbord and his department.

Jordan thrives on a hectic schedule that may have him start the day with an 8:30 breakfast with an agency man to discuss the possibility of a sponsor financing a pilot, end late at night reading scripts. "You're always in the middle of it," he says. "You have headaches from being between the network and the sponsor and the creative people. You must have a dedication to this business or you'll never enjoy it."

While Jordan says he looks for the programing trends, he suggests that he's learned at least one thing—"You better darn well be diversified because you never know. Nobody wants a western so today I sold a western. If you've got something outstandingly good, you can't say they won't buy it. You had damn well find out."

Lou Weiss, 46, started his talent agent rise 28 years ago. He's another mailroom *magna cum laude* who's made the tour of almost every agency department except the movies. Today his major domain is NBC, a number of agencies and a few sponsors with whom he deals directly. But Weiss stresses that while his special territory is NBC, he is familiar with projects of his associates: "We're all familiar with all the networks. There's an overlapping and a flexibility that's of great value to us."

Sol Leon, a distinguished-looking, grey-haired talent agent, celebrates his 26th year in the Morris organization this October. He started as head stock boy, was there six months when his license to practice law came through. Leon now handles talent, CBS and eight advertising agencies.

Larry Auerbach, a 20-year-man who started in the agency mailroom at 15, makes daily rounds at ABC and ad agencies to keep close tabs on what these prime customers are in the market for.

Leonard Kramer is TV syndication chief. A lawyer and one of the chief negotiators of deals in television, he helps



sell all of the large film packages to networks or directly to ad agencies and sponsors. He also sells Morris packages in foreign markets, makes one trip a year around the world. Morris TV sales abroad are said to exceed \$3 million a year.

Another key executive in the New York office is Howard Reilly, who functions primarily as coordinator of advertising agency matters involving television. Still another is Joe Wolfson, in charge of negotiating TV guest appearances for Morris clients.

Out in the marketplace satisfied customers tell why William Morris is important to them. Lennen & Newell's senior vice president and director of radio-TV programming, Nicholas E. Keesely, has dealt with the Morris office in one capacity or another since 1933 when he was a talent buyer for N. W. Ayer. In those days Keesely says there was no such thing as buying a package. "We bought announcers, singers, individual artists. Bill Murray was handling radio and Abe was active in motion pictures and theaters. The big TV activity between us and William Morris came in 1949 with things like *Stop the Music* and the *Original Amateur Hour*. Then the need for talent agents, William Morris as well as others, became important to us. They got into the formation of the whole packaged creative goods idea. They brought the whole show to us," says Keesely, "and it's the backbone of the business today."

Keesely also points out that William Morris contributes to the industry by vigorously championing the cause of a show it believes in, regardless of the obstacles—mentioning specifically *The Danny Thomas Show*, the *Dick Powell Show* and the *Dick Van Dyke Show*. "If William Morris hadn't been as aggressive as they were in wanting to keep *Van Dyke* alive, that show would be off the air today." Keesely points to the most recent "save" by the Morris office

when NBC released the *Joey Bishop Show* and, "instead of letting it drift away, they got Bishop on CBS in a good time slot. While nobody knows what will happen to Bishop next year, he could very well make it like Danny Thomas did. *The Danny Thomas Show*, thanks to the great faith and salesmanship of William Morris, got on CBS after ABC rejected it and the rest is television history."

#### THE RACE IS TO THE SWIFT

As early as the middle of June, Keesely relates, the Morris office already had four new projects in various stages of development. "When they get projects in the works," says Keesely, "they come back and fill us in on what they're working on. That gives us a chance to move in advance to our clients on any one of these packages that are just out of the mill. When a pilot is ready we are among the first to see it. The Morris men tell us that such and such a show is ready and show it to the key people at the agency. If we think it's real hot we run with it to a client and show it to him. But," Keesely notes, "in more and more cases now, networks latch on to the properties before the agency sees it. If the network has the property we do business with the network. It works two ways. We'll see the pilot through William Morris even though the network has bought the show. But we can move in on the networks with our clients and make a deal. You've got to move fast or it's going to be gone."

Michael Dann, as vice president for programs at CBS-TV, is an important target for William Morris sales. As he sees it one of the greatest values of the Morris agency is "their unbelievable diversification." The Morris office, Dann says, "has been around for some 66 years. They've developed in every phase of the entertainment business. Unlike any other agency the Morris office can service you in every area. When you ask for a writer, they can give you a writer, a producer, a star, a set designer and a choreographer, without any trouble."

Charles (Bud) Barry, senior vice president and director of the radio-TV department at Young & Rubicam, echoes Dann. "William Morris," says Barry, "are catalysts. Through their representation of many people in the talent field, they can put together writers, producers and stars in an efficient manner as it suits the basic needs of the buyers with whom they are in constant contact. Here is one compact, cohesive group that can pull all the forces into the boat." Barry, too, has long ties to the Morris office. Before he became a buyer in 1940 he was with Morris as an agent. "I have always found them scrupulously honest, fair and zealous on the behalf of their clients," Barry says. When he worked at Morris Barry says he found a "fundamental belief in giving the client every edge possible. Needless to say, as a buyer I understand that's their job." And while they are doing their job, Barry notes that "they negotiate in good faith."

In addition to individual talent William Morris represents independent production companies. Four Star Television, United Artists Television, T & L Productions, Jack Chertok Productions, David Wolper Productions and Yorkin-Lear are in the fold (also see list of production company clients on page 41). Representing companies in competition with one another sometimes brings the charge that an agent, in his desire to make a sale, will sell any show without regard to which one it is. Morris Stoller says the nature of the business itself prohibits this. "We want to sell every one of our shows. In the marketplace there are certain people who buy certain shows. What is



Howard Hausman, assistant to Nat Lefkowitz in the New York office, is behind the desk. Across from him, on the phone, is Hausman's secretary, Bob Brand. It's this "secretary" system of having younger men apprenticed to established agents that has produced some of the Morris office's top notch manpower. If Brand learns his lessons well, he may some day sit behind the desk.



*One client has given into William Morris advice every time, and has yet to regret it*

sold is limited in some cases because the complete fulfillment of the creative person's dream fell somewhat short. Some shows are better than others and that cuts the submissions down from the beginning. There's no batting together of shows. Buyers have the intelligence to buy what they want to get. We try to tell them why they should buy a certain show. Their needs are different. The buyer of a *My Favorite Martian* doesn't want a *Wagon Train*." That's why, Stoller points out, the information about buyer's needs is so important. But, as Bud Barry puts it, "The proof of the pudding is in the representation. There's a force exerted by clients that will produce a satisfactory result for them. If Four Star isn't happy, they'll let William Morris know. Peter and Paul both get a pretty fair shake."

William Morris has represented Four Star Television for 10 years. Four Star's president, Tom McDermott, says the Morris office "makes a fetish of service, and they do it particularly well." As the company's national sales representative the Morris office has gone beyond its role of salesman on more than one occasion. McDermott remembers that when Dick Powell was stricken with cancer Four Star was barely into the beginning of a season. "Abe Lastfogel got the people who replaced Dick as host, many of whom had never done television before." And McDermott insists that the Morris office people are not just fair weather friends. "The worse the year, the more attention they give you."

The extent to which a client, production company or not, depends on the Morris office is highly individual. In the case of Jack Chertok it is to a tremendous degree. Chertok, producer of *My Favorite Martian*, currently on CBS, and *My Living Doll*, about to make its debut on CBS this fall, calls himself "the happiest guy the Morris office has got." Chertok is a relative newcomer to the William Morris talent fold. He joined the client roster three years ago and says now he doesn't know why he never had an agent before. Chertok puts all of his faith in Sam Weisbord. "He's my little guy and I won't make a show unless he likes it. I've discovered since knowing Sammy that he has the most intuitive sense of what's needed and wanted. In addition to being an agent, he's an excellent showman."

Chertok also says that *My Favorite Martian* is on the air today because of Weisbord's expertise. "I came to him with 16 ideas for a series. He rejected all of them before I brought him *My Favorite Martian*. Morris financed it, in fact, even as a 'free ball.' It was the same with *Living Doll*. He was as excited about that show as I was and now that we've sold it, I should have pretty good confidence in him." Chertok says that Weisbord is in charge of all his deals. "His experience is a hundred to one; he makes 100 deals to my one."

Chertok also says that if Weisbord thinks he is doing something wrong, Weisbord will fight him. "So far I've given in 100% and so far I haven't been sorry," says Chertok.

"If I didn't have an agent," Chertok points out, "I'd have to do three jobs myself—the financing, the selling and the producing. If anyone was going to hire me it would be to produce, not for the other two jobs. So," he concludes, "if I'm not so top notch in the other two why not get the best?" In his view that is very definitely William Morris.

As representative for both talent and production com-

panies, the Morris office frequently is called upon to wear two hats. "When we go into a deal," Chertok says, "they'll tell me when they don't think I'm being fair to somebody, even if that somebody is not their client. They live by the rule that no deal is good unless it's fair to both sides because you have to live with it."

Morris judgments often provide the chemistry for joint ventures. The office strongly believes in getting the best creative people and making them owners. "Wherever possible," Sam Weisbord says, "give these people creative control, ownership, partnership. It's a way of life that's totally different from the controlled studio." He says that Morris has been doing this since the early days of radio; it was on Weisbord's advice that Clifford Case created and owned *The Aldrich Family*. "Create your own employment for yourself, for your heirs and assign it to them in perpetuity," Weisbord remembers telling Case. Joseph Stefano, writer and co-producer of *The Outer Limits*, says that Weisbord gives him the same pep talk today. "Sammy's always telling me: 'This is not just for you. It's for your children and your grandchildren.'"

Weisbord estimates that in the past three or four years the Morris office has had 44 writer clients involved in joint ventures, participation and royalty. This ownership by the creative spark plugs has precipitated a change in the entire industry. "In the old days," Weisbord notes, "the star was an employe. Now he is an employer." The philosophy of the creator-owner, Weisbord feels, is bound to work to the advantage of all concerned, "to the creator, who is in a sense in his own business, and to the major production company which can build a tremendous business by tying up with the men who proliferate and expand the business."

**THE VIEW FROM BOTH SIDES**

The Morris office, like other agencies, often finds itself on both sides of the bargaining table: representing an individual talent in a negotiation with a production company that's also a Morris client. Screen Actors Guild agency pacts, as well as similar agreements with other talent groups, specify talent may bring outside representatives into such negotiations to substitute for the customary agent. The clause has rarely been invoked in a Morris dealing.

To begin with, the Morris office tells its production company clients that "the only way we can bring in the top creative people is if the deal is a maximum deal." Stretching for the maximum deal may pinch the producer a bit but, as one said, "Although sometimes I could kill them, in the end they really do try to be fair all the way around." Producer Sheldon Leonard of T & L Productions notes that when the Morris office is negotiating on both sides of the table in a package, "It becomes a matter of pride for, say, Stan Kamen, when he's negotiating for a Mary Tyler Moore. to be as relentless as possible. And Norman Brokaw may take the same position for the packager. They go at each other like life-long enemies and fight the issues. When it works, talent has no need for outside representation."

Like all talent agents, the Morris office has lost clients. No sooner is the ink dry on the contract than the honey-tongued voice of the rival talent agent is heard in the land. "I can do better for you." "I can make you a star." And no matter what the deal is, "Wow! What a rotten deal they



got you. I could have done so much better." Sometimes the client heeds the siren call. Sometimes he does do better. Often he doesn't. Frequently he comes back.

In a business where client traffic flows from one agency to another like rush hour at Grand Central, Morris stands out with long-run clients. Though the standard contract is for a three-year term, the Morris office has clients that have spanned generations. Sophie Tucker has been with the office 50 years, Jimmy Durante more than 20, Ray Bolger 38. Among television's "new breed" Danny Thomas already has 23 years with the Morris office. Thomas, who holds Abe Lastfogel to account for his show business career (Lastfogel discovered him in a Chicago night club and gave him his show business start), told TELEVISION last year that "William Morris shakes the tree and the apples fall in our yard."

### THEY SUPPLY THE CHEMISTRY

Another long-run client, producer Louis F. Edelman—currently in motion pictures but known for his TV entries *Wyatt Earp* and *Make Room for Daddy*—has been a William Morris client for 20 years. Edelman remembers that it was the Morris office that first took him into television in 1952. "They had an idea of putting Danny Thomas and me together in a television series. The chemistry and the instruments were supplied by the Morris office." What stands out in Edelman's mind about the Morris office is "the deep concern they have for the people they represent. I might add, too," he states, "the wisdom they have in putting things together." As Edelman recalls the close call on *Make Room for Daddy*, "It was cancelled, finished. But the Morris office knew of a man who liked the show—Tom McDermott, then head of TV at Benton & Bowles. Abe drove it home. Wally Jordan knew that Lucy and Desi were going off the air so their CBS time slot became available. They put together that A liked the show, B needed the show and C had a time slot available. In the end, William Morris made room for *Make Room for Daddy*."

It is this concern for talent that makes itself felt time and time again at the Morris office. As Edelman puts it, "They don't give up on people, if they think that person has talent. They don't say 'He's a hero today and a bum tomorrow.' It may have taken a client 25 years to become an overnight sensation but somebody has to care. The men at William Morris do."

One of the clients the Morris office obviously cares about is Joey Bishop. He signed with Morris in 1945 as a comedian, mostly in nightclubs. Bishop says what he likes most about the organization is its "honesty, even though it sometimes deflates the ego of the actor, and their lack of promises." But what Bishop admires even more were the plans the Morris office had for his "apprenticeship" in comedy that eventually led to stardom. "At times," Bishop relates, "I thought it was a slow process. But each move, each period of time had a reason behind it." Bishop feels the long apprenticeship reached its culmination on the night several years ago at a dinner honoring Samuel Goldwyn. "There were 27 comedians on the dais—Bob Hope, Milton Berle, Groucho Marx, et cetera—and then I found out I was closing the whole show." When Bishop asked whose idea this was, the answer came back "Abe Lastfogel." "I asked Abe, 'How come?' and he answered, 'Sooner or later you have to find out if you're a champ.'" Bishop was.

Handling the champ now involves his TV series. As Bishop sees it his agents are responsible for getting his show on the air. "They deal from strength. Either we go into

the series with what we need and want or we don't go into it at all." In his new time slot on CBS Bishop has a guarantee of 26 weeks; the network's first offer was 18. He also got more money and the right to do the kind of scripts "we thought were right for our show."

On the other side of the fence, one network official charges that "If you're a starving artist William Morris is not the place to be. It's best to go to some obscure hustler, who'll take the time to push you." He continues that, "William Morris can be helpful when you already have traffic going for you. They do, after all, have an iron in everybody's fire: But until you push your head through the clouds, you're just one more face on the list."

One such face—or pen, as it turned out—was writer Aaron Spelling. Eight years ago, Spelling recalls, he was an actor who wanted to be a writer. He had no experience, just the desire. Spelling, who was married to a William Morris client, actress Carolyn Jones, was signed up by agent Stan Kamen, who, in Spelling's words, "stuck his neck out" and arranged an introduction to Dick Powell. Powell needed some host spots written for his *Zane Grey Theater* TV series. Kamen encouraged the novice to try writing the spots. He got the job, and a succession from there on in. It also was at Morris's suggestion that Spelling became a producer, first with the *Dick Powell* anthology, then the *Lloyd Bridges Show* and now *Burke's Law*.

At this point in his career Spelling no longer needs Morris primarily to get him jobs. The office's most important function is in an advisory capacity. "I have to be careful now, what projects I do and what pilots I commit myself to. I listen to the people at the Morris office when they tell me whether my idea is good or bad. The worst thing would be for them to go to New York with a pilot that has my name on it that had no chance for a sale. It is easy to do a pilot and get money for it and then go in with an 'Aaron Spelling pilot.' But if it's a bomb how many bombs can Aaron Spelling get away with?"

### BETTER 90% OF A MILLION

Morris collects 10% for insuring that Spelling risks as few bombs as possible. Asked if he minds paying the commission he answers, "I would rather collect 90% of a million dollars than 100% of a thousand. The Morris office has arranged deals for me that I never would have dreamed of asking for." Or, in another agent's example, "It's like asking the boss for a raise. He can throw you out of the office and the hostility sown during this encounter may ruin your entire relationship. When another party goes in to ask for a raise for you he may get angry with the intermediary but not with you."

One producer who signed with a smaller talent agency rather than the Morris office did so because he felt he could get more specialized service at the smaller agency. "At the Morris office I'd just be one of many producers. Where I am now I'm the only producer they have," he says. The Morris office dismisses this point of view as absurd. As one spokesman said, "It's a case of making a virtue out of a vice. 'I'm a great talent agent because I'm small.' If you handle more than one actor, even if it's only two, they're still in competition with each other, so the argument that there's no one to compete with is fallacious. They're all in business to get bigger." Actually, Morris figures each of its clients is covered by an average of two agents.

David Susskind is another producer whose opinion does not jibe with the glowing reviews given by other clients. He was a client for two years, finding Morris guilty of "a



parental, avuncular, tired, 'we like you' attitude that didn't translate into results." He does say that "They are a nice group of men individually. There are William Morris people I have a great deal of respect for. As a company they were totally unproductive, full of cheery greetings, unrelenting promises and no results. I could get a more helpful analysis of creative properties from the women's house of detention." Susskind has taken his business elsewhere.

Others dispute his opinion of Morris's creative observations. As Y&R's Bud Barry puts it, "Sometimes William Morris has a tendency to overestimate their ability in the creative role. Of course, when you represent a Sheldon Leonard, you tend to reflect a little of the glory of creativity. But a Wally Jordan or a Sammy Weisbord spend their whole lives with programming. They go the program way. They've been through so much, listened to so much, sold so much, they can give a really knowledgeable appraisal of what exists."

#### THE AGENT AS ARMOR

In show business there are always rumblings of disenchantment with the agent's role. One producer says he's reached the stage where he no longer needs an agent to sell his properties—"More and more sales are made over the table at 21 between the creator and the network and without the agent." The Morris reply: "The involved party is not always the best judge of his contract. To go into a negotiation without the armor of his agent would be like going into battle without a sword."

Another solidly in Morris's corner is producer Martin Manulis, whose *Playhouse 90* was one of the brightest chapters in television's history. Abe Lastfogel got him his first Hollywood job as assistant to Mark Hellinger at Warner Brothers. The agency has been guiding him ever since. Its latest endeavor was to bring James Michener and Manulis together for a prospective new television series, tentatively called *Focus on Adventure*.

To Manulis the Morris office is more than his salesman. "I also feel they are my first customer." It's his feeling that when a screenplay has Morris office enthusiasm, its chances to succeed are far more likely than if Morris doesn't like it.

Of the 10% the agency gets, Manulis says, "I'm never bothered by the 10%. True, there are certainly times when jobs or additional moneys come without them. But there also are many times they've done more than their call of duty. I always compare it to a surgeon. If he only takes

10 minutes to put you right, those 10 minutes can be very valuable."

The television world—like older branches of show business—has become accustomed to the face of William Morris. The office bridges the world of show business and the world of business. It acts as a buffer, smoothing the path between the two. Morris agents are a tenacious lot and deal from strength. The story goes that one day Abe Lastfogel was negotiating the terms of a contract with a network president. The president, a powerful man, refused to budge an inch. At the end, Lastfogel said, "Very well. I shall deal with your successor." P.S.: he has.

One reason for Morris's longevity is given by director Rod Amateau. "Their secret is their honesty. They don't really know how to lie. They do it very badly when they do. The Johnny-come-lately's have come and gone. They depend on the individuals. But William Morris depends on collective effort.

"They are a moral influence in an immoral business. For them the client is the most important thing. No deal is impossible but they won't promise you what they feel they can't deliver. I have a deep and great respect for them. In a business that encourages impostors and is a culture broth of immorality they remain moral. Unlike the legal profession, where the crooked lawyer is the exception rather than the rule, in this business the honest man is the exception rather than the rule."

But beyond the manpower, the information, the skill and the morality there's something else to being a good agent. It's a mystique—a sort of instinct that hits you in the gut and says "This is right, this girl's a star, this show's a hit." As Morris client producer-writer Don McGuire says, "I'm always telling Sam Weisbord to use logic. 'Logic,' I say, 'Sammy, logic.' And he answers, 'How can you use logic in a business where Pinky Lee was a hit?'"

So the Morris office goes on its way. Its newest involvement: pay TV (the company is already involved in negotiations with National General Corp. for closed circuit TV into theaters, is now dickering with Pat Weaver and Subscription Television Inc. for client tie-ups with that enterprise). As Sam Weisbord sees it, "We welcome any area that provides employment for our clients." William Morris has kept in step with every form of show business from vaudeville to television. And, Weisbord predicts, "When the first act gets to the moon, William Morris will probably book it." END

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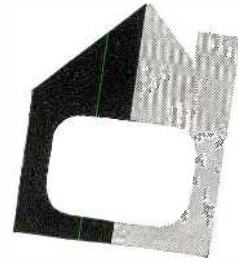
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U.S. households now number

56,707,000

U.S. TV households now number

51,663,000

U.S. TV penetration is

91%

How things stand  
in television markets  
and coverage  
as of  
September 1964

The three statements constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 267 other sets, all having to do with the 267 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

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

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows.

Market & Stations  
% Penetration

TV  
Households

Market & Stations  
% Penetration

TV  
Households

Aberdeen, S. C.—88 KXAB-TV (N,A)	■26,800		
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	**81,000		
Ada, Okla.—85 KTEN (A,N,C)	81,000		
Agana, Guam KUAM-TV (N,C,A)	•		
Aguadilla, P. R. WOLE	‡		
Akron, Ohio—45 WAKR-TV† (A)	†74,900		
Albany, Ga.—76 WALB-TV (N,A,C)	154,200		
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,800		
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	167,200		
Alexandria, La.—80 KALB-TV (N,A,C)	108,200		
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,500		
Alpine, Tex. KVLF-TV (A)	‡		
Altoona, Pa.—91 WFBG-TV (C,A)	316,800		
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**135,800		
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	294,400		
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000		
Anderson, S. C. WAIM-TV (A,C)	•		
Ardmore, Okla.—83 KXII (N,A,C)	76,600		
Asheville, N. C.—Greenville-Spartanburg, S.C.—84	452,100		

Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,600		
Austin, Minn.—91 KAMT-TV (A)	188,700		
Austin, Tex.—84 KTBC-TV (C,N,A)	148,400		
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■123,900		
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	766,500		
Bangor, Me.—92 WABI-TV (C,A) WLBZ-TV (N,A) (Includes CATV homes)	107,000		
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	300,700		
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	417,900 †64,200		
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,000		
Bellingham, Wash.—91 KVOS-TV (C)	*51,900		
Big Spring, Tex.—91 KWAB-TV (C,A)	21,600		
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,200		
Biloxi, Miss.—89 WLOX-TV (A)	47,600		
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,000 †50,500		
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	479,400		

■ Major facility change in market subsequent to latest county survey measurement date.  
† U.H.F.  
• Incomplete data.  
‡ U.H.F. incomplete data.  
‡ New station; coverage study not completed.  
\*\* U.H.F. new station; coverage study

# POGO



To cure more, give more  
**AMERICAN CANCER SOCIETY**



Market & Stations % Penetration TV Households

**Bismarck, N. D.—87** \*\*\*49,000  
 KFVR-TV (N) KXMB-TV (A,C)  
 (KFVR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)

**Bloomington, Ind.—93** 710,800  
 WTTV  
 (See also Indianapolis, Ind.)

**Bluefield, W. Va.—84** 133,500  
 WHIS-TV (N,A)

**Boise, Idaho—89** 85,400  
 KBOI-TV (C,A) KTVB (N,A)

**Boston, Mass.—95** 1,839,200  
 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)

**Bowling Green, Ky.** †  
 WLTV

**Bristol, Va.—80** 188,300  
 WCYB-TV (N,A) WJHL-TV (C,A)

**Bryan, Tex.—77** 42,000  
 KBTX-TV (A,C)  
 (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)

**Buffalo, N. Y.—95** \*601,200  
 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)

**Burlington, Vt.—92** \*171,600  
 WCAX-TV (C)

**Butte, Mont.—85** 58,300  
 KXLF-TV (C,N,A)

## C

**Cadillac-Traverse City, Mich.—89** \*\*\*153,900  
 WPBN-TV (N,A) WWTW (C,A)  
 (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)

**Caguas, P. R.** .  
 WKBM-TV

**Cape Girardeau, Mo.—86** 247,600  
 KFVS-TV (C)

**Carlsbad, N. M.—90** 13,800  
 KAVE-TV (C,A)

**Carthage-Watertown, N. Y.—93** \*71,100  
 WCNY-TV (C,A)  
 (Includes CATV homes)

**Casper, Wyo.—84** 45,400  
 KTWO-TV (N,C,A)

**Cedar Rapids-Waterloo, Iowa—92** 317,300  
 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)

**Champaign, Ill.—91** 340,200  
 WCHU-TV (N) WCIA (C)  
 (WCHU-TV is a satellite to WICS-TV Springfield, Ill.)

**Charleston, S. C.—79** 140,900  
 WCIV (N) WCSC-TV (C,N)  
 WUSN-TV (A,C)

**Charleston-Huntington, W. Va.—85** 428,000  
 WCHS-TV (C); WHTN-TV (A)

Market & Stations % Penetration TV Households

**Cheyenne, Wyo.—87** \*\*93,300  
 KFBC-TV (C,N,A)  
 (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)

**Chicago, Ill.—94** 2,348,900  
 WBBM-TV (C) WBKB (A) WCIU-TV †  
 WGN-TV WMAQ-TV (N)

**Chico-Redding, Calif.—90** 133,900  
 KHSL-TV (C) KRCR-TV (A,N)

**Cincinnati, Ohio—93** 799,800  
 WCPO-TV (C) WKRC-TV (A) WLWT (N)

**Clarksburg, W. Va.—85** 90,500  
 WBOY-TV (N,C)

**Cleveland, Ohio—95** 1,354,900  
 WUAB-TV (N) WEWS (A) WJW-TV (C)

**Colorado Springs-Pueblo, Colo.—90** 108,200  
 KKTV (C) KOAA-TV (N) KRDO-TV (A)

**Columbia-Jefferson City, Mo.—87** \*\*135,000  
 KRCC-TV (C,A) KOMU-TV (N,A)  
 (KRCC-TV operates satellite KMOS-TV Sedalia, Mo.)

**Columbia, S. C.—81** \*228,300  
 WOLO-TV (A) WIS-TV (N) †40,100  
 WNOK-TV (C)

**Columbus, Ga.—81** 232,100  
 WRBL-TV (C,N) WTVM (A,N)

**Columbus, Miss.—75** 69,900  
 WCBI-TV (C,A,N)

**Columbus, Ohio—94** 510,500  
 WBNS-TV (C) WLWC (N) WTVN-TV (A)

**Cosco Bay, Ore.—80** 15,000  
 KCBY (N)

**Corpus Christi, Tex.—86** \*115,700  
 KRIS-TV (N) KZTV (C) KIII (A)

## D

**Dallas-Ft. Worth, Tex.—90** 796,900  
 KRLD-TV (C) KTVT WBAP-TV (N)  
 WFAA-TV (A)

**Davenport, Iowa-Rock Island-Moline, Ill.—93** 345,300  
 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)

**Dayton, Ohio—94** 529,900  
 WHIO-TV (C,A) WLWD (N,A)

**Daytona Beach-Orlando, Fla.—88** 313,800  
 WDBO-TV (C) WESH-TV (N) WFTV (A)

**Decatur, Ala.—51** †46,200  
 WMSL-TV (N,C)

**Decatur, Ill.—83** †129,200  
 WTVP-TV (A)

**Denver, Colo.—92** 397,100  
 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)

**Des Moines-Ames, Iowa—93** 294,400  
 KRNT (C) WHO-TV (N) WOI-TV (A)

Market & Stations % Penetration TV Households

**Duluth, Minn.-Superior, Wis.—89** 166,200  
 KDAL-TV (C,A) WDSM-TV (N,A)

**Durham-Raleigh, N. C.—84** 351,700  
 WRAL-TV (A,N,C) WTVD (C,N)

## E

**Eau Claire, Wis.—91** 94,100  
 WEAU-TV (N,C,A)

**El Dorado, Ark.-Monroe, La.—87** 161,500  
 KATV-TV (C,A) KTVE (N,A)

**Elk City, Okla.** †  
 KSWB

**Elkhart-South Bend, Ind.—68** \*153,500  
 WNDU-TV (N) WSBT-TV (C)  
 WSJV-TV (A)

**El Paso, Tex.—90** \*113,400  
 KELP-TV (A) KRDD-TV (C) KTSM-TV (N)

**Ensign, Kan.—87** 41,400  
 KTVC (C)

**Erie, Pa.—93** 181,500  
 WICU-TV (N,A) WSEE-TV (C,A)  
 (Includes CATV homes) †63,000

**Eugene, Ore.—87** 101,200  
 KEZI-TV (A) KVAL-TV (N)

**Eureka, Calif.—86** 55,200  
 KIEM-TV (C,N) KVIQ-TV (A,N)

**Evansville, Ind.-Henderson, Ky.—86** 224,700  
 WEHT-TV (C) WFIE-TV (N) †117,700  
 WTVW (A)

## F

**Fairbanks, Alaska—72** 11,300  
 KFAR-TV (N,A) KTVF (C)

**Fargo-Valley City, N. D.—87** 159,500  
 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)

**Flint-Bay City-Saginaw, Mich.—94** 417,900  
 WJRT (A) WKNX-TV (C) WNEM (N)  
 †64,200

**Florence, Ala.—72** †22,800  
 WOWL-TV (N,C,A)

**Florence, S. C.—78** 153,100  
 WBTW (C,A,N)

**Ft. Dodge, Iowa—67** †30,400  
 KQTV (N)

**Ft. Myers, Fla.—83** 34,200  
 WINK-TV (A,C)

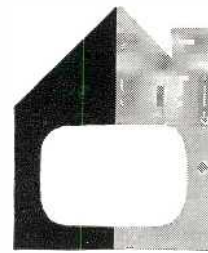
**Ft. Smith, Ark.—82** 75,900  
 KFSA-TV (C,N,A)

**Ft. Wayne, Ind.—82** †182,000  
 WANE-TV (C) WKJG-TV (N)  
 WPTA-TV (A)

\* Major facility changes  
 † New stations



# TELEVISION MAGAZINE'S TELESTATUS®



U.S. households now number **56,707,000**      U.S. TV households now number **51,663,000**      U.S. TV penetration is **91%**

*How things stand  
in television markets  
and coverage  
as of  
September 1964*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 267 other sets, all having to do with the 267 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally, the criteria used.

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

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

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

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

Market & Stations % Penetration	TV Households
<b>A</b>	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,800
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	**81,000
Ada, Okla.—85 KTEN (A,N,C)	81,000
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†74,900
Albany, Ga.—76 WALB-TV (N,A,C)	154,200
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,800
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	167,200
Alexandria, La.—80 KALB-TV (N,A,C)	108,200
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,500
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	316,800
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**135,800
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	294,400
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,000
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	76,600
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,100 †*
Atlanta, Ga.—88 WAGA-TV (C) WATL-TV (A) WSB-TV (N)	617,300

Market & Stations % Penetration	TV Households
Augusta, Ga.—80 WJBF-TV (N,A) WRDW-TV (C,A,N)	■195,600
Austin, Minn.—91 KMMT (A)	188,700
Austin, Tex.—84 KTBC-TV (C,N,A)	148,400
<b>B</b>	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†123,900
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	766,500
Bangor, Me.—92 WABI-TV (C,A) WLBS-TV (N,A) (Includes CATV homes)	107,000
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	300,700
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	417,900 †64,200
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,000
Bellingham, Wash.—91 KVOS-TV (C)	*51,900
Big Spring, Tex.—91 KWAB-TV (C,A)	21,600
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,200
Biloxi, Miss.—89 WLOX-TV (A)	47,600
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBF-TV (C)	244,000 †50,500
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	479,400

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

# POGO



To cure more, give more  
**AMERICAN  
 CANCER  
 SOCIETY**

© 1963  
 WALT  
 KELLY

Market & Stations % Penetration	TV Households
<b>Bismarck, N. D.—87</b> ■***49,000 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	
<b>Bloomington, Ind.—93</b> 710,800 WTTV (See also Indianapolis, Ind.)	
<b>Bluefield, W. Va.—84</b> 133,500 WHIS-TV (N,A)	
<b>Boise, Idaho—89</b> 85,400 KBOI-TV (C,A) KTVB (N,A)	
<b>Boston, Mass.—95</b> 1,839,200 WBZ-TV (N) WHDH-TV (C) WNAC-TV (A)	
<b>Bowling Green, Ky.</b> ‡ WLTW	
<b>Bristol, Va.-Johnson City-Kingsport, Tenn.—80</b> 188,300 WCYB-TV (N,A) WJHL-TV (C,A)	
<b>Bryan, Tex.—77</b> 42,000 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	
<b>Buffalo, N. Y.—95</b> *601,200 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	
<b>Burlington, Vt.—92</b> *171,600 WCAX-TV (C)	
<b>Butte, Mont.—85</b> 58,300 KXLF-TV (C,N,A)	
<b>C</b>	
<b>Cadillac-Traverse City, Mich.—89</b> **153,900 WPBN-TV (N,A) WWTW (C,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV op- erates satellite WTOM-TV Cheboygan, Mich.)	
<b>Caguas, P. R.</b> • WKBM-TV	
<b>Cape Girardeau, Mo.—86</b> 247,600 KFVS-TV (C)	
<b>Carlsbad, N. M.—90</b> 13,800 KAVE-TV (C,A)	
<b>Carthage-Watertown, N. Y.—93</b> *71,100 WCNY-TV (C,A) (Includes CATV homes)	
<b>Casper, Wyo.—84</b> 45,400 KTWO-TV (N,C,A)	
<b>Cedar Rapids-Waterloo, Iowa—92</b> 317,300 KCRG-TV (A) KWVL-TV (N) WMT-TV (C)	
<b>Champaign, Ill.—91</b> 340,200 WCHU† (N) WCIA (C) (WCHU† is a satellite to WICS† Spring- field, Ill.)	
<b>Charleston, S. C.—79</b> 140,900 WCIV (N) WCSC-TV (C,N) WUSN-TV (A,C)	
<b>Charleston-Huntington, W. Va.—85</b> 428,000 WCHS-TV (C); WHTN-TV (A) WSAZ-TV (N)	
<b>Charlotte, N. C.—87</b> 626,400 WBTV (C,A) WSOC-TV (N,A)	
<b>Chattanooga, Tenn.—86</b> 219,600 WDEF-TV (C) WRCB-TV (N) WTVC (A)	

Market & Stations % Penetration	TV Households
<b>Cheyenne, Wyo.—87</b> **93,300 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	
<b>Chicago, Ill.—94</b> 2,348,900 WBBM-TV (C) WBKB (A) WCIU† †‡ WGN-TV WMAQ-TV (N)	
<b>Chico-Redding, Calif.—90</b> 133,900 KHSL-TV (C) KRCR-TV (A,N)	
<b>Cincinnati, Ohio—93</b> ■798,830 WCPO-TV (C) WKRC-TV (A) WLWT (N)	
<b>Clarksburg, W. Va.—85</b> 90,500 WBOY-TV (N,C)	
<b>Cleveland, Ohio—95</b> 1,354,900 KYW-TV (N) WEWS (A) WJW-TV (C)	
<b>Colorado Springs-Pueblo, Colo.—90</b> 108,200 KKTU (C) KOAA-TV (N) KRDO-TV (A)	
<b>Columbia-Jefferson City, Mo.—87</b> **135,000 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	
<b>Columbia, S. C.—81</b> ■228,300 ‡40,100 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	
<b>Columbus, Ga.—81</b> 232,100 WRBL-TV (C,N) WTVM (A,N)	
<b>Columbus, Miss.—75</b> 69,900 WCBI-TV (C,A,N)	
<b>Columbus, Ohio—94</b> 510,500 WBNS-TV (C) WLWC (N) WTVN-TV (A)	
<b>Cocos Bay, Dre.—80</b> 15,000 KCBY (N)	
<b>Corpus Christi, Tex.—86</b> ■115,700 KRIS-TV (N) KZTV (C) KIII (A)	
<b>D</b>	
<b>Dallas-Ft. Worth, Tex.—90</b> 796,900 KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	
<b>Davenport, Iowa-Rock Island-Moline, Ill.—93</b> 345,300 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	
<b>Dayton, Ohio—94</b> 529,900 WHIO-TV (C,A) WLWD (N,A)	
<b>Daytona Beach-Orlando, Fla.—88</b> 313,800 WDBO-TV (C) WESH-TV (N) WFTV (A)	
<b>Decatur, Ala.—51</b> †46,200 WMSL-TV† (N,C)	
<b>Decatur, Ill.—83</b> †129,230 WTVF† (A)	
<b>Denver, Colo.—92</b> 397,100 KBTV (A) KCTO KLZ-TV (C) KOA-TV (N)	
<b>Des Moines-Ames, Iowa—93</b> 294,400 KRNT (C) WHO-TV (N) WOI-TV (A)	
<b>Detroit, Mich.—95</b> *1,614,000 WJBK-TV (C) WWJ-TV (N) WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	
<b>Dickinson, N. D.—84</b> 19,800 KDIX-TV (C,A)	
<b>Dothan, Ala.—78</b> 110,500 WTYY (C,A)	

Market & Stations % Penetration	TV Households
<b>Duluth, Minn.-Superior, Wis.—89</b> 166,200 KDAL-TV (C,A) WDSM-TV (N,A)	
<b>Durham-Raleigh, N. C.—84</b> 351,700 WRAL-TV (A,N,C) WTVD (C,N)	
<b>E</b>	
<b>Eau Claire, Wis.—91</b> 94,100 WEAU-TV (N,C,A)	
<b>El Dorado, Ark.-Monroe, La.—78</b> 161,500 KNOE-TV (C,A) KTVE (N,A)	
<b>Elk City, Okla.</b> ‡ KSWB	
<b>Elkhart-South Bend, Ind.—68</b> ■†153,500 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	
<b>El Paso, Tex.—90</b> *113,400 KELP-TV (A) KROD-TV (C) KTSM-TV (N)	
<b>Ensign, Kan.—87</b> 41,400 KTVC (C)	
<b>Erie, Pa.—93</b> 181,500 ‡63,000 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	
<b>Eugene, Ore.—87</b> 101,200 KEZI-TV (A) KVAL-TV (N)	
<b>Eureka, Calif.—86</b> 55,200 KTEM-TV (C,N) KVIQ-TV (A,N)	
<b>Evansville, Ind.-Henderson, Ky.—86</b> 224,700 WEHT-TV† (C) WFIE-TV† (N) †117,700 WTVW (A)	
<b>F</b>	
<b>Fairbanks, Alaska—72</b> 11,300 KFAA-TV (N,A) KTVF (C)	
<b>Fargo-Valley City, N. D.—87</b> 159,500 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	
<b>Flint-Bay City-Saginaw, Mich.—94</b> 417,900 ‡64,200 WJRT (A) WKNX-TV† (C) WNEM (N)	
<b>Florence, Ala.—72</b> †22,800 WOWL-TV† (N,C,A)	
<b>Florence, S. C.—78</b> 153,100 WBTW (C,A,N)	
<b>Ft. Dodge, Iowa—67</b> †30,400 KQTV† (N)	
<b>Ft. Myers, Fla.—83</b> 34,200 WINK-TV (A,C)	
<b>Ft. Smith, Ark.—82</b> 75,900 KFSA-TV (C,N,A)	
<b>Ft. Wayne, Ind.—82</b> †182,000 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	

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



Market & Stations % Penetration	TV Households
<b>Ft. Worth-Dallas, Tex.—90</b> KRLD-TV (C) KTVT WBAP-TV (N) WFAA-TV (A)	796,900
<b>Fresno, Calif.—87</b> KAIL-TV† KDAT† (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJEO-TV† (A) KMJ-TV† (N)	†198,800
<b>G</b>	
<b>Glendive, Mont.—80</b> KXGN-TV (C)	4,000
<b>Grand Junction, Colo.—84</b> KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**30,200
<b>Grand Rapids-Kalamazoo, Mich.—93</b> WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	582,300
<b>Great Falls, Mont.—86</b> KFBB-TV (C,A) KRTV (N) (Includes CATV homes)	61,100
<b>Green Bay, Wis.—94</b> WBAY-TV (C) WFRV (N) WLUK-TV (A)	332,300
<b>Greensboro-High Point-Winston-Salem, N. C.—87</b> WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	402,600
<b>Greenville-Spartanburg, S. C.—Asheville, N. C.—86</b> WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,100
<b>Greenville-Washington-New Bern, N. C.—83</b> WITN (N) WNBE-TV (A) WNCT (C)	218,700
<b>Greenwood, Miss.—65</b> WABG-TV (C,A,N)	61,700
<b>H</b>	
<b>Hannibal, Mo.—Quincy, Ill.—91</b> KHQA (C,A) WGEM-TV (N,A)	167,100
<b>Harlingen-Weslaco, Tex.—78</b> KGBT-TV (C,A) KRGV-TV (N,A)	*70,000
<b>Harrisburg, Ill.—87</b> WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***200,000
<b>Harrisburg, Pa.—84</b> WHP-TV† (C) WTPA† (A)	†135,500
<b>Harrisonburg, Va.—81</b> WSVA-TV (C,N,A)	68,200
<b>Hartford-New Haven-New Britain, Conn.—94</b> WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	741,100 †343,300

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• Incomplete data.  
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†† U.H.F. new station; coverage study not completed.  
\* U.S. Coverage only.  
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\*\*\* Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
<b>Hastings, Neb.—89</b> KHAS-TV (N)	105,900
<b>Hattiesburg, Miss.—79</b> WDAM-TV (N,A)	51,600
<b>Hays, Kan.—87</b> KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**65,000
<b>Helena, Mont.—84</b> KBLL-TV (C,A,N)	7,900
<b>Henderson, Ky.—Evansville, Ind.—86</b> WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	224,700 †117,700
<b>Henderson-Las Vegas, Nev.—91</b> KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	57,400
<b>High Point-Greensboro-Winston Salem, N. C.—87</b> WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	402,600
<b>Holyoke-Springfield, Mass.—90</b> WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†183,200
<b>Honolulu, Hawaii—87</b> KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHJK-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV.)	**146,600
<b>Houston, Tex.—90</b> KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	546,600
<b>Huntington-Charleston, W. Va.—85</b> WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	428,000
<b>Huntsville, Ala.—45</b> WAAY-TV† (A) WHNT-TV† (C)	†21,400
<b>Hutchinson-Wichita, Kan.—90</b> KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV.)	**363,100
<b>I</b>	
<b>Idaho Falls, Idaho—89</b> KID-TV (C,A) KIFI-TV (N)	68,900
<b>Indianapolis, Ind.—93</b> WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.)	734,900
<b>J</b>	
<b>Jackson, Miss.—75</b> WJTV (C,A) WLBT (N,A)	241,800
<b>Jackson, Tenn.—80</b> WDXI-TV (C,A)	66,000
<b>Jacksonville, Fla.—84</b> WFGA-TV (N,A) WJXT (C,A)	269,800
<b>Jefferson City-Columbia, Mo.—87</b> KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,000
<b>Johnson City-Kingsport, Tenn.— Bristol, Va.—80</b> WCYB-TV (N,A) WJHL-TV (C,A)	188,300

Market & Stations % Penetration	TV Households
<b>Johnstown, Pa.—93</b> WARD-TV† (C,A) WJAC-TV (N,A)	589,500 †*
<b>Jonesboro, Ark.</b> KAIT-TV	‡
<b>Joplin, Mo.—Pittsburg, Kan.—88</b> KOAM-TV (N,A) KODE-TV (C,A)	153,000
<b>Juneau, Alaska—69</b> KINY-TV (C,A,N)	2,600
<b>K</b>	
<b>Kalamazoo-Grand Rapids, Mich.—93</b> WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	582,300
<b>Kansas City, Mo.—91</b> KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	633,600
<b>Kearney, Neb.—89</b> KHOL-TV (A) (Operates satellite KHPL-TV Hayes Center, Neb.)	**105,800
<b>Klamath Falls, Ore.—87</b> KOTI (A,C)	27,100
<b>Knoxville, Tenn.—80</b> WATE-TV (N) WBIR-TV (C) WTVK† (A)	251,600 †48,500
<b>L</b>	
<b>La Crosse, Wis.—90</b> WKBT (C,A,N)	114,200
<b>Lafayette, Ind.</b> WFAM-TV† (C)	†*
<b>Lafayette, La.—86</b> KATC (A) KLFY-TV (C,N) (Includes CATV homes)	171,000
<b>Lake Charles, La.—84</b> KPLC-TV (N)	109,100
<b>Lancaster-Lebanon, Pa.—91</b> WGAL-TV (N) WLYH-TV† (C)	589,100 †122,300
<b>Lansing, Mich.—95</b> WILX-TV (N) (Onondaga) WJIM-TV (C,N)	387,000
<b>Laredo, Tex.—79</b> KGNS-TV (C,N,A)	14,600
<b>La Salle, Ill. (See Peoria, Ill.)</b>	
<b>Las Vegas-Henderson, Nev.—91</b> KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	57,400
<b>Lawton, Okla. (See Wichita Falls, Tex.)</b>	
<b>Lebanon, Pa. (See Lancaster, Pa.)</b>	
<b>Lexington, Ky.—60</b> WKYT† (A,C) WLEX-TV† (N,C)	†75,900
<b>Lima, Ohio—70</b> WIMA-TV† (A,N)	†48,300
<b>Lincoln, Neb.—90</b> KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.)	**215,000
<b>Little Rock, Ark.—83</b> KARK-TV (N) KATV (A) KTHV (C)	251,300
<b>Los Angeles, Calif.—93</b> KABC-TV (A) KCOP KHJ-TV KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV	2,791,300 ††
<b>Louisville, Ky.—88</b> WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A)	454,500 †‡

# Reprint Checklist

These Reprints Still Available!

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For almost two years TELEVISION MAGAZINE has been examining the shifting status of media competition. Beginning with magazines, and continuing through studies of newspapers, radio, outdoor advertising, direct mail, spot and network television, this research has examined what's happened to the major national media since the post-World War II emergence of television. This article presents the conclusions, along with the latest billing data on all these major media.
- PUTTING A PRICE ON TELEVISION MARKETS**   
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- EDUCATIONAL TV: 10 YEARS LATER**   
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It's been over a decade since the first educational TV station went on the air in Houston. Now there are 83. But ETV, which has problems aplenty left over from its first 10 years, has still more growing pains ahead. The problems, the protagonists and much of the prognosis are detailed in this report.
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- TELEVISION MAGAZINE**  
444 MADISON AVE., N. Y., N. Y. 10022  
• Send quantities checked above to:  
Name .....  
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City ..... Zone..... State.....  
Payment Enclosed  (Note: New York City addresses please add 4% sales tax for orders of \$1 or more.)  
Bill me   
Minimum Order: One Dollar—Postage Additional  
For Bulk Orders

Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households	Market & Stations % Penetration	TV Households
Lubbock, Tex.—90 K CBD-TV (N) KLBK-TV (C,A)	■132,100	Montgomery, Ala.—78 WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	151,700 †55,000	Phoenix-Mesa, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	264,800	Rock Island-Moline, Ill.-Davenport, Iowa—93 WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	345,300
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700	Muncie, Ind.—60 WLBC-TV† (N,A,C)	†23,800	Pittsburg, Kan.-Joplin, Mo.—88 KOAM-TV (N,A) KODE-TV (C,A)	153,000	Rome-Utica, N. Y. (See Utica)	
Lynchburg, Va.—85 WLVA-TV (A)	179,500			Pittsburgh, Pa.—94 KDKA-TV (C) WIIC (N) WTAE (A)	1,257,700	Roseburg, Ore.—88 KPIC (N)	19,400
		N		Plattsburg, N. Y.—93 WPTZ (N,A)	■*133,200	Roswell, N. M.—91 KSWs-TV (N,C,A)	■19,200
M		Nashville, Tenn.—84 WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	471,700	Poland Spring, Me.—93 WMTW-TV (A) (Mt. Washington, N. H.)	*392,400	S	
Macon, Ga.—80 WMAZ-TV (C,N,A)	118,700	New Bern-Greenville-Washington, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■218,700	Ponce, P. R. WRIK-TV WSUR-TV		Sacramento-Stockton, Calif.—92 KCRV-TV (N) KOVR (A) KXTV (C)	638,800
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	263,800 †118,300	New Haven-New Britain-Hartford, Conn.—94 WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	741,100 †343,300	Port Arthur-Beaumont, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	174,000	Saginaw-Bay City-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	417,900 †64,200
Manchester, N. H.—93 WMUR-TV (A)	159,800	New Orleans, La.—88 WDSU-TV (N) WVUE (A) WWL-TV (C)	449,400	Portland, Me.—93 WCSH-TV (N) WGAN-TV (C)	238,000	St. Joseph, Mo.—89 KFEQ-TV (C)	147,000
Mankato, Minn.—89 KEYC-TV (C)	116,500	New York, N. Y.—94 WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	5,487,500	Portland, Ore.—90 KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	498,800	St. Louis, Mo.—92 KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	834,900
Marion, Ind. WTAF-TV†	†‡	Norfolk, Va.—87 WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	336,600	Presque Isle, Me.—90 WAGM-TV (C,A,N)	23,800	St. Paul-Minneapolis, Minn.—92 KMSp-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	773,100
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,000	North Platte, Neb.—88 KNOP-TV (N)	26,800	Providence, R. I.—96 WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	875,800	St. Petersburg-Tampa, Fla.—88 WFLA-TV (N) WSUN-TV† (A) WTVT (C)	470,600 †291,200
Mason City, Iowa—92 KGLO-TV (C)	172,700			Pueblo-Colorado Springs, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	108,200	St. Thomas, V. I. WBNB-TV (C,N,A)	
Mayaguez, P. R. WORA-TV	*	O		Quincy, Ill.-Hannibal, Mo.—91 KHQA-TV (C,A) WGEM-TV (N,A)	167,100	Salina, Kan. KSLN-TV† (A)	†*
Medford, Ore.—90 KBES-TV (C,A) KMED-TV (N,A)	47,100	Oak Hill, W. Va.—83 WOAY-TV (C)	83,700			Salinas-Monterey, Calif.—90 **260,200 KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	495,800	Oakland-San Francisco, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,458,800	Q		Salisbury, Md.—66 WBOC-TV† (A,C,N)	†34,700
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,300	Odessa-Midland, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■104,800	Raleigh-Durham, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	351,700	Salt Lake City, Utah—89 KCPX (A) KSL-TV (C) KUTV (N)	292,000
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	264,800	Oklahoma City, Okla.—90 KOCO-TV (A) KWTU (C) WKY-TV (N)	355,000	Rapid City, S. D.—86 KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	**59,600	San Angelo, Tex.—85 KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	29,600
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	602,900	Omaha, Neb.—93 KETV (A) KMTV (N) WOW-TV (C)	337,300	Redding-Chico, Calif.—90 KHSL-TV (C) KRCR-TV (A,N)	133,900	San Antonio, Tex.—84 KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	■360,300 †*
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■104,800	Orlando-Daytona Beach, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	313,800	Reno, Nev.—86 KCRL (N) KOLO-TV (A,C)	51,700	San Diego, Calif.—94 KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	*361,300
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	668,900 †190,800	Ottumwa, Iowa—89 KTVO (C,N,A)	102,300	Richmond, Va.—85 WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	291,000		
Minneapolis-St. Paul, Minn.—92 KMSp-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	773,100	P		Riverton, Wyo.—84 KWRB-TV (C,A,N)	13,400		
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFVR-TV Bismarck, N. D.)	*41,000	Paducah, Ky.—85 WPSD-TV (N)	■201,900	Roanoke, Va.—86 WDBJ-TV (C) WSLV-TV (N)	328,500		
Missoula, Mont.—86 KMSO-TV (C,A,N)	60,700	Panama City, Fla.—81 WJHG-TV (N,A)	■93,200	Rochester, Minn.—92 KROC-TV (N)	152,100		
Mitchell, S. D.—86 KORN-TV (N)	31,800	Parkersburg, W. Va.—54 WTAP-TV† (N,C,A)	†24,400	Rochester, N. Y.—94 WHEC-TV (C) WOKR (A) WROC-TV (N)	336,200		
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRK-TV (C)	273,400	Pembina, N. D.—79 KCND-TV (A,N)	*13,900	Rockford, Ill.—94 WREX-TV (A,C) WTVO† (N)	222,700 †111,300		
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTVE (N,A)	161,500	Peoria, Ill.—78 WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	**†175,400				
Monterey-Salinas, Calif. (See Salinas)		Philadelphia, Pa.—94 WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	2,115,900				

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\* U.S. Coverage only.  
\*\* Includes circulation of satellite (or booster).  
\*\*\* Does not include circulation of satellite



Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91 KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	1,458,800
San Jose, Calif.—93 KNTV (A,N) (See also Salinas-Monterey, Calif.)	348,500
San Juan, P. R. WAPA-TV (N,A) WKAQ-TV (C)	.
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91 KEYT (A,N)	93,500
Santa Maria, Calif. KCOY-TV (N,C)	‡
Savannah, Ga.—81 WSAV-TV (N,A) WTOG-TV (C,A)	116,900
Schenectady-Albany-Troy, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,800
Scranton-Wilkes-Barre, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,800 WNEP-TV† (A) (Includes CATV homes)	†287,800
Seattle-Tacoma, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*606,900
Selma, Ala.—76 WSLA-TV (A)	11,200
Shreveport, La.—84 KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	‡297,500
Sioux City, Iowa—90 KTIV (N,A) KVTV (C,A)	167,800
Sioux Falls, S. D.—88 KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	**232,800
South Bend-Elkhart, Ind.—68 †153,500 WNDU-TV† (N) WBSB-TV† (C) WSJV-TV† (A)	†153,500
Spartanburg-Greenville, S. C. Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	452,100 †•
Spokane, Wash.—89 KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	275,200
Springfield, Ill.—77 WICS† (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	**†174,600
Springfield-Holyoke, Mass.—90 WHYN-TV† (A) WWLP† (N) **†183,200 (WWLP† operates satellite WRLP† Greenfield, Mass.)	**†183,200
Springfield, Mo.—84 KTTS-TV (C,A) KYTV (N,A)	‡135,700
Steubenville, Ohio-Wheeling, W. Va.—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,700
Stockton-Sacramento, Calif.—92 KCRA (N) KOVR (A) KXTV (C)	638,800
Superior, Wis.-Duluth, Minn.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,200

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91 KPAR-TV (C,A)	58,300
Syracuse, N. Y.—94 WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	**478,200
T	
Tacoma-Seattle, Wash.—92 KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	*606,900
Tallahassee, Fla.-Thomasville, Ga.—77 WCTV (C,A)	163,600
Tampa-St. Petersburg, Fla.—88 WFLA-TV (N) WSUN-TV† (A) †291,200 WTVT (C)	470,600
Temple-Waco, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,000
Terre Haute, Ind.—91 WTHI-TV (C,A,N)	192,200
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94 WSPD-TV (A,N) WTOL-TV (C,N)	412,000
Topeka, Kan.—89 WIBW-TV (C,A,N)	135,200
Traverse City-Cadillac, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	**153,900
Troy-Albany-Schenectady, N. Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	**435,800
Tucson, Ariz.—87 KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	116,100
Tulsa, Okla.—89 KOTV (C) KTUL-TV (A) KVOO-TV (N)	345,200
Tupelo, Miss.—77 WTWV	58,300
Twin Falls, Idaho—92 KMVT (C,A,N)	32,800
Tyler, Tex.—83 KLTV (N,A,C)	134,500
U	
Utica-Rome, N. Y.—93 WKTV (N,A)	161,500
V	
Valley City-Fargo, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,500
W	
Waco-Temple, Tex.—87 KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	***142,000

Market & Stations % Penetration	TV Households
Washington, D. C.—91 WMAL-TV (A) WOOK-TV† WRC-TV (N) WTOP-TV (C) WTTG	932,200 †‡
Washington-Greenville-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	‡218,700
Waterbury, Conn. WATR-TV† (A)	†•
Waterloo-Cedar Rapids, Iowa—92 KCRG-TV (A) KWVL-TV (N) WMT-TV (C)	317,300
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91 WSAU-TV (C,N,A)	141,100
Weslaco-Harlingen, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,000
West Palm Beach, Fla.—86 WEAT-TV (A) WPTV (N)	113,100
Weston, W. Va.—84 WJPB-TV (A)	93,800
Wheeling, W. Va.-Steubenville, Ohio—92 WSTV-TV (C,A) WTRF-TV (N,A)	459,700
Wichita-Hutchinson, Kan.—90 KAKE-TV (A) KARD-TV (N) **363,100 KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV)	**363,100
Wichita Falls, Tex.—90 KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	147,300
Wilkes-Barre-Scranton, Pa.—82 WBRE-TV† (N) WDAU-TV† (C) †287,800 WNEP-TV† (A) (Includes CATV homes)	†287,800
Williston, N. D.—84 KUMV-TV (N) (KUMV-TV is a satellite of KFYP-TV Bismarck, N. D.)	34,000
Wilmington, N. C.—80 WECT (N,A,C)	123,800
Winston-Salem-Greensboro-High Point, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	‡402,600
Worcester, Mass. WWOR† (N)	†•
Y	
Yakima, Wash.—73 KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDU-TV† Richland, Wash.)	**†100,500
York, Pa.—58 WSBA-TV† (C,A)	†45,200
Youngstown, Ohio—68 WFMJ-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	†180,700
Yuma, Ariz.—84 KBLU-TV (C) KIVA (N,A)	‡30,100

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53 WHIZ-TV† (N,A,C) (Includes CATV homes)	‡25,900

### TV MARKETS

1-channel markets	109
2-channel markets	61
3-channel markets	68
4-channel markets	19
5-channel markets	4
6-channel markets	3
8-channel markets	1
10-channel markets	1

Total Markets	267
Total Stations	567

Total U.S. Stations	556
(Includes 39 satellites)	
Non-U.S. Stations	2
Stations in U.S. possessions	9

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

## WTRF-TV STORY BOARD



WANTED: Youth to learn advertising in an old established agency. Good opportunity for son of national advertiser.

wtrf-tv Wheeling  
STATUS FACTION! By the time a man gets to greener pastures, he can't climb the fence.

Wheeling wtrf-tv

TRUCK DRIVER: "We are now passing the largest brewery in the United States." NEW HELPER: "Why?"

wtrf-tv Wheeling

FOR THE GALS! Early to rise and early to bed, makes a gal healthy but socially dead!

Wheeling wtrf-tv

FOR THE GUYS! Show me a man whose feet are firmly planted in solid ground and I'll show you a man about to try a difficult putt.

wtrf-tv Wheeling

TEMPER is a funny thing: it spoils children, ruins men and strengthens steel.

Wheeling wtrf-tv

MOTHER OF TEN sighed and said, "It would be nice if you would play around with other women once in a while, like other men do."

wtrf-tv Wheeling

FLYING HIGH! The little old lady checked in at the airlines counter to confirm her cross-country flight and inquired: "How long a hangover will I have in Kansas City?"

Wheeling wtrf-tv

\*INFLUENCE? Selling the Wheeling-Steubenville TV Market is the influence we offer. Want WTRF-TV's 'home delivery' count around our big audience programs? Merchandising aids for your spot schedule? Your PETRY man has all the answers!





## OH, THE PITY OF IT ALL

To hear the sports writers tell it, the acquisition of the New York Yankees by CBS was a betrayal of art by commerce, virtue by lust, Main Street by Madison Avenue and Little Nell by Gaylord Ravenal. The ear is pierced by the keening from the tear-drenched sanctuaries of the press box.

A "sorry situation," cried *Sports Illustrated*, a Time Inc. publication that is qualified to know one when it sees it. "As of last week the American League had fallen into the clammy grip of show business—and mediocre show biz, at that."

"What IS baseball faith and morals?" wailed Warren Brown in the *Chicago American*, his grip on grammar loosened by despair.

"The carpetbaggers and the quick-buck men have taken over a game that once had true sportsmen at the controls," lamented Arthur Daley in the *New York Times*.

All is lost, especially perspective.

To suggest that the sale of the Yankees is a case of

innocence defiled is to believe that Yogi Berra sprang full-bodied from the brow of Zeus instead of Casey Stengel. Next time the sentimental gentlemen of the press are in Yankee Stadium they can see, if they wipe their eyes, a right field fence that is closer to home plate than any other in a major league ball park. The fence was put there by a true sportsman, Jake Ruppert, whose star attraction, Babe Ruth, hit usually to right field. Yankee Stadium was built 41 years before the Yankees fell into the clammy grip of show business.

TELEVISION is not a sports magazine, but it believes in giving anyone a sporting chance. Whatever CBS's motives in buying into the Yankees—whether for simple business investment or for an antidote to pay TV or a way into it if necessary—the parent company's own welfare will be best served if the Yankees continue to prosper as a baseball team. Television may be voracious in its consumption of programming, but it has never set out deliberately to eat its own young.

## CATV: WIRED FOR WHAT?

As an article in this issue explains in detail, the community antenna television business, which started out as a mom and pop enterprise, is entering the chain-store phase of operation. The nature of the business is bound to change with the transformation of its ownership. The CATV of five years from now is more than likely to be a vastly more sophisticated brand of service than the CATV that exists today.

In its original form CATV was the essence of simplicity. The venturer needed only to find a population center that was isolated by distance or terrain from on-the-air television coverage. He needed then only to install a master antenna (plus a microwave relay if his community were especially remote), a cable grid, an amplifying system and lead-ins to individual receivers. Selling was a cinch, maintenance rudimentary, and the principal drain on managerial genius was to keep competitors from coming into town.

It is slightly more challenging now. Franchises are harder to come by. Larger interests are moving into larger communities with larger economic potential. It is no longer enough to offer two or three television program services; the trend is to four, five or more—as many as the operator can reach out and intercept

from perhaps two or more distant centers of broadcast origination.

But it is still a business that borrows all its programming from broadcast sources and prices its services at a flat monthly fee. With such restrictions, there are definite limits to CATV growth. It is not quite plausible that some of the most successful and ambitious broadcasting companies would be moving into CATV if its future were circumscribed by present methods of operation.

The easy assumption is that there lurks in the plans of the new venturers a scheme for pay TV of the form now struggling for recognition in Los Angeles and San Francisco. That, we suggest, may be only one of many possibilities for wire. It would be relatively inexpensive for the proprietor of a CATV system that is already delivering, say, five or six broadcast program services to add originations of his own on otherwise unused channels—service programs requiring little production expense. Why not a five-minute summary of today's price specials at the supermarket chain? Or a preview of the white sale at the big department store? Of such modest beginnings could diversity in local originations be built as a supplement to the main broadcast services.

It's just a thought, and it's certainly not original.



# When the V.I.P.'S are on TV Look for the TK-60 Camera!



When very important people appear on television, you're most apt to see this famous camera. It reflects a preference for the best. With its 4½-inch image orthicon picture tube and built-in aids to production, the TK-60 produces pictures of peak quality. Where striking reproduction can mean higher sales for a product or service, this is the camera that does it best.



THE MOST TRUSTED NAME IN TELEVISION





## WHEN IT COMES TO WOMEN...we've got all the good numbers

Do it yourself! Join the result-happy advertisers who constantly cash in on the big, enthusiastic group that eyes and buys . . . the 18 to 39 year old gals in the Detroit area who so consistently prefer WJBK-TV. They're bright as paint . . . livewires who love our great movies, lively variety shows, the best of CBS and our full hour of dinnertime news. If you want to clean up in the nation's big, booming 5th market, call your STS man for details and avails.

# WJBK-TV



MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WHN	<i>IMPORTANT STATIONS IN IMPORTANT MARKETS</i>  <b>STORER</b> <i>BROADCASTING COMPANY</i>
MIAMI WGBS	CLEVELAND WJW	LOS ANGELES KGBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.