

March 1966 Vol. XXIII No. 3 One Dollar

TELEVISION

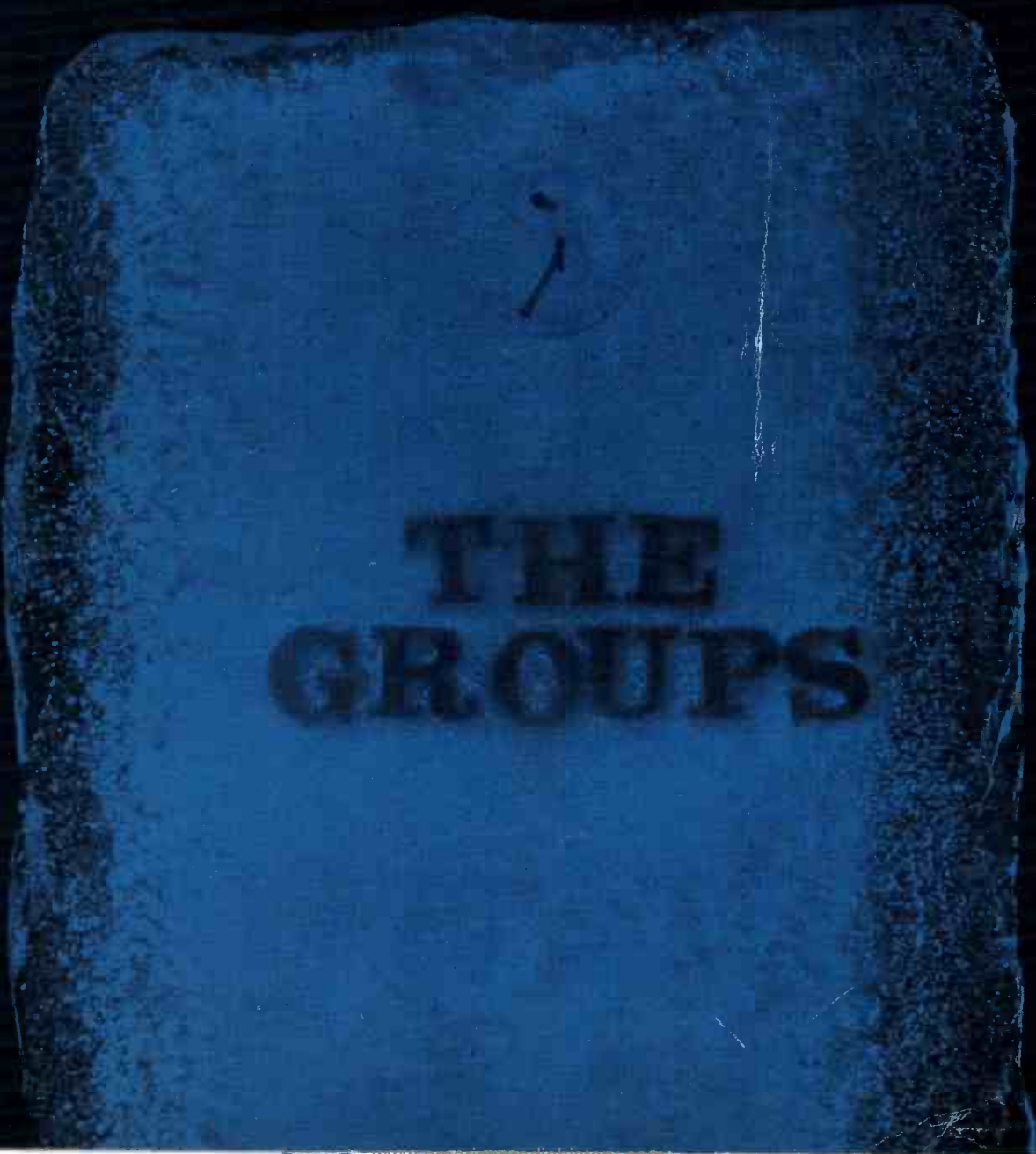
What went right,
what wrong
with the TV season

Noxzema's sexy sell
makes a pleasure
out of a close shave

How Seven Arts
created an eighth
all its own

Hobson's last stand:
Windup of a classic
treatise on advertising

LIFE IN A DEEP FREEZE



good looking

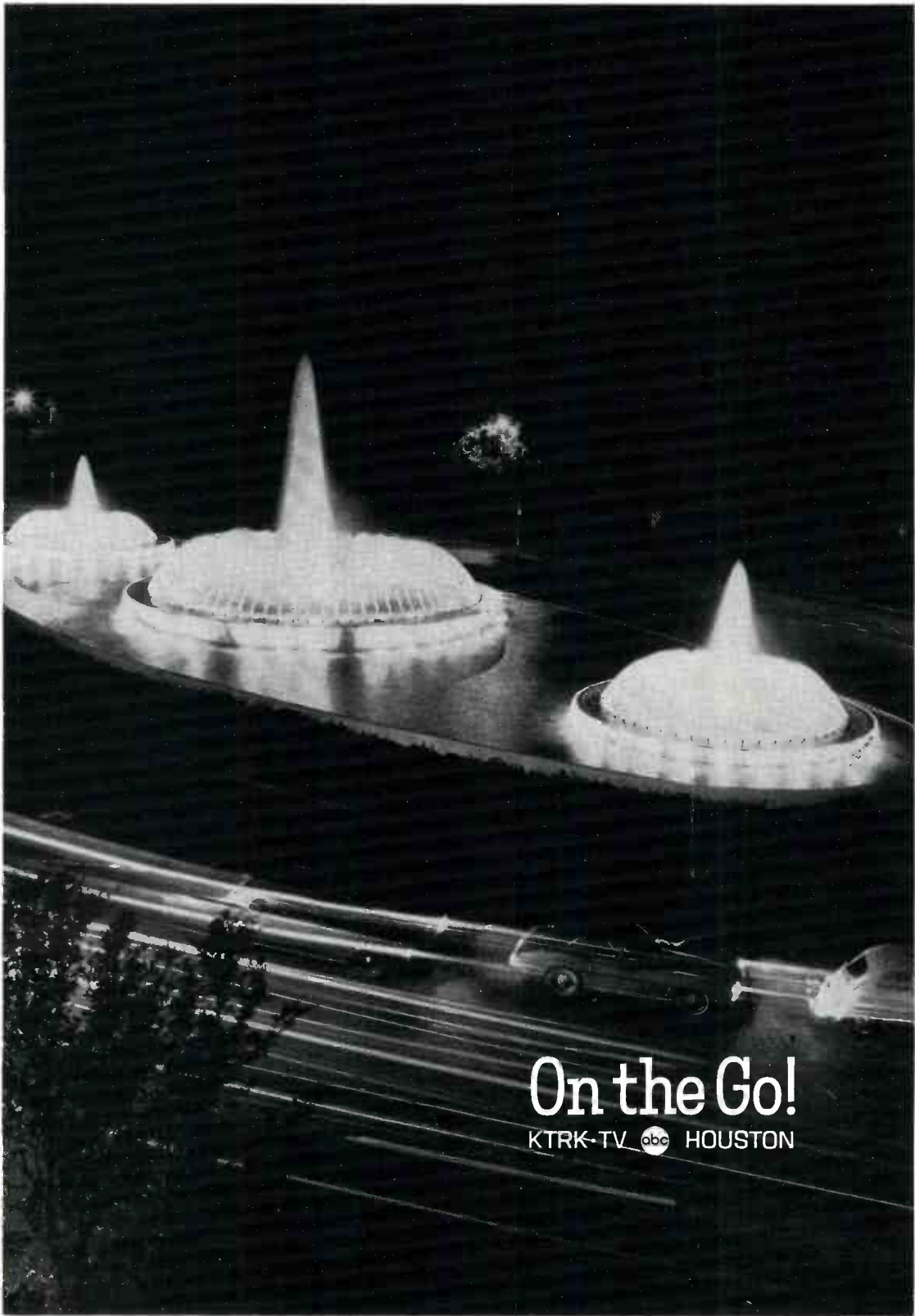
A decided flair for the unusual is one reason WCBS-TV is so consistently good to look at.

Recently, WCBS-TV signed an exclusive, first-of-its-kind agreement with Prince Street Players Ltd. to co-produce a series of original adaptations of children's classics for presentation on television and in person in theatres throughout greater New York. Thus, WCBS-TV became the only local station with its own on-screen/on-stage repertory group.

Result: superb entertainment on both counts. Of Channel 2's Christmas special—a musical version of "Pinocchio," in color—Variety said: "It is hard to imagine any network coming up with a more charming or more inspired musical version... WCBS-TV has a right to pop a few buttons over this one!" (During the same week, the troupe was performing "Aladdin" to enthusiastic audiences at the famed Gallery of Modern Art in Manhattan.)

The willingness to explore the local scene for fresh talent and fresh ideas can result in local programming of limitless appeal. Season after season after season, WCBS-TV acts accordingly. Millions of New Yorkers act accordingly, too... by keeping tuned to **WCBS-TV** CBS Owned, Channel 2, New York. Represented by CBS Television Stations National Sales.



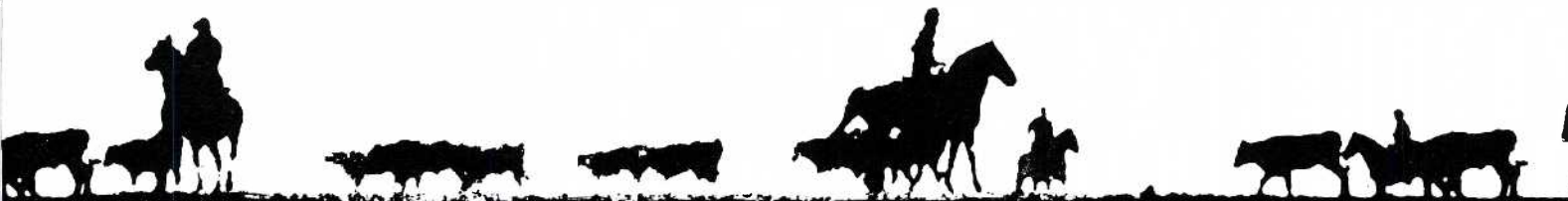


On the Go!
KTRK-TV  HOUSTON

Big as all outdoors! RAWHIDE

In the tradition of Gunsmoke and Have Gun, Will Travel, RAWHIDE comes giant size. Big cast (Julie Harris, Eddie Albert, Efram Zimbalist, Jr., Claude Rains, Buddy Ebsen, among scores of guest stars)...big audiences (on CBS, nearly a 40% average audience share*)...big production (even the theme, by Oscar-winner Dimitri Tiomkin). Big news: RAWHIDE is available, for the first time, for local or regional sales...and great for across-the-board stripping. Phone _____ or wire us pronto.

Ⓢ CBS FILMS Offices in New York, Chicago, Dallas, San Francisco, Atlanta



*Nielsen season average audience estimates (1959-1965), subject to qualifications on request.



TELEVISION

BIG BRAKE ON THE GROUPS *The FCC's decision to restrict TV station trading in the top 50 markets has put a definite crimp into group ownership activity across the country. TELEVISION MAGAZINE's annual recapitulation of how things stand among the groups finds only one major market transaction, a general slowdown overall* **29**

A SOFT, SEXY, SOAPY SALE *Noxzema shave cream put together an old slogan ("The closer you shave, the more you need Noxzema") and a new agency (William Esty). The resultant television campaign, the creation of Esty's Gordon Bushell, fairly lights up the TV screen—certainly in the view of the male portion of the audience. Its key features are a sensuous blond, a raucous background theme and, of course, the product itself. All together they come out as No. 10 in TELEVISION's series about the creation of TV commercials* **36**

HINDSIGHT ON 1965-66 *Stuart Gray, director of broadcast research for MacManus, John & Adams, forecast what he saw as the ratings outcome of the 1965-66 season in TELEVISION last September. How well did his predictions match what happened? Amazingly well, as will be seen in the look backward at the network season that begins on page* **38**

THE HOBSON LECTURES *Two months ago TvM printed the first of three lectures on advertising delivered by British advertising expert John Hobson, managing director of Hobson, Bates & Partners, before the Royal Society of Arts. The series concludes in this issue. Hobson's final subject: "The Influence of Advertising on Mass Media of Communications." Like its predecessors, this lecture hits home with its eminently sensible message about the advertising business* **42**

CLOSEUP: SEVEN ARTS *Seven Arts has few rivals at doing what it does best, and virtually none with so single-minded a devotion to its basic business. That business is the sale of motion pictures to television. It began 20 years ago when Eliot Hyman first picked up a package of old Monogram pictures and began a trend which is now one of the hottest in television. This is the story of the organization Hyman built, the men who run it, where they've been and where they're going . . .* **44**

DEPARTMENTS

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TELEVISION MAGAZINE

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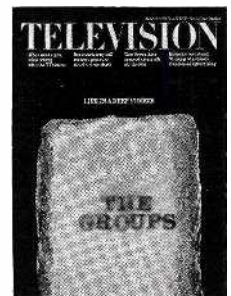
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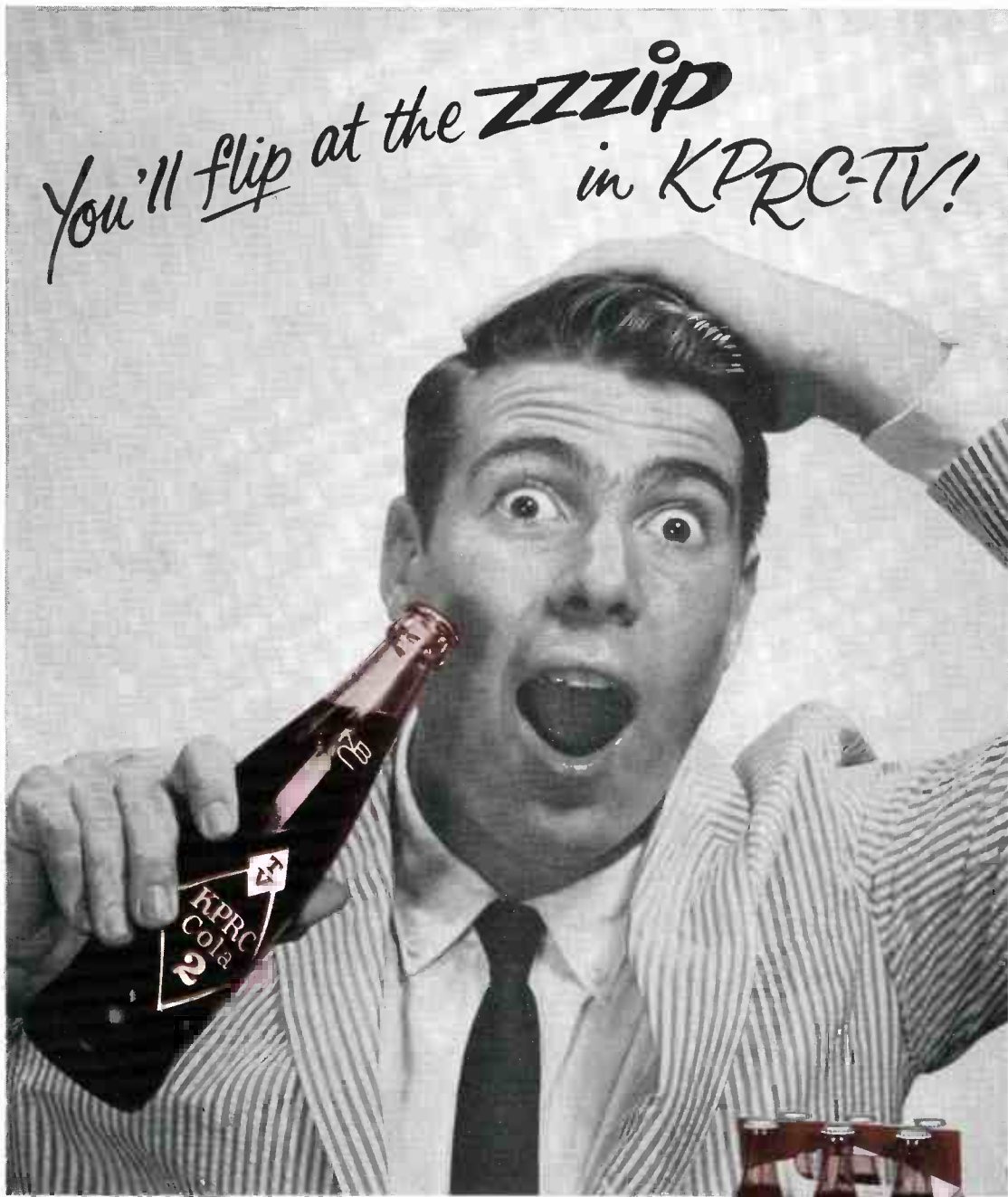
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Cover • *Anyone who thinks it's a cinch to photograph a block of ice under blazing studio lights is invited to be our guest. That was the assignment art director Stan White handed photographer Matt Sultan for this month's cover. Their intent was to illustrate the big freeze group owners have been in since the FCC's clampdown in 1965.*



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*You'll flip at the zzzip
in KPRC-TV!*

Courtesy of Royal Crown Cola Co.

Just the right touch of quick Houston energy. Get the double reward of KPRC-TV television ——— zzzip you can feel. Not too sweet, sparkle just right. Take home a carton of the zzzippiest, thirst-quenchingest tv you ever tasted!

KPRC— for quick, fresh results

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY





Leading Broadcasters rely on JERROLD

Depend on us

For complete CATV products and services from tap to total system.

Relax with us

During the show at Jerrold's Hospitality Suite Conrad Hilton #2024.

Visit us

At our exhibit—Booth #322.



CATV Systems Division
JERROLD ELECTRONICS CORPORATION
401 Walnut St., Philadelphia, Pa. 19106
Phone: (215) 925-9870

FIRST IN CATV

The nation's largest, most experienced manufacturer/supplier of CATV equipment and services.

THE MONTH IN FOCUS

**Showdown at CBS;
FCC takes on
jurisdiction for CATV**

YOU can say one thing for CBS: It never lets the dust settle. The continual stir over at 51 West 52nd Street can be attributed in part to the stresses and strains that are bound to occur when first generation management begins to make way for second. But this power shift isn't played out in a vacuum. Moral issues sit like so many Banquo's ghosts at the shiny new conference tables. Also at the tables are flesh and blood human beings born to pride and other pardonable failings.

It happened this way: William S. Paley, who will be 65 next September, agreed to stay on as chairman of CBS Inc. past the usual retirement age, at the request of the board of directors. However, he wanted to take it easier. So Frank Stanton, president of the corporation, agreed to take up the slack and perform many of the jobs that Paley, as board chairman, normally would handle. Stanton, in turn, would have carried too big an executive burden if he had not been able to shift part of it to someone else. That someone else, whom CBS staffers believe is being groomed as the corporate heir apparent, is John A. Schneider, president of CBS-TV for less than a year. Schneider was named group vice president-broadcasting, with supervisory power over CBS News, CBS Radio, CBS-TV and CBS Television Stations. Thus he shouldered part of the load formerly falling to Stanton, and at the same time he became interposed between the division heads now under him and Stanton, to whom they used to be able to speak directly. (Almost lost in the shuffle: John Reynolds—"Focus on People," February 1965—who was named to succeed Schneider at CBS-TV.)

Schneider is 39. He had come to the CBS-TV presidency from the top posts at CBS owned stations in Philadelphia and New York, which are, when all is said and done, local enterprises. He had seen to it that those stations made money



FRED FRIENDLY

but he had not been especially concerned with the news end of the operations. What he had exhibited was a firm hand. He is even known to have stood up to Stanton on occasion, and in a way that the president seemed to like. He moved up fast to his number three position. And once in that post, he moved even faster into a collision course with Fred W. Friendly, president of independence-proud CBS News. Within hours of Schneider's assumption of office he told Friendly not to telecast live the appearance of George F. Kennan, former U.S. Ambassador to Moscow, before the Senate Foreign Relations Committee. Schneider later said his decision was based on the testimony the day before of Lieut. Gen. James M. Gavin, who struck some as prolix. Schneider said the general was on live for several hours, but CBS News condensed his opinions into a 20-minute summary that same evening without difficulty. He insisted the \$175,000 CBS stands to lose in commercial preemptions during such prolonged live coverage was not a factor in his decision. He also said most opinion-makers to whom the live coverage would be particularly valuable are at work during the hearings and only get to see the evening news.

When Friendly's news judgment was countermanded by Schneider, the fat was in the fire. The intra-CBS dispute was soon common knowledge all over town. Stanton, caught in a public dispute with his new administrative plan on the line, chose to stand by his new man all the way. While both Friendly and Schneider could have been wrong in private, neither, apparently, was prepared to admit fallibility in public. Friendly then played the highest card he held, a threat to resign. It didn't prove high enough to take the trick but he had shown it so he had to play it.

In his "Dear Bill and Frank" letter, Friendly first made the point that his



JACK SCHNEIDER

Their backstage dispute broke into the open last month—and quickly got out of hand. The result: one resignation, a disrupted network, nothing solved.

resignation was not motivated "by pique or change of status in a table of organization, or lack of respect for Jack Schneider." He went on to say that it was the considered news judgment of every executive in the news division that Kennan's testimony be carried as had that of the other witnesses at the hearings. "I am convinced that the decision not to carry them was a business, not a news, judgment," he said.

"I am resigning because the decision not to carry the hearings makes a mockery of the Paley-Stanton C.N.D. (Columbia News Division) crusade of many years that demands broadcast access to Congressional debate. Only last year, in a most eloquent letter, you petitioned the Chief Justice for the right to televise live sessions of the Supreme Court. We cannot, in our public utterances, demand such access and then, in one of the crucial debates of our time, abdicate that responsibility. What happens to that sense of fairness and balance, so close to both of you, when one day's hearings, and perhaps the most comprehensive, are omitted? How can we return on Thursday and Friday of this week without denying Schneider's argument that 'the housewife isn't interested?' Why were NBC's housewives interested? What would have happened to those housewives if the Supreme Court had said 'yes' to your plea for live coverage? Where would broadcast journalism have been last Thursday if NBC had elected not to carry the U.S. Senate hearings on the war?" At one point in his letter Friendly said it is "the viewer and listener who have the biggest stake in this."

How, then, do the larger issues

sort themselves out in the Schneider-Friendly conflict? The key question seems to be how best to bring television's skills to bear in covering what Friendly calls "one of the most crucial debates of our time." They represent the first full-scale examination of American foreign policy in a long time and occur in the middle of one of the most controversial wars this country has ever been involved in. The hearings brought that controversy from the streets into the august sphere of a Senate caucus room. NBC, and CBS with that one exception, then brought the dialogue back to homes across the United States. It is the sort of thing that would have been considered a miracle 20 years ago.

Against this is the obvious point that

the daytime audience lacks a good share of the viewers who would want to follow this debate in close detail, as well as the fact that an open camera turned on a Congressional hearing is often exposed to as much hemming and hawing as meaningful testimony.

One element of the rift that may have been more important than was first realized is that Friendly had been under pressure from the Pentagon over some of the CBS coverage of the Viet Nam war. A report on the way Marines set fire to a village was looked on with disfavor, and the fact that the CBS correspondent was a Canadian disturbed the Defense Department which let Friendly know about its displeasure. It may have become, then, a point of honor for Friendly to give full coverage to an anti-administration viewpoint on the war,

particularly since Gen. Maxwell Taylor and Secretary Dean Rusk were airing their views in full.

The end is not in Friendly's leaving. News judgments and business judgments still will jockey one another for supremacy. The fact that Friendly's replacement, at least temporarily, is Richard Salant, also considered news-oriented with a good track record in the post from February 1961 until Friendly replaced him in March 1964, suggests that the balance will continue to tremble.

■ In a move that set off shockwaves in many directions, the FCC asserted jurisdiction over the community antenna television systems now mushrooming in the broadcasters' backyard. The commission said it should have jurisdiction whether the system was wired or micro-waved, and presented a program for regulation. The program takes a middle course. It attempts to slow the growth of CATV in the top 100 markets, where CATV might damage the prospects of UHF. In these markets the FCC would require CATV's that want to transport distant signals to submit to hearings. At the same time, the program reduces the broadcasters' protection by recommending that a local station be shielded against duplication of its programs by CATV for only 24 hours instead of the 15 days threatened in earlier draft regulations. The commission also asked Congress to consider whether CATV's should be required to seek permission of an originating station before transmitting its programs, and whether CATV's should be deemed public utilities. It also asked for a bill to prohibit CATV's from originating programming, thus preventing CATV's from developing into wired pay TV systems.

The action moves the question to Capitol Hill, where a new national policy for television that would include cable and free TV could be forthcoming in the future.

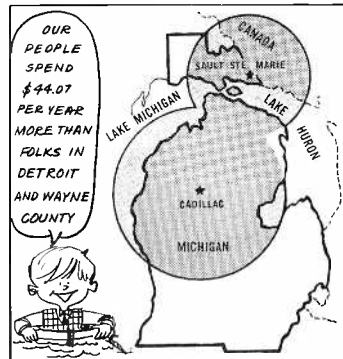
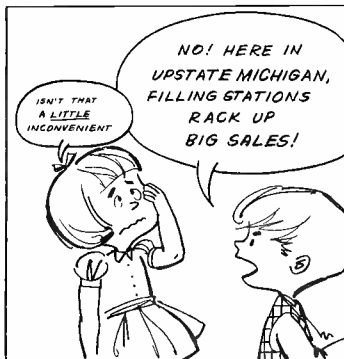
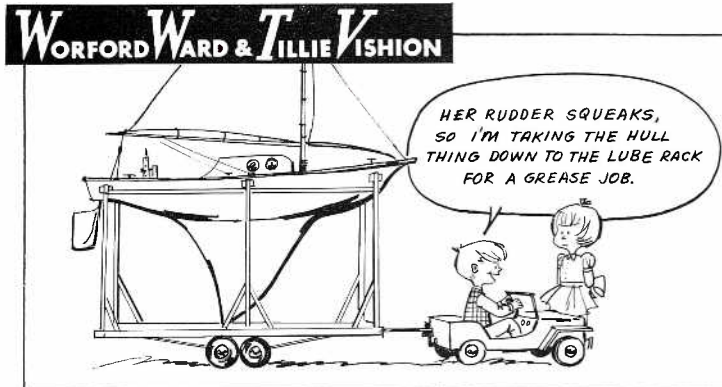
■ Also in the month that was:

The Committee on Nationwide Television Measurements, formed by the three TV networks during the '63-'64 congressional probe of rating services, reported after prolonged study that the services are reasonably reliable, although there's still room for some improvement.

CBS-TV announced a new rate structure, virtually eliminating discounts and substituting a system of price lists that vary according to time period and time of year.

P. Ballantine & Sons consolidated its advertising expenditures with Sullivan, Stauffer, Colwell & Bayles by assigning the \$9 million beer account to SSC&B. Earlier Ballantine terminated its relationship with Young & Rubicam, which had the beer account, over advertising policy differences.

END



KETCH YOUR SHARE OF THIS POWERFUL MARKET

Maybe Upstate Michigan filling stations don't service sailboats, but sooner or later you'll discover they provide a whale of an indication of this area's market potential. A million people, a billion dollars in annual retail sales!

At filling stations alone, our people spend a raft of money—\$44.07 more a year than folks

in Detroit and Wayne County. (\$156.12 vs. \$112.05. Source: SRDS, July, 1965.)

Get wind of this profit-producing market. Consult your Upstate Michigan jobbers and distributors about WWTV/WWUP-TV's sales-producing performance. Or check with your Avery-Knodel representative.

The Folger Stations

RADIO

WKZD KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJEM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION

WKZD-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLH-TV LINCOLN, NEBRASKA
AGENCY GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
ANTENNA 1640' A.A.T. / ANTENNA 1214' A.A.T.
CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives



Anschrome—courtesy of General Aniline and Film Corporation.

PETRY

color : spot

THE TV MEDIUM FOR '66

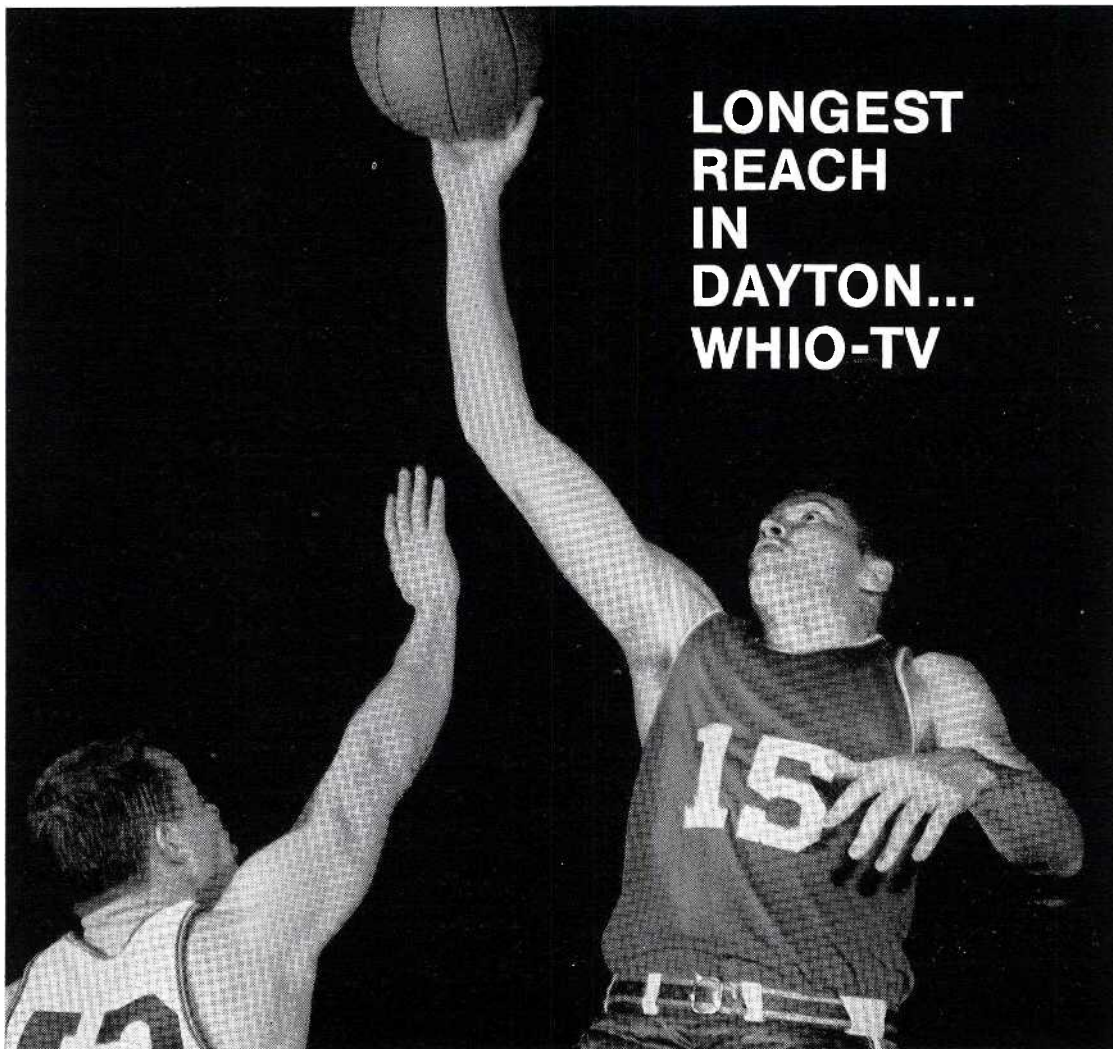
More and more people are looking at Color Television . . . enjoying it and being sold by it. Petry Colorspot lets you appeal to just the right viewers—those with the greatest potential as customers for your product. The Stations we represent are leading the way with this new and dramatically effective kind of selling.

COLORSPOT—FOR FOUR DIMENSIONAL SELLING



THE ORIGINAL STATION REPRESENTATIVE

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



**LONGEST
REACH
IN
DAYTON...
WHIO-TV**

Your money does a lot of talking on WHIO-TV... goes out and reaches 42 surrounding counties versus only 33 for our major competitor. We also outscore him with **more daytime viewers, more prime time nighttime listeners, more color programming.***

If you want your money to talk, talk to WHIO-TV... longest reach in the Dayton area.

*Source: ARB. Comprehensive Report of TV Circulation. The figures quoted are estimates and subject to the standard deviations inherent in the survey.

WHIO-TV • CBS • CHANNEL 7 • WHIO-AM-FM • DAYTON, OHIO

WHIO-TV
Represented by Petry



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

FOCUS ON FINANCE

ABC, ITT make it more official; TV group income zooms ahead

THE planned merger of American Broadcasting Companies and International Telephone & Telegraph took on a more official look last month with contract approval by directors of the two companies. Yet to come is stockholder and FCC approval, plus a favorable tax ruling.

The February 14 action had faint impact on Wall Street. ABC closed at 77 $\frac{7}{8}$, up $\frac{1}{8}$, on a turnover of 11,600 shares. ITT fell a fraction to 72 $\frac{5}{8}$ with only 8,500 shares changing hands. ABC popped up to 79 $\frac{1}{2}$ the next day, very close to its 1965-66 high, and over the course of the Jan. 14-Feb. 15 period measured by the TVM index, rose $\frac{1}{2}$ points. (The big swing in ABC came after the initial merger announcement last December 7. Between Nov. 15 and Dec. 15 last year, ABC stock rose 16 points, up 30%.)

CBS, hitting sour notes on its management level last month (see "The Month in Focus," page 7), also produced a 1965 earnings statement that lacked the usual sugar. While sales were up (\$699.7 million vs. \$638.1 million in 1964), net income was down some \$600,000, to \$49,050,762. Per share earnings figured out to \$2.47 last year vs. \$2.52 in 1964. CBS noted, however, that its 1964 sales and earnings came over a 53-week period; 1965's figures were based on 52 weeks. Adjusted for the shorter revenue year, 1965 earnings actually equalled 1964's—and CBS fourth quarter net income was up nearly \$1 million.

NBC, completing the circle on TV network business activity, made a quiet move late in January that brought it into the broadening fold of CATV. The network purchased Kingston Cablevision Inc., a 7,000-subscriber Kingston, N.Y. CATV system. While the move obviously had no effect on parent RCA's stock, it made the broadcast organization an "actively" interested party in wire TV. CBS, with a major interest in a Vancouver, British Columbia CATV system and an option to buy a San Francisco CATV operation, now has big league company.

Stocks in the TVM index over the month were a mixed bag; 42 issues showed gains, 26 lost ground, three remained unchanged. The best overall

THE TELEVISION MAGAZINE INDEX

to 71 television-associated stocks

	Closing Feb. 15 $\frac{1}{2}$	Change From Jan. 14 Points (%)	1965-66 Highs- Lows	Approx. Shares Out	Total Market Capital- ization
TELEVISION					
ABC	79 $\frac{1}{2}$	+ 1 $\frac{1}{2}$ (+ 6)	80-48	4,671,000	371,300,000
CBS	41 $\frac{3}{8}$	+ 1 $\frac{3}{8}$ (+ 3)	48-33	20,384,000	904,500,000
Capital Cities	32	- $\frac{1}{8}$ (- 3)	35-15	2,746,000	87,900,000
Cox Broadcasting	37 $\frac{1}{2}$	- 4 $\frac{1}{2}$ (-10)	43-21	2,655,000	99,600,000
Gross Telecasting	30 $\frac{3}{4}$	+ $\frac{3}{4}$ (+ 3)	33-27	400,000	12,300,000
Metromedia	45 $\frac{1}{8}$	- 1 $\frac{3}{4}$ (- 4)	48-30	2,094,000	94,500,000
Reeves Broadcasting	7 $\frac{1}{8}$	+ 1 $\frac{5}{8}$ (+30)	8- 1	1,480,000	10,500,000
Scripps-Howard	34 $\frac{3}{4}$	+ $\frac{3}{4}$ (+ 2)	35-21	2,589,000	90,000,000
Subscription TV	4 $\frac{1}{2}$	+ $\frac{1}{8}$ (+24)	7- 1	3,029,000	13,600,000
Taft	31 $\frac{1}{4}$	- 1 $\frac{1}{4}$ (- 4)	36-18	3,295,000	103,000,000
Wometco	29	- $\frac{1}{4}$ (- 1)	33-27	2,224,000	64,500,000
Total				45,567,000	\$1,851,700,000
CATV					
Ameco	31 $\frac{5}{8}$	+ 1 $\frac{3}{8}$ (+16)	38-16	1,200,000	38,000,000
Entron Inc.	10 $\frac{3}{4}$	- $\frac{1}{8}$ (- 1)	11- 4	617,000	6,600,000
H&B American	5 $\frac{1}{8}$	+ $\frac{1}{4}$ (+ 4)	7- 3	2,582,000	15,200,000
Jerrold Corp.	23 $\frac{5}{8}$	+ 4 $\frac{1}{8}$ (+21)	24- 4	2,131,000	50,300,000
Teleprompter	18 $\frac{5}{8}$	-	27- 7	891,000	16,600,000
Viking Industries	14 $\frac{7}{8}$	+ 4 $\frac{7}{8}$ (+49)	16- 3	819,000	12,200,000
Total				8,240,000	\$138,900,000
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco	27 $\frac{1}{8}$	+ 2 (+ 8)	29-19	13,705,000	371,700,000
Bartell Media Corp.	7 $\frac{1}{8}$	+ 2 $\frac{3}{8}$ (+50)	7- 4	1,841,000	13,100,000
Boston Herald-Traveler	54 $\frac{1}{2}$	+ $\frac{1}{2}$ (+ 1)	55-36	540,000	29,400,000
Chris-Craft	26 $\frac{1}{4}$	+ 1 $\frac{3}{4}$ (+ 7)	28-12	1,583,000	41,600,000
Cowles Communications	19 $\frac{1}{4}$	- $\frac{3}{8}$ (- 2)	21-11	2,944,000	56,700,000
General Tire	31 $\frac{7}{8}$	+ 1 $\frac{1}{8}$ (+ 6)	33-19	16,719,000	532,900,000
Meredith Publishing	33 $\frac{3}{8}$	+ $\frac{1}{2}$ (+ 2)	38-18	2,662,000	88,800,000
Natco Broadcasting Inc.	14	+ 1 $\frac{1}{2}$ (+ 9)	15- 8	706,000	9,900,000
The Outlet Co.	18 $\frac{3}{8}$	+ 2 $\frac{5}{8}$ (+17)	19-13	1,017,000	18,700,000
Rollins Inc.	37 $\frac{3}{4}$	- 4 $\frac{3}{4}$ (-11)	52-25	3,087,000	116,500,000
Rust Craft Greeting	29 $\frac{3}{4}$	+ 1 $\frac{3}{4}$ (+ 6)	30-11	727,000	21,600,000
Storer	42 $\frac{5}{8}$	- 5 (-10)	49-39	4,095,000	174,500,000
Time Inc.	103 $\frac{1}{2}$	+ 4 $\frac{3}{4}$ (+ 5)	106-58	6,560,000	679,000,000
Total				56,186,000	\$2,154,400,000
PROGRAMING					
Allied Artists	2 $\frac{3}{8}$	+ $\frac{1}{8}$ (+ 6)	3- 1	932,000	2,200,000
Columbia Pictures	28 $\frac{1}{2}$	-	30-20	1,914,000	54,500,000
Desilu	9 $\frac{1}{2}$	- $\frac{7}{8}$ (- 8)	11- 7	1,146,000	10,900,000
Disney	59 $\frac{7}{8}$	+ $\frac{3}{8}$ (+ 1)	62-43	1,936,000	115,900,000
Filmways	21 $\frac{3}{4}$	+ 4 $\frac{1}{2}$ (+29)	22-11	669,000	14,600,000
Four Star TV	4 $\frac{1}{4}$	- 1 (-19)	8- 4	666,000	2,800,000
MCA Inc.	60	+ 8 $\frac{1}{2}$ (+16)	61-35	4,707,000	282,400,000
Medallion Pictures	5 $\frac{3}{4}$	- $\frac{3}{4}$ (-12)	12- 5	632,000	3,600,000
MGM Inc.	44 $\frac{3}{4}$	- 2 (- 4)	50-33	2,507,000	112,200,000
Paramount	75 $\frac{1}{2}$	+ 8 $\frac{1}{2}$ (+13)	78-49	1,591,000	120,100,000
Screen Gems	25 $\frac{3}{8}$	- 2 $\frac{3}{4}$ (-10)	29-14	3,966,000	101,600,000
Seven Arts	23 $\frac{1}{2}$	+ $\frac{1}{4}$ (+ 1)	25- 9	2,361,000	55,500,000
Trans-Lux	11	- $\frac{1}{8}$ (- 1)	13-10	718,000	7,900,000
20th Century-Fox	38	+ 5 $\frac{1}{8}$ (+16)	38-23	2,810,000	106,800,000
United Artists	61	+ 7 (+13)	62-35	2,085,000	127,200,000
Walter Reade-Sterling	2 $\frac{3}{8}$	+ $\frac{5}{8}$ (+36)	2- 1	1,583,000	3,800,000
Warner Bros. Pictures	16	+ $\frac{1}{2}$ (+ 3)	21-13	4,878,000	78,000,000
Wrather Corp.	4 $\frac{5}{8}$	+ $\frac{5}{8}$ (+16)	7- 3	1,753,000	8,100,000
Total				36,854,000	\$1,208,100,000
SERVICE					
John Blair	21 $\frac{5}{8}$	- $\frac{1}{2}$ (- 2)	23-20	1,067,000	23,100,000
C-E-I-R	14 $\frac{3}{8}$	- $\frac{1}{4}$ (- 2)	15- 7	1,555,000	22,700,000
Comsat	39 $\frac{1}{8}$	- 2 $\frac{1}{8}$ (- 5)	67-36	10,000,000	391,300,000
Doyle Dane Bernbach	65	+ 7 (+12)	65-27	997,000	64,800,000
Foote, Cone & Belding	17 $\frac{3}{4}$	+ $\frac{1}{4}$ (+ 1)	20-14	2,146,000	38,100,000
General Artists	4 $\frac{3}{4}$	- $\frac{1}{2}$ (-10)	6- 3	600,000	2,900,000
Grey Advertising	24	+ 4 $\frac{1}{8}$ (+21)	25-16	1,231,000	29,500,000
MPO Videotronics	16 $\frac{7}{8}$	+ 3 (+22)	18- 7	469,000	7,900,000
Movielab Inc.	9 $\frac{3}{4}$	- $\frac{1}{8}$ (- 8)	13- 5	890,000	8,700,000
Nielsen	27 $\frac{1}{4}$	- $\frac{1}{4}$ (- 1)	28-20	5,130,000	139,800,000
Papert, Koenig, Lois	12	+ $\frac{3}{8}$ (+ 3)	14- 8	791,000	9,500,000
Total				24,876,000	\$738,300,000
MANUFACTURING					
Admiral Corp.	118 $\frac{1}{2}$	+27 $\frac{1}{4}$ (+30)	119-16	2,465,000	292,100,000
Ampex Corp.	24 $\frac{3}{8}$	- $\frac{3}{8}$ (- 2)	29-13	9,310,000	229,300,000
Emerson Radio	34 $\frac{1}{2}$	+ 4 $\frac{1}{8}$ (+14)	35-10	2,242,000	77,300,000
General Electric	112	- 5 $\frac{1}{8}$ (- 4)	120-91	91,016,000	10,193,800,000
Magnavox	98 $\frac{3}{8}$	+12 $\frac{3}{8}$ (+14)	101-31	7,675,000	756,900,000
3M	67 $\frac{1}{2}$	- 2 $\frac{1}{4}$ (- 3)	72-54	53,386,000	3,603,600,000
Motorola Inc.	193 $\frac{1}{2}$	+28 $\frac{3}{4}$ (+17)	196-63	6,065,000	1,173,600,000
National Video	85 $\frac{1}{4}$	- 5 $\frac{5}{8}$ (- 6)	94- 8	2,757,000	234,700,000
RCA	52 $\frac{1}{4}$	- $\frac{1}{4}$ (-)	55-31	57,755,000	3,017,700,000
Reeves Industries	3 $\frac{3}{8}$	- $\frac{1}{8}$ (- 1)	4- 2	3,327,000	11,200,000
Westinghouse	66 $\frac{3}{8}$	+ 2 $\frac{7}{8}$ (+ 5)	67-41	36,686,000	2,444,200,000
Zenith Radio	146 $\frac{1}{4}$	+17 $\frac{5}{8}$ (+13)	153-63	9,338,000	1,365,700,000
Total				282,022,000	\$23,400,100,000
Grand Total				453,745,000	\$29,491,500,000

Data compiled by Roth, Gerard & Co.



**Who helped Madison Avenue
track down the slippery summer
TV market? And made it pay off?**

Blair Television. Who else?

(Just one more reason why agencies listen when Blair talks television.)



Once upon a time, many advertisers virtually tuned out the summer television season. Presumably, everyone was too busy surfing and climbing mountains to watch TV.

But Blair Television's Marketing Division had other ideas. Like: Summer is the time for sponsors to keep present customers sold. Capture new ones. And for stations to introduce exciting new programming.

So Blair and WGAN-TV, Portland, Maine, did something about it. A survey of a slice of WGAN-TV's audience indicated more than two million nonresident visitors were spending over 300 million dollars each summer. And better

than 70% of these visitors were watching television regularly. And would respond to advertising.

The proof? Last summer, a leading manufacturer advertised two products and introduced a third. Despite heavy competition, each product scored extremely well in brand awareness tests. Many respondents could even rattle off copy points. And, the ultimate test: The products moved on supermarket shelves.

It's just one more example of Blair's service to advertisers and stations. We call it Enlightened Marketing. It means creative choices. Thorough Research. And Blair Television Experience.



BLAIR TELEVISION

A Division of John Blair & Company | 32 Years Serving The Broadcasting Industry

OFFICES IN 10 MAJOR CITIES: New York/Chicago/Atlanta/Boston/Dallas/Detroit/Los Angeles/Philadelphia/St. Louis/San Francisco

FINANCE *continued*

showing came in the "TV with other major interests" category while the major point gains were in the manufacturing area, several of the color set manufacturers again posting heavy advances.

Readers will note a revision in the TvM index this month. Five CATV stocks have been broken out from their usual berth among TV and manufacturing issues and given their own category, and a sixth CATV company has been added: Viking Industries Inc. (formerly Rego Industries), a Hoboken, N.J. manufacturer of coaxial cable and electronics components for the CATV industry.

Viking posted the best CATV advance last month, up 49% to 147/8. Some of the gain for the 13-year-old equipment company came on the news that it had reached an agreement with United Press International to produce a news service (Video News Service) for use by CATV systems. UPI will provide its worldwide news report, Viking will provide camera and associated equipment to permit automatic scanning of copy and transmission to home screens.

Viking, for the nine months ended last Sept. 30, had a 35% sales increase to \$8,306,530. Net income amounted to

\$380,201 or 46 cents a share, an increase of 92% over the \$197,381 or 24 cents a share registered in the same period the year before.

Among TV stocks, Reeves Broadcasting posted the best percentage advance (30%) on its announced acquisition of 80% interest in Previews Inc., an international real estate marketing concern. The purchase, at an undisclosed figure, follows Reeves' expansion into a number of CATV holdings. (Through interlocking ownership, the broadcast company is connected with Reeves Industries and other real estate operations.)

In the flood of 1965 earnings statements, a number of broadcast operations recorded fat advances. Among them:

- Capital Cities, with revenues of \$27.8 million vs. \$20.4 million in 1964, jumped its net income 61%, from \$2.7 million to better than \$4.4 million.
- Cox Broadcasting, while dipping 10% in the Jan.-Feb. index, reported a 40% increase in total 1965 revenues, a 42% gain in net income. Revenues were \$29.8 million last year, earnings were \$4.7 million. TV broadcasting, Cox noted, accounted for 79% of revenue, radio 15% and CATV 6%.
- Metromedia attained a record gross last year of nearly \$102.9 million, a jump of 8%. Net income rose to over \$6.3

million, a 24% hike over 1964. (Metromedia last month also announced publicly the acquisition of O.E. McIntyre Inc., a leading mail marketing firm. The cash transaction was in excess of \$7 million. With the previous purchase of another direct mail house, Dickie-Raymond, Metromedia now has an even stronger hold on direct mail business.)

• Scripps-Howard Broadcasting, with a 1965 gross of nearly \$17.4 million, pushed its profit up 26% to just under \$4.5 million.

• Wometco Enterprises had a sales rise of 25% to \$39.9 million, a profit of \$3.6 million vs. just over \$3 million in 1964.

Among program suppliers on the TvM index, MCA and Paramount flashed gains over the month of better than eight points each, 16% and 13% respectively. United Artists was up seven points, 13%, on news of a 50 cent special cash dividend—first since 1963—and the approval of a two-for-one stock split. UA also estimated its 1965 gross as reaching \$190 million with earnings of about \$6 a share, compared with \$4.72 for 1964.

Three manufacturing stocks listed in the index as posting fat Jan.-Feb. gains were cited by the New York Stock Exchange last month as being among the 20 issues which registered the largest increases last year. Admiral, second on the top 20 roster, was up 316%. Magnavox ranked 16th, up 163%. Motorola placed 19th, up 158%.

Between Jan. 14-Feb. 15 Admiral rocketed ahead 27 1/4 points, 30%. Motorola went even higher, was up 28 3/4, 17%, and Magnavox rose 12 3/8, 14%. Zenith also was active, up 17 3/8, 13%, and broke the news of a two-for-one split, doubling authorized common stock to 24 million shares.

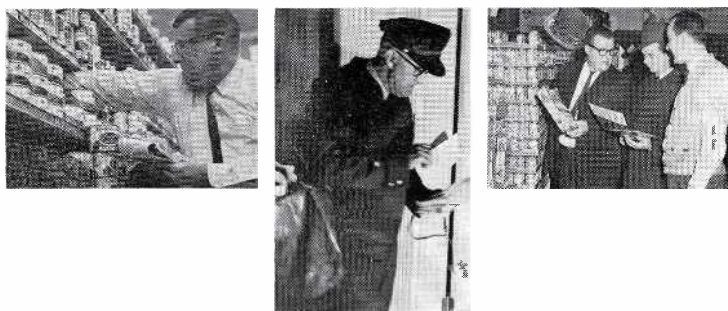
The 3M Company reached a milestone \$1 billion in sales for 1965 and a record net income of more than \$116 million, up 13.5% from 1964.

Of the service companies, Doyle Dane Bernbach and Gray Advertising continued their upward march in step with healthy shares of new business for both agencies. DDB, after some profit taking, still advanced seven points, up 12%. Gray was up 4 1/8, 21%.

MPO Videotronics, with an announced 89% jump in profits last year, to over \$3.2 million on sales of better than \$14.6 million, was up three points, 22%. The TV commercial and audiovisual production company said that 55% of its commercial volume is now in color and that it was branching out into feature film production in cooperation with ABC Films.

John Blair & Company, recently listed in the TvM index upon its going public, announced record 1965 revenue and earnings. The national broadcast sales representative's income was up 23.6% to over \$2.3 million on sales of \$10.4 million. END

Some people are never satisfied



Like us, for instance

Wouldn't you think we'd be satisfied since we deliver 40% more TV homes in the Tri-Cities (Bristol, Johnson City, Kingsport) than that other station? 50% net week cut-off figures* add up to 149,700 for us — 108,100 for them. So now, we add impact to this coverage with a 7-step Sales Development Program that's absolutely the limit. It includes personal calls, mailings, store displays, surveys, distribution checks and improved shelf facings.

Who knows what we'll do next? Oh, well, some people are never satisfied. (Except WCYB-TV advertisers, and they're ecstatic.) Get the full story in our new Factbook.



WCYB-TV

NBC
primary
ABC
affiliate

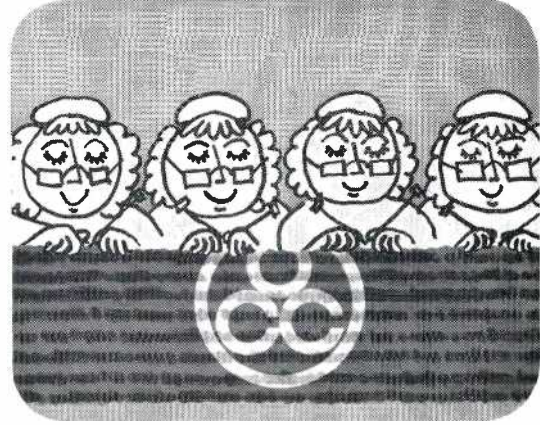
Reps: The Meeker Co. ☐ In Atlanta: James S. Ayers Co.

*1964 ARB Coverage from 1965 TV Factbook

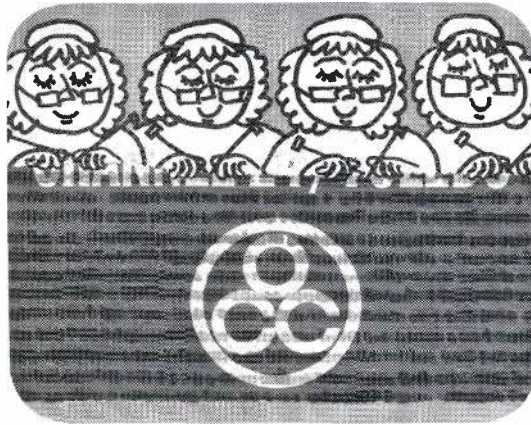
1.



2.



3.



4.



There'll be a new freshness in the air over Toledo!

Can TV serve the community better? We think so. That's why we plan to get deep into the heart and mind of every town we serve. We'll show what makes our city tick, what makes it grow, what makes it good. And we'll do our bit to add to the satisfactions of living there.

We know it takes all kinds of people to make a good town.

And all kinds of interests to make a good life. And all kinds of programs to make a good station.

Maybe we won't be the biggest station in town, or the richest, but we'll be the one to watch.

Overmyer Communications Company 
201 East 42nd St., New York, N.Y.


Can Frank Merriwell save
the day for Fardale?

Is the Phantom Rider
too late?

Will Tailspin Tommy
go down in flames?



"Pull up, Tommy! Pull up! We're going to crash!"
"Sorry, Speed. The rudder's jammed, the engine's dead, and I
think we just lost a wing. This looks like the end."

FOR THE ANSWERS TO THESE AND OTHER SOUL-STIRRING QUESTIONS—CALL US AT SCREEN GEMS. WE'VE GOT A CORNER ON THE CLASSIC SERIAL MARKET—
51 ACTION-PACKED THRILLERS (MORE THAN 600 CLIFF-HANGING EPISODES) JUST RIGHT FOR TODAY'S TELEVISION AUDIENCES. HURRY! **SCREEN GEMS** 

Truth and taste in advertising, a topic currently in vogue on the ad club luncheon circuit—with the government eyeing deceptive advertising practices—got the attention recently of W. B. Murphy, president of the Campbell Soup Co. In remarks to Philadelphia's Poor Richard Club, Murphy talked about advertising and "the power of restraint." Excerpt:

I suppose the ultimate in restraint is to make no statement but to let the product be discovered by consumers. It has been our experience, repeated many times, that when a noticeable product improvement in terms of consumer value is made, it is not long before sales begin to climb whether there is advertising to describe the improvement or not. Advertising will sharply enhance the increase, but it is not critical in obtaining consumer recognition. There is a sound reason for this, of course. People like to discover things and they like to talk about their discoveries. The most potent advertising is word-of-mouth advertising by users. Product value of one kind or another and noticeable product improvement induce this word-of-mouth advertising.

When the advertiser uses restraint in making his presentations, the consumer discovers even greater results and becomes an advocate for the product. Restraint [does not] mean elimination of enthusiasm, of brightness or freshness. It just means elimination of descriptive overstatement, of better-than-true illustration, and of a better face than deserved.

What about advertising for the commodity—the product that does not have a competitive advantage in quality or in value? Is there not a need here to develop a consumer impression of imaginary quality? Cannot advertising give such a product virtues not inherent in the product? I think the record will show that this will not produce results for very long, if at all. A strong case can be made for repetition in advertising. Many brands have achieved long-term success under the stimulation of advertising continuity, but I doubt if exaggeration has any part in this process. In fact, the longer the advertising campaign, the more of a hindrance exaggeration is likely to be for the simple reason that exaggeration has the chance of being successful only on the first purchase and year-after-year advertising cannot survive on first purchases.

There are now clear-cut, effective federal laws against deception and abuse.

Take the time to read them. They're quite encompassing. They should be enforced, of course, in every instance of violation. Nothing further is needed in the way of laws to censor marketing claims or to prescribe the details of packaging, even in cases where this law is not enforced. The purchasing ability of the consumer is effective in making certain that, over the long term, product performance at least matches advertising and packaging promises.

What about the contention that the consumer is so besieged with puffery in large or small degree, that the government must direct the exact ways advertising and packaging are to be handled? I think this problem solves itself for the reason that puffery just does not work because the American consumer doesn't fall for it. It is an expensive marketing technique that does not survive with time. The principle of government licensing for advertising and packaging on the excuse of consumer inability to discriminate is expensive and it's unnecessary. It would stifle marketing ingenuity and tend to undermine our free enterprise economy. Further, can you imagine a government bureau permitting the coined word or the symbolic phrase? If the tiny crackers in the shape of goldfish are called "Goldfish," by George, they'd have to be goldfish.

From the Ernie Kreiling newsletter to newspapers, *A Closer Look*, "They're Laughing—Not Listening." Excerpt:

Probably no aspect of television has been so bitterly berated by the American press as the program rating systems. Probably no criticism of television has been so futile, so wasted, so uninformed. There are many facts to support the thesis that in a broad way the program ratings are reasonably accurate reflections of American viewing patterns. Although they employ different techniques and different sample selections, the various rating services produce remarkably similar results . . .

So, let's face the facts. Millions more people in the United States look at "Bonanza" each week than watch "Slattery's People." Millions more chuckle with "Gomer Pyle" than cogitate with a "CBS Reports." These are the cultural facts of our American society. The ratings didn't create these facts; the ratings only reflect them.

The television rating systems are vulnerable in many areas, but the American newspapers ignore these Achilles heels. Therefore the Johnny-One-Note carping at

the ratings is not being heeded. The broadcasters aren't listening—they are laughing at us for flailing blindly at something we don't understand. No, gentlemen, the ratings aren't all bad, at least not just because we say so. Has anyone seen a responsible readership study that suggested higher readership of the editorial page than of the sports or comic page?

TV writer and novelist David Karp, in an article in *The New York Times Magazine* ("TV shows are not supposed to be good . . . They are supposed to make money"), took a turn at explaining the hard-to-explain medium of television. Part defense, part critique, the article read in part:

The whispering campaign against TV is remorseless and bitter and it started, oddly enough, when TV actually did have a chance of becoming a new art form. Intellectuals hated it when it first flickered on the home screen. They sneered at it when it was in its "golden age," when Paddy Chayefsky and Horton Foote and Robert Alan Aurthur were doing some of their best work. They denigrated it when it had its greatest freedom and was showing its best promise, as in *Playhouse 90*.

Their sneering, I feel, helped to dry up its early chances. Now the medium has grown immensely and vulgarly and all of the numbers have doubled, quadrupled and the business is largely an expression of cost accounting, and the intellectual establishment is infuriated that it has not disappeared. Their comments about its quality are more justified today than they ever were, but their influence has diminished.

There has been greater notice taken of Newton Minow's declaration that television was a "wasteland" than ever greeted T. S. Eliot's first creation of the image. Intellectuals are fascists when it comes to matters of public taste, and they hoped that once the chairman of the FCC declared television was a wasteland it would be taken away from the private entrepreneurs and turned over to a federal art commission. Since my own faith in federal art commissions is a little weaker than it is in Lew Wasserman and MCA, I am not so sure that television would do any better in the hands of civil servants than it is currently doing. I do know that I can now criticize it without worrying about having the F.B.I. look me over. The emotional anger which lies at the heart of most intellectuals when

Reprint Checklist

These Reprints Still Available!

WILL WIRE TAKE OVER

14pp from December 1965 35¢ each
The possibility of an all-wired TV system in the U. S. is real; CATV is its start, pay TV may be one of its conclusions. This special report on the future of TV, probes the subject deeply, tells where the powerful Bell System companies will fit in and, in a score of interviews with today's experts, lays down their views of tomorrow.

OUTLOOK FOR UHF

12pp from October 1965 35¢ each
Blessed by the FCC and bolstered with infusions of new money, UHF broadcasting is taking off again. Some say it will land on its feet, others doubt it. This penetrating special report puts the UHF pieces together, gets the thinking of the men involved and weighs the future.

THE BIG BEAT IS BIG BUSINESS

8pp from June 1965 25¢ each
Numerically, American teen-agers make up the smallest segment of the TV audience. Monetarily, these same teen-agers spring for \$12 billion a year. Television has always programmed for the tots but has generally ignored 12- to 17-year-olds—until recently. Now you can hardly keep track of the proliferation of rock 'n' roll programs. TV has bowed to the accent on youth, and advertisers of all kinds have begun to dance along.

COMMUNITY ANTENNA TELEVISION

12pp from September 1964 25¢ each
In June 1962, it was clear that broadcasters could no longer ignore this interloper on the fringe of their own empire. They haven't. Today broadcasters are a big and growing force in CATV, and CATV itself, up 44% in total systems and 39% in gross revenue in the last two years, is a problem and a 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—is detailed in this report.

THE NEW MEDIA COMPETITION

8pp from May 1964 25¢ each
For almost two years TELEVISION MAGAZINE examined 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 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.

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.

TELEVISION MAGAZINE

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PLAYBACK *continued*

they think about television is not its lack of quality, but its booming, bouncing, vigorous success. It is a dungheap on American civilization which grows larger, and look at all the fleas it attracts!

An intellectual writer in *The New Republic* once observed that he found programs like *The Defenders* offensively pretentious and rather preferred the occasional dramaturgy and the performances on *Wagon Train*. By way of showing the contrast, he opposed a story line of *The Defenders* against another on *Wagon Train*. *Wagon Train* came off better.

The New Republic may know whereof it speaks when it talks about world issues and foreign policy. But television is my occupation and I have spent years in it and I know more about its ins and outs than the editors of *The New Republic* know about Vietnam. The "intent" of *The Defenders* was always a serious one and the "intent" of *Wagon Train* was to slice 52 minutes of dramatic salami. TV, which is swamped with base intentions, needs good intentions more than anything else. It surely does not need critics who deprecate its good intentions and salute the salami. The producers of *Wagon Train* need not congratulate themselves on his praise because it is the sneering praise of a man who thinks them whores, and as whores finds them rather becoming. Intellectuals rejected TV when it waddled, and their influence could have nurtured it. Now it marches like a jack-booted army. Who needs them now?

Is television as bad as intellectuals claim it is? If so, why? Can it ever get any better?

To begin with the first question—television is no worse, in content or execution, than much of the content of other popular entertainment media. I will match the lousiest TV show with the shoddiest movie Hollywood ever turned out and both of them with the most miserable play which ever opened on Broadway and all of them with the sleaziest book ever published by a reputable trade-book publisher. I hereby offer two tickets to *The Jackie Gleason Show* to any critic, pundit, esthete or Renaissance figure who can demonstrate to me the difference in cultural "worth" between *Gilligan's Island*, "The Yellow Rolls Royce" (written by Terence Rattigan and starring every million-dollar motion picture star in Christendom), "Barefoot in the Park" (directed by Mike Nichols) and "Candy" (originally published as pornography by Maurice Girodias and later re-advertised as "satire"). Each of them was conceived for the same purpose—to turn a dollar. Each succeeded. Which of them adds a cubit to the stature of mankind?

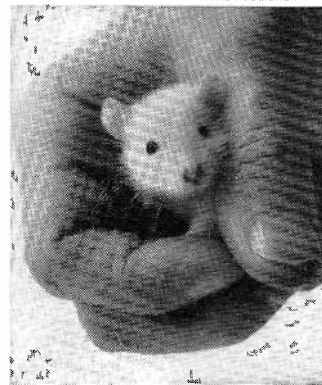
And yet there were television shows which have moved us and shaken us. Have people forgotten "Days of Wine and Roses" by J. P. Miller? William Gibson's play "The Miracle Worker" was originally a television show. "Marty" was originally a television play. Rod Serling's "Patterns" was a better TV show than it was a movie, as was Abby Mann's "Judgment at Nuremberg."

Have the Russians forgotten "The Plot to Kill Stalin"? Did the intellectuals get rid of Joe McCarthy or was it television? Was Hollywood's film of John F. Kennedy's life a more tasteful tribute to his memory than the Robert Saudek series, *Profiles in Courage*? Has the celebrated guardianship of the dramatic form by Lincoln Center come up with productions which equaled Henry Weinstein's productions of *Play of the Week*?

Sholom Aleichem was done better on TV than he is being done in "Fiddler on the Roof." Was Jack Gilford given as rich an opportunity to express his comic genius as an actor on Broadway when he was in "A Funny Thing Happened on the Way to the Forum" as he was given when he played the little old Jewish wine-maker on "The 700 Year Old Gang" on TV?

There is so much of TV that it would be manic to protest that so much of it is bad. Where there is a plethora of any-

THIS SPACE CONTRIBUTED BY THE PUBLISHER



Some of your best friends are rats.

They could help save your life through research—in the laboratories where the unceasing war against cancer is fought. Like all wars, it is expensive to wage.

Last year the American Cancer Society spent \$12,000,000 on research. Send your check to "Cancer," c/o Postmaster. To cure more, give more.



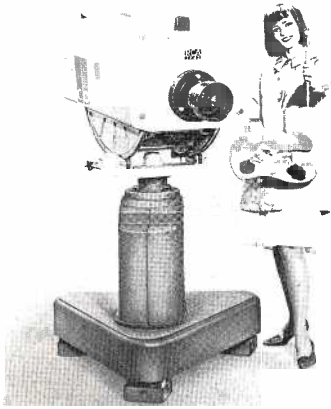
AMERICAN CANCER SOCIETY



RCA
NEW
COLOR

COLOR TV CAMERA ... "LUMINANCE MAGIC"





New TK-42
Color TV Camera

**Separate luminance channel
...like the black plate
in full color printing
magically sharpens the color**

...adds the detail that gives snap to the picture

NEW COLOR PROCESS

From its all-new operating principle to its all-new look, the TK-42 represents an entirely new concept in color camera performance. It adds a separate luminance channel to the red, green and blue (chrominance) channels, to supply high-quality monochrome information. This is like the black plate in 4-color printing, for giving finest detail, superior color pictures.

NEW PICTURE PERFORMANCE

A big picture 4½-inch tube is used in the luminance channel. (It's the same tube used in RCA's deluxe TK-60 camera for superb monochrome reproduction.) Result: highest quality monochrome pictures and highest quality color pictures.

NEW EASE OF OPERATION

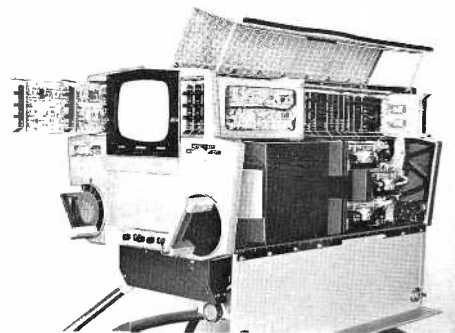
Self-compensating circuits are used to avoid drift, permitting the camera to operate for long periods without adjustment. For ease of operation a zoom lens is built in, also a large 8-inch viewfinder and complete test facilities.

THE CHOICE OF BROADCASTERS

New luminance principle proved by 5 years' intensive engineering, product research, and field testing. Several models have been demonstrated at three NAB Conventions. In 1962, Broadcasters registered their choices regarding the luminance principle, the built-in zoom lens, and other features—the present camera is the result.



This is the 4-1/2 inch image orthicon tube used in the luminance channel to sharpen the picture.



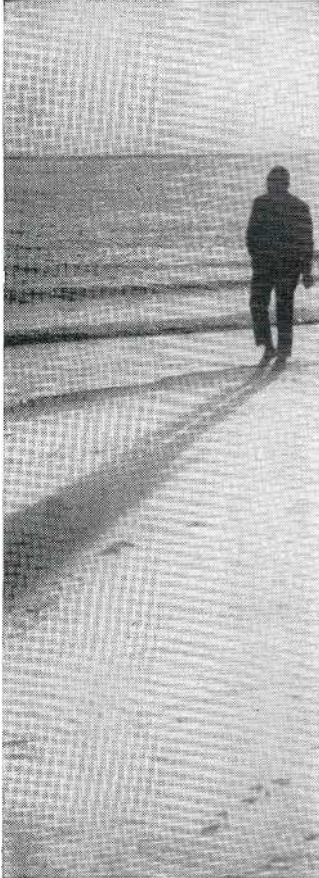
Plug-in transistorized modules speed servicing, increase reliability.

Call your RCA Representative for the complete story. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name in Television

THIS SPACE CONTRIBUTED BY THE PUBLISHER



His lifetime gets longer every minute

It's a good deal longer than it used to be, ten or twenty or thirty years ago. And it gets longer every day, thanks in large part to medical research. Over a million men and women are alive today, cured of cancer. Research helped find the answers that saved their lives. Research takes time. And money. The American Cancer Society spent over \$12,000,000 last year alone, to find still more of the answers. Yet \$2,000,000 in research applications, approved by the Society, could not be financed for lack of funds. Your dollars are desperately needed to help speed the day of victory over this dread disease. Send your check today to CANCER, c/o Postmaster.

AMERICAN CANCER SOCIETY



PLAYBACK *continued*

thing, it is almost axiomatic that most of it will be terrible. Television gets blamed for its high visibility. There it is, under the switch of your set, almost 20 hours a day, to confirm your worst feelings about the state of American culture. *What's My Line?* is there every Sunday night to remind you that the Russians are not going to have much of a task burying us—if television is the way they choose to do it.

Why is so much of it bad? Because it is so successful. It sells products, it makes stars, it enriches ex-mailroom boys. Because the numbers add up. Those awful incomprehensible numbers. You may hate *Perry Mason*, but it is reputedly General Franco's favorite American television show. It is also the favorite of a little old Jewish lady in Santa Monica, who told me why she preferred it to *The Defenders*. "I always know, from *Perry Mason*, who did it," she said. "From *The Defenders* you never know who's guilty."

I think she's got a point. People want to know who the bad guys are.

Why is TV so bad and still so successful? Because American taste—and the taste of the English, French, Germans and other vidiots—is awful. Lincoln is reputed to have remarked that God must have loved the common people, since He made so many of them. Lincoln must have made the remark when he was speaking as a politician. Politicians adore the common man and so does Procter & Gamble. The commoner, the better. The saddening truth about television is that the audience is out there, listening, watching, in numbers which shake us and they haven't reached out to turn off the sets. They switch channels and the networks are as sensitive to the clicking of those switches as they are to the very air they breathe. But the sets stay on. More and more of them.

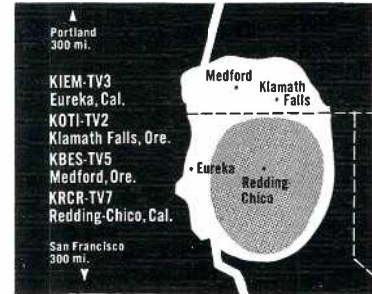
We've got to stop. We simply have to reach over and snap the switch off and leave it off. By the hundreds, by the thousands, by the hundreds of thousands and by the millions. Then there will be panic. Panic on Sixth Avenue. Panic on Madison Avenue. Panic in the Valley. Panic in Beverly Hills. Panic in Brentwood and Bel Air. Panic at Desilu-Gower, Desilu-Culver. Panic at Warner's. Panic at Fox.

A. C. Nielsen will be up on the carpet. Heads will roll. Checks will flutter. Seers will be brought in. Pundits will be summoned. Books will be written. Songs will be sung. Birds will fly and the sun will shine again. The voices of children will be heard in the streets. Card games will be played. People will lose weight and admire one another. Lovers will get back to the couch in the living room.

Fred Allen will come down Allen's

More selling opportunities for you on the West Coast CAL-ORE TRIO TELEVISION STATIONS

EUREKA—Ch. 3 MEDFORD—Ch. 5
KLAMATH FALLS—Ch. 2



A \$848,985,000 EBI market on the California-Oregon border reached only from within

THE CAL-ORE TRIO

adam young inc
New York, Chicago, Atlanta, Boston, Dallas, Detroit, Los Angeles, St. Louis, San Francisco

consider Blackburn's coverage of the market before buying or selling

Our coverage, of course, being vast experience in and knowledge of media transactions of all types. Don't go into the market unprepared; arm yourself with the facts and insight available from Blackburn. The broker that covers the entire media market.

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Do-it-yourself color!



"An Evening with . . . Ford and Hines"

That's been the story at Channel 9, Chicago, for almost ten years. And in 1965 alone it added up to a total of more than 3,100 hours of color.

We do-it-ourselves by creating a wide variety of children's programs and family features in color, by televising sports in color, by shooting news stories in color, and by seeking and programming color films and color syndication features. That's why we say . . . **WGN is color in Chicago!**

And color on WGN means color for the whole family, including the kids. So this winter, just for fun, we had a do-it-yourself coloring contest for the young children and friends of our employees.

The youngsters were invited to draw color pictures of their favorite WGN-TV program or personality—

Do-it-yourself Color!



"Bozo's Circus" by Sharon, age 6, Oak Lawn, Ill.

and a board of distinguished judges selected the winner, reproduced above.

The idea was to show that color—in television or anywhere—has an excitement all its own. Early in 1965 we proudly introduced the exciting "An Evening with . . ." series in color to Chicago viewers . . . and were gratified by year's end to see it

programmed in prime time periods on WABC-TV in New York, KBTW in Denver, and KING-TV in Seattle. This color bell-ringer now joins "Barn Dance" and "Big Bands"—quality WGN color programming now available to all markets via syndication.

As time goes on, WGN will be even more colorful—proudly sharing the best with other stations in the nation and in other countries.

WGN
IS
CHICAGO

the most respected call letters in broadcasting

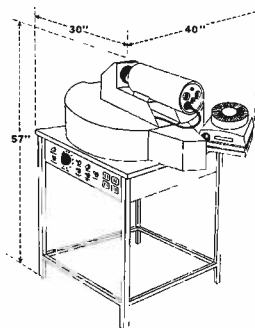
viking HAS DONE IT AGAIN!

TWO NEW FEATURES TO MAKE YOUR SYSTEM MORE FUNCTIONAL



**SMALLEST IN SIZE ...
BIGGEST IN PERFORMANCE!**

*"So Compact,
It Requires
Almost
No Space
At All!"*

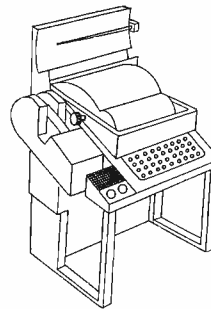


The Viking 'WEATHERAMA' is a revolutionary engineering design that fulfills the requirement for high-quality time and weather information service as provided in conjunction with video or RF television distributing systems. 'WEATHERAMA' offers 24 hours continuous television service of accurate time and weather information, displayed by precision-made and easy to read gauges.

- 10 station indexing (time, temperature, wind velocity, wind direction, barometer, rainfall, relative humidity, calendar, live and slide).
- Camera focuses on each of the ten gauges for a full period of 4.8 seconds with a refocusing time requirement for the next gauge of 1.2 seconds for a total of 6 seconds.
- No camera scanning.
- Carousel rotary slide projector (80 slide magazine).
- Equipment free of any rotating electrical connectors or cables.
- All stainless steel drive mechanism and high quality Bodine Drive Motor.
- All metal, high strength, compact construction.



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**UNITED PRESS INTERNATIONAL
AND VIKING INDUSTRIES, INC.**



"NEWS-A-RAMA" is the new media of 24 hours continuous and instantaneous news coverage and service as reported and transmitted via United Press International (UPI) news wires from all points of the world and brought directly into the home of the CATV subscriber ... as the news is happening.

"NEWS-A-RAMA" provides a feature that appeals to every person in every walk of life:

- International, National, Regional and Local News.
- High School, College and Professional Sports Results.
- Stock Exchange, Industrial, Grain and Livestock Reports.
- Society and Entertainment Field Activities.
- Current Weather Reports and Forecasts.
- Local and Regional Bulletins.

Only "NEWS-A-RAMA" permits locally-produced news type to be run over the same news channel using the same UPI printer machine. "NEWS-A-RAMA" provides a new easy-to-read letter type set-up.

viking

THE STANDARD OF THE CATV INDUSTRY

830 Monroe Street, Hoboken, New Jersey ■ Call US Collect: New York: (212) 943-5793, Hoboken:(201) 656-2020

PLAYBACK *continued*

Alley again. Lum and Abner will return. Artie Shaw will go back to the clarinet. TV dinners will vanish. Repairmen will fix radios and clocks again. Nothing will be made of plastic.

That's the best that could happen. The next best thing would be for God to appear and speak in Lew Wasserman's ear and say: "Make 'A' pictures for TV." And I think He will. For my mother was never so smart as when she said the rich were just smarter sooner.

Granted there's a lot of mediocre advertising, and the fault lies in the tug o' war involved in getting ad campaigns approved. This is the contention of veteran agency creative man William D. Tyler, who expressed it this way at a recent Association of National Advertisers meeting called to study the situation. Said Tyler:

"The longer I am in this business the more remarkable it seems to me that really good advertising ever gets produced. Where else in human endeavor is the final product the result of three disparate factions, each with barely-concealed disdain for the opinions of the others, each an armed camp trying to impose its will on the rest, each tugging with all its might in its own chosen direction?"

Tyler listed three "factions" as the client (who seldom gets what he asks for), agency management as represented by the account manager (who often ends up talking to himself) and the creative group (who raise laments against the phillistines, the clients and account men, who they say don't know what good advertising is).

"This is the war nobody talks about," Tyler said. "This is what is wrong with advertising. The trouble with advertising today is that so much of it is mediocre. . . . Mediocre advertising is compromise advertising. It is the inevitable result of tugging by three irreconcilable forces."



Prevent heartbreak and hunger across the world — each dollar sends a Food Crusade package through CARE, New York 10016.

Lawrence H. Rogers II, president of Taft Broadcasting, has come out strongly for federal CATV regulation. He told why at a recent International Radio and Television Society luncheon in New York:

"Unregulated proliferation of CATV," said Rogers, "constitutes the biggest public raid on another man's property since the Rape of the Sabine Women. And it is clear that both the purposes and the results are exactly parallel to those of the ancient Roman warriors!

"Nobody is really fooling anybody about the ultimate purpose of unregulated CATV," Rogers asserted. Prominent CATV operators, he noted, "have gone on public record predicting that they would one day have the nation wired coast-to-coast, enabling them to compete at the source for their own programs."

The potential gold mine of CATV was discovered, said the broadcaster, when it became apparent that "television signals were in the air, free for the taking. They could be gathered up without so much as a 'by your leave,' amplified, distributed and sold direct to the public. No rights charges. No written permission. No utility regulation. No questions asked. It was like hitting a gusher without having to dig a hole. It was like selling consumer goods without the necessity of buying or making them. It was the dream of Midas come true . . .

"No wonder the big money was attracted to CATV . . . It's conceivable that, in the absence of regulation, a maze of wires could blanket the entire nation with a home potential that would outdraw the very broadcast stations whose free service has made the installation possible in the first place . . .

"Along with licensees of some 700 TV and 5,000 radio stations, I simply do not wish to be shot with my own gun."

Lord Hill of Luton, chairman of Britain's Independent Television Authority, speaking before the International Radio & Television Society in New York, implied that Britons were not being starved for American TV fare. (The czar of British commercial TV recently ordered a cutback in imported U.S. filmed programs running in peak viewing hours.)

Lord Hill, having looked on current U.S. home screen attractions, commented, "I feel completely at home. There they all are, just as on our own screens: "Bonanza," "The Man From U.N.C.L.E.," "Bewitched," "Lucy," "Perry Mason" [and 14 others]. And that's to say nothing of all the westerns and all the [movies]."

Then, in mock seriousness, the ITA chairman added: "And how we lap up those intriguing glimpses into the American way of family life—Samantha, Darin and Endora; Herman and Lilly Munster! . . . In fact, the only immediate and obvious difference between your television and ours is that you have rather more advertising than we do."

Please refer to preceding color spread



"An Evening With..."

- Eddy Arnold
- Jean Pierre Aumont & Marisa Pavan
- The Back Porch Majority
- Xavier Cugat & Charo
- Billy Daniels
- Phyllis Diller
- Phil Ford & Mimi Hines
- Pete Fountain
- Hildegard
- Julie London
- Arthur Lyman
- Jane Morgan
- The New Christy Minstrels
- Louis Prima with Gia Maione, Sam Butera & the Witnesses
- Johnnie Ray
- Roberta Sherwood
- Sarah Vaughan
- Earl Wrightson & Lois Hunt
- Gretchen Wyler

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CONNECTIONS

Despite all of the space devoted to the ramblings of that long-time broadcaster from Daytona Beach, it ["Will Wire Take Over?" *TELEVISION*, December 1965] is an excellent piece that will contribute much to the dialogue so desperately needed in search for definition, understanding and solution of the present confusion surrounding CATV. T. S. GILCHRIST JR. *Vice President-General Manager, WESH-TV Daytona Beach.*

I hope you receive many congratulations

on your December 1965 review of wired television and its future in America. Would it be possible for us to have 100 reprints of this article for disposition to our customers? WILLIAM F. KARNES *Manager, Sales Division, Telesystems Corp., Glenside, Pa.*

Please forward two copies each of the following articles: "Outlook for UHF," "Snarl in Wired TV," "Community Antenna TV," "Will Wire Take Over?" (I assume this will be a reprint as it is a classic piece of reporting.) J. H. LECKENBY *Product Planner, Stromberg-Carlson Corp., Rochester, N.Y.* [Editor's Note: Readers Karnes and Leckenby are correct. "Will Wire Take Over?" is now a reprint, can be ordered with the Reprint Checklist, page 18.]

ALSO IN DEMAND

I enjoyed reading your excellent report titled, "Outlook for UHF," in your October 1965 edition of *TELEVISION*. The article presented the most com-

plete and comprehensive view of UHF's interesting past, promising present and fantastic future. NEAL P. CORTELL *Beacon Broadcasting, Brookline, Mass.*

STAR GAZER

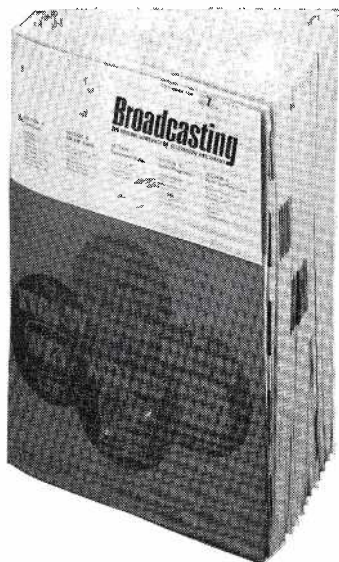
You put me in some very good company indeed in that delightful astrology feature in the January issue. I was pleased to see my name along with some of the really illustrious ones in our field. ROLLO W. HUNTER *Vice President, MacManus, John & Adams, N.Y.*

WELCOME ABOARD

Please enter my name on your subscription list. I enjoy reading your magazine each month and have found many of the articles helpful to me in advertising. After reading *TELEVISION*, I feel I am well informed and I can communicate intelligently . . . and I will usually be way ahead with information that will appear later in another trade magazine. DEE MACK *Leon Shaffer Gornick Advertising Inc., Baltimore.*

If it's not in here, it's not about radio and TV

Broadcasting Yearbook—the one-book library—is hot off the presses and ready for your use. Over 600 indexed pages of information are at your fingertips on TV, radio, CATV, equipment, codes, programs, ad agencies, reps, and a chronological look at the highlights in the industry during 1965. Supply is limited—order yours today.



If you want to be fully informed throughout the year, why not subscribe to BROADCASTING, the Businessweekly of Television and Radio, and TELEVISION Magazine, the monthly in-depth look at the television industry. Just fill in this handy coupon and we'll bill you later.

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Broadcasting Publications Inc.
Dept. T. M. 1
1735 DeSales St., N.W., Washington, D.C. 20036



This is a news desk?

Yes, but this “editor’s” concern for the *who, what, when, where* and *how* is not to write a news story, but to make sure of delivery of a life-saving drug. The “editor” shown above is a security guard at Lederle Laboratories in Pearl River, New York. When the phone rings at two o’clock in the morning, he answers it. This time a hospital in Wyoming needs an emergency shipment of Rocky Mountain fever vaccine, and there’s no other place to get it. Just as your deskman knows how to handle the news story, this “editor” is trained

to respond to the most difficult situations.

Once the call is received, Lederle’s emergency product shipment procedure goes into effect. It requires close and fast cooperation among Lederle physicians and people responsible for plant security, packing, routing and shipping the goods. Soon the life-saving vaccine is aboard a plane headed west.

Routine procedure? Seems like it, but, just as in meeting any deadline, it takes preparation and practice to make it so.

LEDERLE LABORATORIES • A Division of American Cyanamid Company, Pearl River, New York





How to 'crack' the South's most important market

HIGH TOWER WVEC-TV

NORFOLK / HAMPTON, VIRGINIA

Here is Virginia's No. 1 Market.

Here is the largest concentrated
military market in the free world.

Here is a vital market of over 1,200,000 viewers.
WVEC-TV reaches them all . . . because WVEC-TV's new
1049 foot tower increases coverage 3000 more
square miles — 60,000 more homes.

A nice nut to crack.


WVEC-TV

Norfolk/Hampton, Virginia



The KATZ Agency, Inc.
National Representatives

TELEVISION



The Box
Around
Group
Ownership

It was just eight months ago that the FCC put into effect a new "interim" policy discouraging group ownership in the top 50 television markets. Since the "freeze" has been on only one station in that category has changed hands. Across the board group ownership, if it hasn't come to a halt, has slowed down. The story which follows presents the group ownership status quo as of February 1966. It's the latest word on an important sector of the TV industry – and one whose forward progress seems up against a wall.

HOW THINGS STAND WITH THE GROUPS

BY ALBERT R. KROEGER

It was a cold year for television group owners. And you don't sign sale papers with mittens on. The freeze blew out of Washington, where last June the Federal Communications Commission put into effect the provisions of its proposal to limit ownership in the top 50 markets to three television stations, no more than two of them VHF's.

It was called "interim policy," and it formalized a stand the FCC had taken on bigness in American television broadcasting late in 1964—an automatic hearing every time the owner of a VHF outlet in one of the top 50 cities decides to buy another V in one of the top TV markets. The official rules are not yet drawn; rulemaking proceedings at the FCC seem to go on forever. But the ban on bigness is real, and by whatever name, it is in effect.

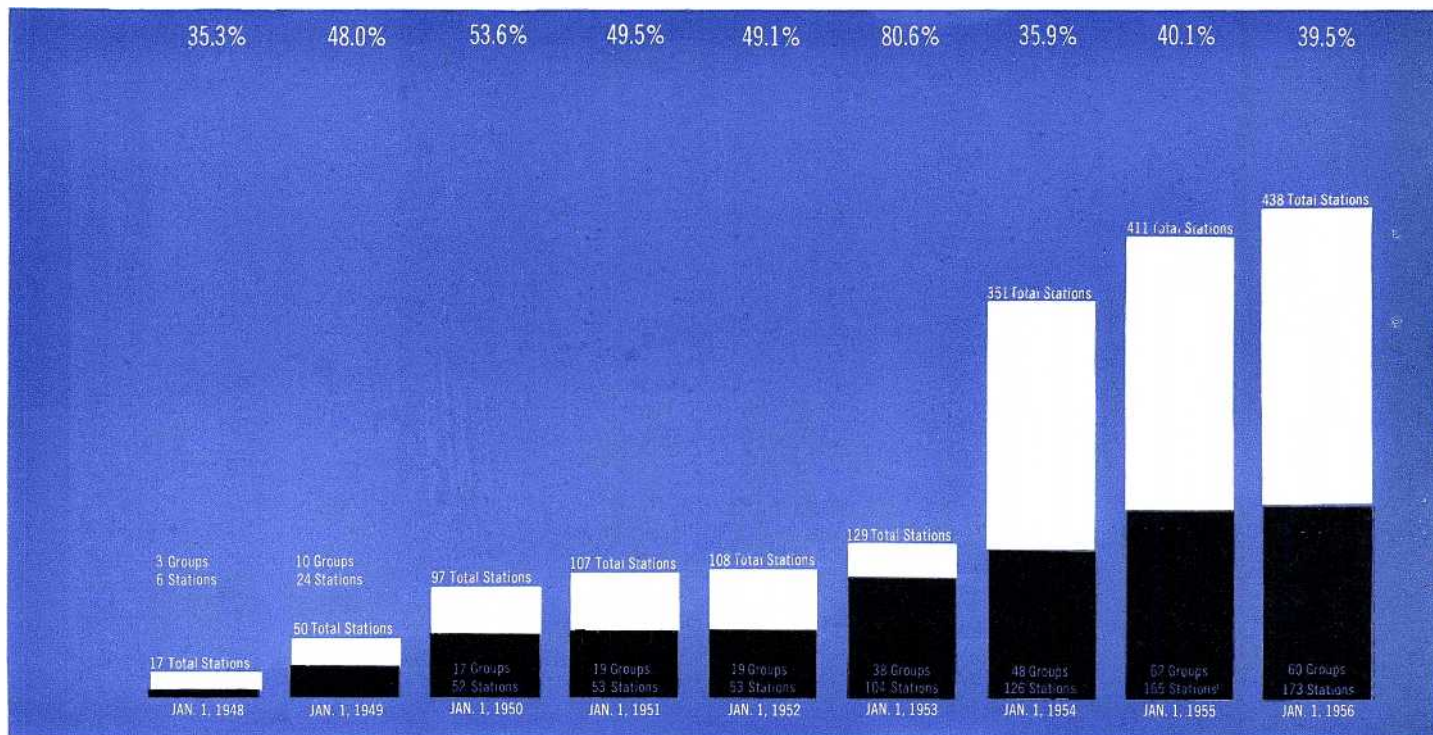
And, of course, it is being fought. Many of the major group owners, and a few single-station operators, have banded together in the Council for Television Development. CTD's Washington law firm, Pierson, Ball & Dowd, is to prepare a joint resistance to the FCC's proposal. And the council has also hired United Research Inc. of Cambridge, Mass., to work up a study of group development and its effects on competition.

According to its sponsors' hopes, the study will show that competition is enhanced by the growth of groups and broadcasting overall is strengthened by group development. The CTD has obtained a postponement of FCC deadlines for comments on the promise of making a major contribution in the form of the United Research work. The study isn't expected to be completed until summer.

The FCC's concern is with group-station growth and the "growing concentration of control" exercised by

19-YEAR HISTORY OF GROUP BROADCASTING

Here, in one graphic sweep, is the 19-year history of group developments in television. Since the ending of the freeze on new station acquisitions by the FCC in 1952, the number of groups



these units around the nation. There is no doubt about that growth (see TELEVISION's two-part study "The Groups," November-December 1963). At the end of 1965, out of 548 operating U.S. TV stations, 111 multiple TV station operators controlled 324 stations, 59.1% of the total.

The chill put on station transactions last year—24 TV sales either approved or pending vs. 44 sales in 1964—probably kept down group-station acquisitions, but it by no means stopped them. The number of groups still increased (by two) and group holdings went up (14 stations). The rate of growth, however, did slow down. 1965 group dominance over all TV stations went up just 0.7% compared with 1964's 1.2% advance over 1963.

There is no doubt that FCC policy has interfered with some group acquisition plans, but it is not the only factor now limiting trading in the bigger markets. The single proprietorships have almost disappeared, so the opportunity for group acquisitions had been severely limited before the FCC proposed its new rules. The marketplace itself has imposed its own ceiling on trading.

And if the FCC's proposed rule to limit TV station ownership in the top 50 markets is adopted, 19 licensees, among them the largest groups, could continue to own their major market outlets. Each of the 19 now owns at least three V's—and some own UHF's as well—in the first 50 cities. The FCC's proposal, says one station broker, if designed to stimulate competition, comes late. "The big guys won't be able to get any bigger, but neither will the little guys."

It is no secret that the "big guys," already foreclosed by either a full complement of stations or by the scarcity of major market stations up for sale, are going elsewhere for

growth, into allied or completely different industries: ABC plans merging into ITT, Storer Broadcasting has bought Northeast Airlines, Taft Broadcasting is negotiating to buy Hanna-Barbera Productions, Metromedia has diversified heavily into outdoor and direct mail advertising. And many groups, big and small, have gotten into CATV operations.

The FCC 50-market proposal will have its complications. If the ITT-ABC merger becomes official, what will the change in ownership of ABC O&O's involve? All are located in top 50 markets. When that transfer is applied for, ITT-ABC presumably argue that the merger does not constitute an acquisition of the stations in the conventional sense, that ABC will continue as the station operating subsidiary of ITT and that the interim policy therefore does not apply.

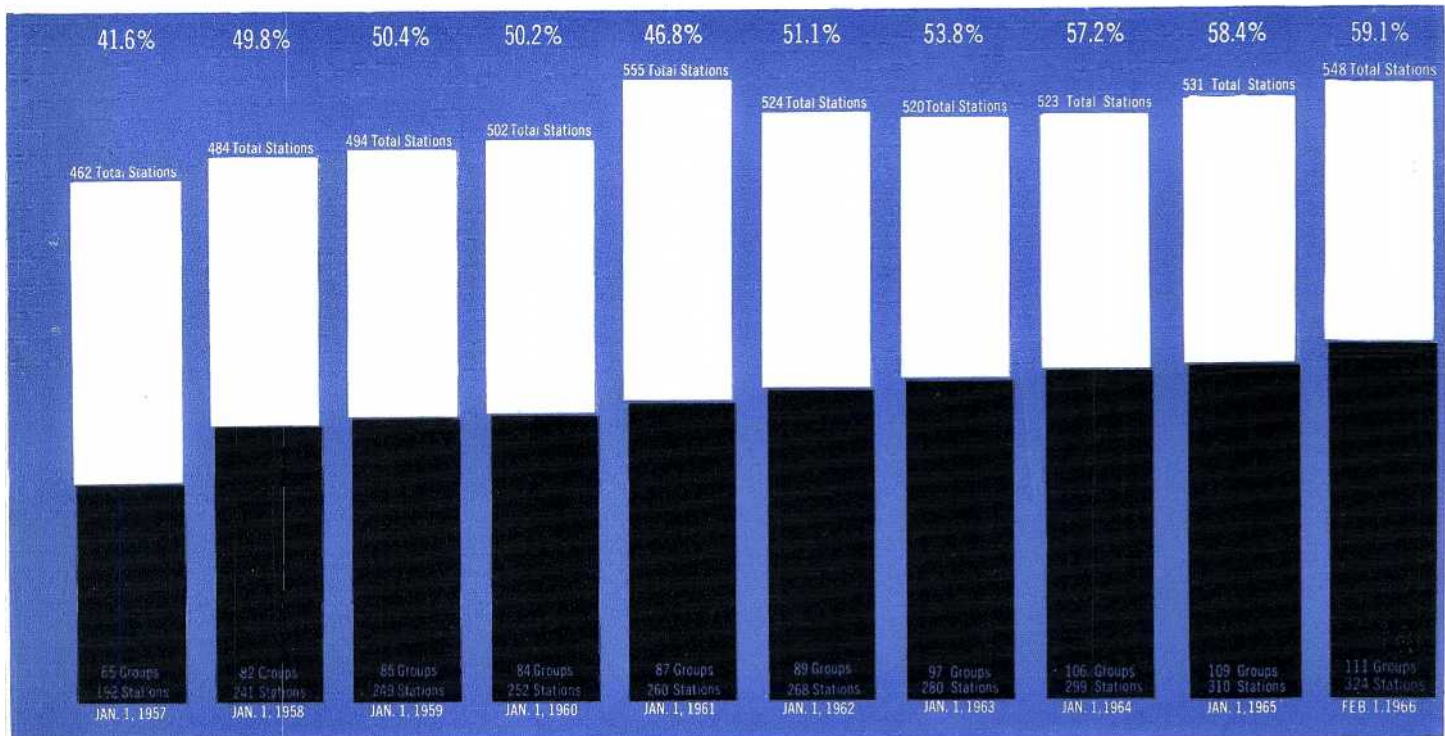
A more current case is in progress. Last September WGN Inc. (Tribune Co. Stations) agreed to purchase KCTO Denver from J. Elroy McCaw for \$3.5 million. WGN Inc. is a three-station group and Denver is considered the 45th market. This automatically bumped WGN into the top 50 interim policy, its first test.

As the interim policy provides for exceptions in cases where an affirmative showing can be made that the public interest would be served by a grant, WGN asked for a waiver of the policy, and of a hearing, on the grounds that it has the resources and broadcasting experience to provide the kind of programming service which would make KCTO, an independent station, a more effective competitor of the three network-affiliated VHF stations in Denver. The commission called for an oral argument, which WGN presented last month.

Because of the new FCC freeze, and market conditions

in operation has about tripled. So, too has the aggregate of stations they control. Both totals reached record levels last year. But the ratio of multiple-owned TV stations to total

stations on the air, at a peak in 1953, has had an inconclusive up-and-down history. Since 1953, however, each year has brought a definite upswing. The question is what happens next.



THE GROUPS *continued*

generally, 1965 was one of the slowest TV station sales years in a decade. And it came on top of record-breaking trading, particularly for groups, in 1964.

The 44 television station sales recorded in 1964, 33 of them (75%) involving multiple TV station operators—including the transfer of minority holdings—hit a resounding volume of \$173 million, \$155 million of this being group money.

The depressing 1965 statistics: 24 station sales—eight of them still waiting FCC approval—totaled \$69,080,000. Of these, 19 transactions (79%) involved multiple station operators who put up \$64,370,000, 93% of the total action but still less than half of 1964's group dollar volume. (Included in these total dollar figures are some involving joint

radio-TV sales where individual values were not assigned to specific stations.)

Still, with eight new TV stations put on the air last year (523 increasing to 531), group ownership of 324 stations puts multiple station operators at their high water mark in the industry. A solid 59.1% of all stations are now group owned.

One surprising note in 1965 was that radio station sales, both AM and FM, almost came up to the dollar level TV station sales had sunk to.

Radio turnover hit \$51.3 million on the sale of 166 stations, 130 AM, 36 FM. (Radio sales in 1964 hit about \$42 million on the strength of some 200 station transfers.) And eight radio stations brought prices of over \$1 million, the highlight being Westinghouse Broadcasting's acquisition of KFWB Los Angeles from Crowell-Collier Broadcasting for

THE GROUPS

These are the 111 companies which held group ownership status as of

7-Station Owners

TAFT BROADCASTING CO. STATIONS (7)

Other interests in: five AMs, five FMs
 WBRC-TV Birmingham ch. 6, ABC
 WDAF-TV Kansas City, Mo. ch. 4, NBC
 WGR-TV Buffalo ch. 2, NBC
 WKRC-TV Cincinnati ch. 12, ABC
 WKYT-TV Lexington, Ky. ch. 27, ABC, CBS
 WNEP-TV Scranton ch. 16, ABC
 WTVN-TV Columbus, Ohio ch. 6, ABC

6-Station Owners

RKO GENERAL STATIONS (6)

Other interests in: seven AMs, six FMs, CATV
 KHLW Detroit ch. 9, Ind.
 KHJ-TV Los Angeles ch. 9, Ind.
 WHBQ-TV Memphis ch. 13, ABC
 WHCT Hartford, Conn. ch. 18, Ind.
 WNAC-TV Boston ch. 7, ABC
 WOR-TV New York ch. 9, Ind.

TRIANGLE STATIONS (6)

Other interests in: newspapers, magazines, five AMs, five FMs, CATV
 KFRE-TV Fresno ch. 30, CBS
 WFBG-TV Altoona, Pa. ch. 10, CBS, ABC
 WFIL-TV Philadelphia ch. 6, ABC
 WLYH-TV Lancaster-Lebanon ch. 15, CBS
 WNB-TV Binghamton, N. Y. ch. 12, CBS
 WNHC-TV New Haven ch. 8, ABC

5-Station Owners

ABC OWNED STATIONS (5)

Other interests in: theaters, magazines, six AMs, six FMs
 KABC-TV Los Angeles ch. 7, ABC
 KGO-TV San Francisco ch. 7, ABC
 WABC-TV New York ch. 7, ABC
 WBKB-TV Chicago ch. 7, ABC
 WXYZ-TV Detroit ch. 7, ABC

AVCO BROADCASTING CORP. (5)

Other interests in: two AMs, one FM, CATV
 WLWC Columbus ch. 4, ABC
 WLWD Dayton ch. 2, NBC, ABC

WLWI Indianapolis ch. 13, ABC
 WLWT Cincinnati ch. 5, NBC
 WOAI-TV San Antonio ch. 4, NBC

CAPITAL CITIES BROADCASTING CORP. (5)

Other interests in: one UHF satellite, seven AMs, three FMs
 WKBW-TV Buffalo ch. 7, ABC
 WPRO-TV Providence ch. 12, CBS
 WSAZ-TV Huntington ch. 3, NBC
 WTEN Albany ch. 10, CBS
 WTVZ-TV Durham ch. 11, CBS

CBS OWNED STATIONS (5)

Other interests in: seven AMs, seven FMs, CATV
 KMOX-TV St. Louis, Mo. ch. 4, CBS
 KNXT Los Angeles ch. 2, CBS
 WBBM-TV Chicago ch. 2, CBS
 WCAU-TV Philadelphia ch. 10, CBS
 WCBS-TV New York ch. 2, CBS

CORINTHIAN (5)

Other interests in: newspapers, magazines
 KHOU-TV Houston ch. 11, CBS
 KOTV Tulsa ch. 6, CBS
 KXTV Sacramento ch. 10, CBS
 WANE-TV Fort Wayne ch. 15, CBS
 WISH-TV Indianapolis ch. 8, CBS

COX BROADCASTING CORP. (5)

Other interests in: newspapers, four AMs, four FMs, CATV
 KTVU San Francisco ch. 2, Ind.
 WHIO-TV Dayton ch. 7, CBS
 WIIIC Pittsburgh, Pa. ch. 11, NBC
 WSB-TV Atlanta ch. 2, NBC
 WSOC-TV Charlotte ch. 9, NBC, ABC

NBC OWNED STATIONS (5)

Other interests in: six AMs, six FMs
 KNBC Los Angeles ch. 4, NBC
 WKYC-TV Cleveland ch. 3, NBC
 WNBC-TV New York ch. 4, NBC
 WMAQ-TV Chicago ch. 5, NBC
 WRC-TV Washington ch. 4, NBC

NEWHOUSE BROADCASTING CORP. (5)

Other interests in: newspapers, magazines, one UHF satellite, three AMs, four FMs, CATV
 KOIN-TV Portland, Ore. ch. 6, CBS
 KTVI St. Louis, Mo. ch. 2, ABC
 WAPI-TV Birmingham ch. 13, NBC, CBS

WSYR-TV Syracuse, N. Y. ch. 3, NBC
 WTPA Harrisburg, Pa. ch. 27, ABC

ROY H. PARK STATIONS (5)

Other interests in: advertising, three AMs, three FMs
 WDEF-TV Chattanooga ch. 12, CBS
 *WECT Wilmington, N. C. ch. 6, NBC, ABC, CBS
 WJHL-TV Johnson City, Tenn. ch. 11, CBS, ABC
 WNCT Greenville, N. C. ch. 9, CBS
 WTVR Richmond ch. 6, CBS
 *WNCT, which is 100% owned by Roy H. Park Stations, owns 30% of WECT

STORER BROADCASTING CO. STATIONS (5)

Other interests in: seven AMs, six FMs, CATV
 WAGA-TV Atlanta, Ga. ch. 5, CBS
 WITI-TV Milwaukee ch. 6, ABC
 WJBK-TV Detroit ch. 2, CBS
 WJW-TV Cleveland ch. 8, CBS
 WSPD-TV Toledo ch. 13, ABC, NBC

TIME-LIFE BROADCAST INC. (5)

Other interests in: magazines, books, four AMs, four FMs, CATV
 KERO-TV Bakersfield, Calif. ch. 23, NBC
 KLZ-TV Denver ch. 7, CBS
 KOGO-TV San Diego ch. 10, NBC
 WFBM-TV Indianapolis ch. 6, NBC
 WOOD-TV Grand Rapids, Mich. ch. 8, NBC, ABC

WESTINGHOUSE BROADCASTING CO. (5)

Other interests in: seven AMs, three FMs, CATV
 KDKA-TV Pittsburgh, Pa. ch. 2, CBS
 KPIX San Francisco ch. 5, CBS
 KYW-TV Philadelphia ch. 3, NBC
 WBZ-TV Boston ch. 4, NBC
 WJZ-TV Baltimore ch. 13, ABC

4-Station Owners

CY N. BAHAKEL STATIONS (4)

Other interests in: seven AMs, four FMs
 WABG-TV Greenwood, Miss. ch. 6, CBS, ABC, NBC
 WCCB-TV Charlotte, N. C. ch. 36, NBC, ABC, CBS
 WKAB-TV Montgomery ch. 32, ABC
 WOLO-TV Columbia, S. C. ch. 25, ABC

CORPORATION OF PRESIDENT, CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS (4)

Other interests in: four AMs, five FMs, one shortwave station, one ETV station
 *KBOI-TV Boise, Idaho ch. 2, CBS
 *KIRO-TV Seattle, Wash. ch. 7, CBS
 KSL-TV Salt Lake City ch. 5, CBS
 *Owns largest interest.

COWLES STATIONS (4)

Other interests in: newspapers, magazines, two AMs
 KRNT-TV Des Moines ch. 8, CBS
 *KTVH Hutchinson, Kan. ch. 12, CBS
 **WCCO-TV Minneapolis ch. 4, CBS
 ***WESH-TV Daytona Beach ch. 2, NBC
 WREC-TV Memphis ch. 3, CBS
 *Majority interest owned by Minneapolis Star & Tribune Co. (a Cowles newspaper).
 **Essentially, jointly owned by Minneapolis Star & Tribune Co. and two Ridder newspapers (which see).
 ***Purchase pending FCC approval.

GILMORE BROADCASTING CORP. STATIONS (4)

Other interests in: two AMs, one FM
 KGUN-TV Tucson ch. 9, ABC
 KODE-TV Joplin, Mo. ch. 12, CBS, ABC
 WEHT-TV Evansville, Ind. ch. 50, CBS
 WSWA-TV Harrisonburg, Va. ch. 3, ABC, CBS, NBC

MEREDITH PUBLISHING CO. (4)

Other interests in: magazines, books, four AMs, two FMs, CATV
 KCMO-TV Kansas City ch. 5, CBS
 KPHO-TV Phoenix ch. 5, Ind.
 WHEN-TV Syracuse, N. Y. ch. 5, CBS
 WOW-TV Omaha ch. 6, CBS

METROMEDIA INC. (4)

Other interests in: outdoor advertising, six AMs, six FMs
 KMBC-TV Kansas City, Mo. ch. 9, ABC
 KTTV Los Angeles ch. 11, Ind.
 WNEW-TV New York ch. 5, Ind.
 WTTG Washington ch. 5, Ind.

NORTH DAKOTA BROADCASTING CO. (4)

Other interests in: two AMs
 KXAB-TV Aberdeen ch. 9, NBC, ABC
 KXJB-TV Valley City ch. 4, CBS
 KXMB-TV Bismarck ch. 12, ABC, CBS
 KXMC-TV Minot ch. 13, CBS, ABC

\$10,750,000. This in itself almost rivaled the largest single TV transaction—Crosley (now Avco) Broadcasting's \$12 million purchase of WOAI-AM-TV San Antonio. (Twenty-three of the radio station sales, incidentally, involved broadcast groups.)

Examination of TV station action over the last 13 months (since TELEVISION's 1964 analysis) discloses six new TV station groups coming into existence while four were either reduced to single outlet holdings or completely liquidated. This compares with 11 new TV groups added, six eliminated in 1964.

Of 1965's new groups, only two added stations in top-50 markets, and these by virtue of starting on-the-air operations, not purchasing going stations. All six groups are two-station operations. The newcomers:

- American Broadcasting Stations (WMT Stations),

with WMT-TV Cedar Rapids, opened its second VHF, WDMO Duluth.

- Kaiser Broadcasting Stations, starting up major-market UHF operations, opened WKBS Philadelphia. Its other UHF is WKBD Detroit.

- J. Elroy McCaw Stations (which should have been included as a group in 1964) has KTVW Tacoma, KCTO Denver. It has sold its Denver V to WGN Inc. (Tribune Co. Stations) for \$3.5 million but is credited with it until FCC approval of the sale.

- Mullins Broadcasting, with KBTW Denver, added KARK-AM-FM-TV Little Rock (VHF). The purchase was from T.K. Barton and family for \$3,750,000.

- Stauffer Publications, a newspaper group owning WJWB-TV Topeka, added a second V, KGNC-TV Amarillo, a \$5.9 million purchase from the Globe-News Publishing Co.

Feb. 1, 1966, along with 324 stations, other communications holdings in which they had interests.

POST BROADCASTING CORP. (4)
Other interests in: newspapers, three AMs
KTVO Ottumwa,
Iowa ch. 3, CBS, NBC, ABC
WEAU-TV Eau Claire,
Wis. ch. 13, NBC, CBS, ABC
WLUC-TV Marquette,
Mich. ch. 6, CBS, NBC, ABC
WLUK-TV Green Bay, Wis. ch. 11, ABC

REDWOOD BROADCASTING CO. (4)
Other interests in: one AM, one FM
KOTI Klamath Falls,
Ore. ch. 2, ABC, NBC, CBS
*KPIC Roseburg, Ore. ch. 4, NBC
KRCR-TV Reading ch. 7, ABC, NBC
KTVM Medford, Ore. ch. 5, CBS, ABC
*Jointly owned with Eugene TV Stations
(which see).

DONALD W. REYNOLDS STATIONS (4)
Other interests in: newspapers, five AMs,
one FM
KFSA-TV Fort Smith,
Ark. ch. 5, CBS, NBC, ABC
*KGNS-TV Laredo ch. 8, CBS, NBC
KOLQ-TV Reno ch. 8, CBS, ABC
KORK-TV Las Vegas ch. 2, NBC
*Operates under five-year lease agreement.

**RUST CRAFT BROADCASTING CO.
STATIONS (4)**
Other interests in: greeting cards, six AMs,
five FMs
WRDW-TV Augusta, Ga. ch. 12, CBS
WRCB-TV Chattanooga ch. 3, NBC
WROC Rochester, N. Y. ch. 8, NBC
WSTV-TV Steubenville ch. 9, CBS, ABC

**SCRIPPS-HOWARD BROADCASTING CO.
(4)**
Other interests in: newspapers, two AMs,
one FM
WCPO-TV Cincinnati ch. 9, CBS
WEWS Cleveland ch. 5, ABC
WMCT Memphis ch. 5, NBC
WPTV West Palm Beach,
Fla. ch. 5, NBC

WOMETCO ENTERPRISES (4)
Other interests in: theaters, one AM, one
FM
KVOS-TV Bellingham, Wash. ch. 12, CBS
WFGA-TV Jacksonville ch. 12, NBC, ABC

WLOS-TV Asheville, N. C. ch. 13, ABC
WTVJ Miami ch. 4, CBS

3-Station Owners

GENE AUTRY STATIONS (3)
Other interests in: baseball, football, hotels,
newspapers, six AMs, two FMs, CATV
KOLD-TV Tucson, Ariz. ch. 13, CBS
KOOL-TV Phoenix, Ariz. ch. 10, CBS
KTLA Los Angeles ch. 5, Ind.

H. & E. BALABAN CORP. (3)
Other interests in: theaters, two UHF satel-
lites, two AMs, one FM, CATV
*WHNB-TV New Britain, Conn. ch. 30, NBC
*WICS Springfield, Ill. ch. 20, NBC
WTVQ Rockford, Ill. ch. 39, NBC
*Jointly owned with Plains Television Corp.
(which see).

CHRIS-CRAFT INDUSTRIES INC. (3)
KCOP Los Angeles ch. 13, Ind.
KPTV Portland, Ore. ch. 12, Ind.
WTCN-TV Minneapolis-St. Paul ch. 11, Ind.

COSMOS BROADCASTING CO. (3)
Other interests in: one AM, CATV
WIS-TV Columbia, S. C. ch. 10, NBC
WSFA-TV Montgomery ch. 12, NBC
WTOL-TV Toledo ch. 11, CBS, NBC

EUGENE TV STATIONS (3)
Other interests in: newspapers
KCBY Coos Bay, Ore. ch. 11, NBC
*KPIC Roseburg, Ore. ch. 4, NBC
KVAL-TV Eugene, Ore. ch. 13, NBC
*Jointly owned with Redwood Broadcasting
Co. (which see).

JOHN E. FETZER STATIONS (3)
Other interests in: two VHF satellites, two
AMs, two FMs
KOLN-TV Lincoln, Neb. ch. 10, CBS
WWTW Cadillac, Mich. ch. 9, CBS, ABC
WKZO-TV Kalamazoo, Mich. ch. 3, CBS

FORWARD GROUP (3)
Other interests in: newspapers, two AMs,
one FM
KEYC-TV Mankato, Minn. ch. 12, CBS
KGLO-TV Mason City, Iowa ch. 3, CBS
KHQA-TV Hannibal, Mo. ch. 7, CBS, ABC

GANNETT PUBLISHING CO. (3)
Other interests in: newspapers, three AMs,
CATV
WHEC-TV Rochester, N. Y. ch. 10, CBS
WINR-TV Binghamton, N. Y. ch. 40, NBC
WREX-TV Rockford, Ill. ch. 13, ABC, CBS

A. L. GLASMANN GROUP (3)
Other interests in: newspapers, two VHF
satellites, five AMs
KGMB-TV Honolulu ch. 9, CBS
KMTV Twin Falls,
Idaho ch. 11, CBS, ABC, NBC
KUTV Salt Lake City ch. 2, NBC

GRIFFIN-LEAKE STATIONS (3)
KATV Little Rock ch. 7, ABC
KTUL-TV Tulsa ch. 8, ABC
KWTW Oklahoma City ch. 9, CBS

HARRISCOPE INC. STATIONS (3)
Other interests in: magazines, three AMs,
one FM
KBK-TV Bakersfield, Calif. ch. 29, CBS
KFBB-TV Great Falls, Mont. ch. 5, CBS, ABC
KTWO-TV Casper,
Wyo. ch. 2, NBC, CBS, ABC

HEARST CORP. (3)
Other interests in: newspapers, magazines,
books, four AMs, three FMs
WBAL-TV Baltimore ch. 11, NBC
WISN-TV Milwaukee ch. 12, CBS
WTAE Pittsburgh, Pa. ch. 4, ABC

KING BROADCASTING CO. STATIONS (3)
Other interests in: three AMs, two FMs
KGW-TV Portland ch. 8, NBC
KING-TV Seattle ch. 5, NBC
KREM-TV Spokane, Wash. ch. 2, ABC

KWTX BROADCASTING CO. (3)
Other interests in: one VHF satellite, two
AMs
KLFY-TV Lafayette ch. 10, CBS
*KWTX-TV Waco, Tex. ch. 10, CBS, ABC
KXII Ardmore,
Okla. ch. 12, NBC, ABC, CBS
*Owned in part with Texas Broadcasting
Corp. (which see).

MIDCONTINENT BROADCASTING CO. (3)
Other interests in: one VHF satellite, two
AMs, one FM

KELO-TV Sioux Falls,
S. D. ch. 11, CBS, ABC
WAOV-TV Wausau, Wis. ch. 7, ABC
WKOW-TV Madison, Wis. ch. 27, ABC

MIDNIGHT SUN BROADCASTERS INC. (3)
Other interests in: four AMs
KENI-TV Anchorage ch. 2, NBC, ABC
KFAR-TV Fairbanks ch. 2, NBC, ABC
*KINY-TV Juneau ch. 8, CBS, ABC, NBS
*Owns largest interest

MIDWEST TELEVISION STATIONS (3)
Other interests in: newspapers, two AMs,
two FMs
KFMB-TV San Diego, Calif. ch. 8, CBS
WCIA Champaign, Ill. ch. 3, CBS
WMBD-TV Peoria, Ill. ch. 31, CBS

GEORGE W. NORTON STATIONS (3)
Other interests in: one AM
WAVE-TV Louisville, Ky. ch. 3, NBC
WFIE-TV Evansville, Ind. ch. 14, NBC
WFRV Green Bay, Wis. ch. 5, NBC

THE OUTLET CO. (3)
Other interests in: department store, two
AMs, one FM
WDBO-TV Orlando, Fla. ch. 6, CBS
WJAR-TV Providence ch. 10, NBC
*WNYS-TV Syracuse ch. 9, ABC
*Salt City Broadcasting, owned 50% by the
Outlet Co., has a 10% interest in the sta-
tion, which is an interim operation.

POLARIS INC. STATIONS (3)
Other interests in: three AMs, one FM
KOND-TV Pembina,
N. D. ch. 12, ABC, NBC
KTHI-TV Fargo, N. D. ch. 11, ABC
WTVW Evansville, Ind. ch. 7, ABC

ROLLINS BROADCASTING CO. STATIONS (3)
Other interests in: outdoor advertising,
seven AMs, one FM, CATV
WCHS-TV Charleston, W. Va. ch. 8, CBS
WEAR-TV Pensacola, Fla. ch. 3, ABC
WPTZ Plattsburg, N. Y. ch. 5, NBC, ABC

SARKES TARZIAN STATIONS (3)
Other interests in: two AMs, two FMs
WFAM-TV Lafayette, Ind. ch. 18, CBS
WPTA Ft. Wayne, Ind. ch. 21, ABC
WTTV Bloomington, Ind. ch. 4, Ind.

THE GROUPS *continued*

- Winston-Salem Broadcasting, operating a V in High Point, N.C., WGHP-TV, went on the air with WBMG, a new Birmingham, Ala., UHF.

Eliminated from group standing in 1965:

- Barnes, Hetland & Reineke Stations, dropping from two stations to one with the sale of KSOO-AM-TV Sioux Falls.

- Great Lakes Stations, with WSEE-TV Erie, Pa., had interlocking ownership with WGHP-TV High Point, N.C., a station now credited to Winston-Salem Broadcasting.

- Norfolk Broadcasting went from two stations to one with the sale of WLVA-AM-TV Lynchburg, Va., to Evening Star Broadcasting Co. for \$1,250,000. (Evening Star at the same time sold WWSA-TV Harrisonburg, Va. to stay a two-station group.)

THE GROUPS *continued*

SCREEN GEMS STATIONS (3)

Other interests in: one VHF satellite, theaters, one AM, one FM

KCPX-TV Salt Lake City . . . ch. 4, ABC
WAPA-TV San Juan, P. R. . . ch. 4, NBC, ABC
WVUE-TV New Orleans . . . ch. 12, ABC

SOUTHEASTERN BROADCASTING CORP. (3)

Other interests in: newspapers, three AMs, three FMs

WBIR Knoxville, Tenn. . . . ch. 10, CBS
WFBC-TV Greenville, S. C. . . ch. 4, NBC
WMAZ-TV Macon, Ga. . . . ch. 13, CBS, NBC, ABC

SPRINGFIELD TELEVISION BROADCASTING CO. STATIONS (3)

Other interests in: one UHF satellite

WKEF Dayton, Ohio . . . ch. 22, Ind.
WJZB Worcester, Mass. . . . ch. 14, Ind.
WWLP Springfield, Mass. . . . ch. 22, NBC

STEINMAN STATIONS (3)

Other interests in: newspapers, five AMs, three FMs

KOAT-TV Albuquerque, N. M. . . ch. 7, ABC
KVOA-TV Tucson . . . ch. 4, NBC
WGAL-TV Lancaster, Pa. . . . ch. 8, NBC

TRIBUNE CO. STATIONS (3)

Other interests in: newspapers, two AMs, one FM, CATV

*KCTO Denver . . . ch. 2, Ind.
KDAL-TV Duluth . . . ch. 3, CBS, ABC
WGN-TV Chicago . . . ch. 9, Ind.
WPIX New York . . . ch. 11, Ind.
*Purchase from J. Elroy McCaw Stations. Pending FCC approval.

JOHN B. WALTON STATIONS (3)

Other interests in: four AMs, one FM

KELP-TV El Paso, Tex. . . . ch. 13, ABC
KVII-TV Amarillo, Tex. . . . ch. 7, ABC
KVKM-TV Monahans, Tex. . . . ch. 9, ABC

WISCONSIN VALLEY TELEVISION CORP. (3)

Other interests in: newspapers, one AM, one FM

KVTV Sioux City, Iowa . . . ch. 9, CBS, ABC
WMTV Madison, Wis. . . . ch. 15, NBC
WSAU-TV Wausau, Wis. . . . ch. 7, CBS, NBC, ABC

WKY TELEVISION SYSTEM (3)

Other interests in: newspapers, one AM

KTVT Fort Worth . . . ch. 11, Ind.
WKY-TV Oklahoma City . . . ch. 4, NBC
WTVT Tampa . . . ch. 13, CBS
*WUHF Milwaukee . . . ch. 18, Ind.
*Purchase pending FCC approval.

2-Station Owners

AMERICAN BROADCASTING STATIONS (2)

Other interests in: two AMs, two FMs

WDIO Duluth . . . ch. 10, ABC
WMT-TV Cedar Rapids, Iowa . . . ch. 2, CBS

AMERICAN COLONIAL BROADCASTING CORP. (2)

WSUM-TV Ponce, P. R. . . . ch. 9, Ind.
WKBM-TV Caguas, P. R. . . . ch. 11, Ind.

BALTIMORE SUNPAPERS (2)

Other interests in: newspapers, one AM, CATV

WBOC-TV Salisbury, Md. . . . ch. 16, CBS, ABC, NBC
WMAR-TV Baltimore . . . ch. 2, CBS

BASS BROADCASTING STATIONS (2)

Other interests in: one VHF satellite, one AM

KFDA-TV Amarillo, Tex. . . . ch. 10, CBS
*KRBC Abilene, Tex. . . . ch. 9, NBC
*Bass Broadcasting family interests own a substantial percentage of station.

BLACK HAWK BROADCASTING CO. (2)

Other interests in: three AMs

KMMT Austin, Minn. . . . ch. 6, ABC
KWWL-TV Waterloo, Iowa . . . ch. 7, NBC

BUFORD-PENGRE STATIONS (2)

Other interests in: one AM

KLTY Tyler, Tex. . . . ch. 7, NBC, ABC
KTRV-TV Lufkin, Tex. . . ch. 9, NBC, ABC, CBS

DARROLD A. CANNAN STATIONS (2)

Other interests in: one AM

*KFDM-TV Beaumont, Tex. . . ch. 6, CBS
KFDX-TV Wichita Falls, Tex. . . ch. 3, NBC
*Also owned in part with W. P. Hobby Stations (which see).

CENTRAL BROADCASTING CO. (2)

Other interests in: two AMs, two FMs, CATV

WHO-TV Des Moines . . . ch. 13, NBC
WOC-TV Davenport . . . ch. 6, NBC

- Veterans Broadcasting, going from two stations to one, sold WRoc-TV Rochester, N.Y. to Rust Craft Broadcasting. (Rust Craft, a four-station group, stayed at four stations with the sale of WVUE New Orleans to Screen Gems Stations, Screen Gems becoming a three-station owner.)

Of last year's 24 TV station transactions, 15 involved VHF stations, 9 were UHF. In future years the UHF total can be expected to swell because that is where there is the most room to grow. But under the FCC's proposed rule-making on top market multiple ownership—intended as a means of holding open major markets for the development of more if smaller broadcast entities—some see UHF development suffering.

Commissioner Robert E. Lee, the FCC's foremost proponent of UHF broadcasting, has found it "ironic" that the commission should propose a rule that would "result in a

LESTER COX STATIONS (2)

Other interests in: one AM

*KOAM-TV Pittsburg, Kan. ch. 7, NBC, ABC
KYTV Springfield, Mo. . . ch. 3, NBC, ABC
*Cox interests own 50% of KOAM-AM, which owns 66-2/3% of KOAM-TV.

CRAIN-SNYDER TV INC. (2)

Other interests in: one AM

KRTV Great Falls, Mont. . . . ch. 3, NBC
KULR-TV Billings, Mont. . . . ch. 8, NBC

R. H. DREWRY STATIONS (2)

Other interests in: three AMs

*KMDI-TV Midland, Tex. . . . ch. 2, NBC
KSWO-TV Lawton, Okla. . . . ch. 7, ABC
*Owns largest interest.

EVENING STAR BROADCASTING CO. (2)

Other interests in: newspapers, two AMs, one FM

WLVA-TV Lynchburg, Va. . . . ch. 13, ABC
WMAL-TV Washington, D. C. . . ch. 7, ABC

FISHER'S BLEND STATIONS INC. (2)

Other interests in: one AM

KATU Portland, Ore. . . . ch. 2, ABC
KOMO-TV Seattle . . . ch. 4, ABC

J. B. FUQUA INDUSTRIES INC. STATIONS (2)

KTVE El Dorado, Ark. . . . ch. 10, NBC, ABC
WJBF Augusta, Ga. . . . ch. 6, NBC, ABC

GARRYOWEN STATIONS (2)

Other interests in: two AMs

KOOK-TV Billings, Mont. . . ch. 2, CBS, ABC
KXLF-TV Butte, Mont. . . . ch. 4, CBS, ABC, NBC

GAY-BELL CORP. (2)

Other interests in: one AM

WCOV-TV Montgomery, Ala. . . ch. 20, CBS
WLEX-TV Lexington, Ky. . . . ch. 18, NBC, CBS

PAUL F. HARRON STATIONS (2)

KAUZ-TV Wichita Falls, Tex. . . ch. 6, CBS
WKTV Utica, N. Y. . . . ch. 2, NBC, ABC

HARTE-HANKS NEWSPAPERS STATIONS (2)

Other interests in: newspapers

KCTV San Angelo, Tex. . . . ch. 8, CBS, ABC
KENS-TV San Antonio . . . ch. 5, CBS

HERALD PUBLISHING CO. (2)

Other interests in: newspapers

WALB-TV Albany, Ga. . . ch. 10, NBC, ABC
WJHG-TV Panama City, Fla. ch. 7, NBC, ABC

HORACE HILDRETH STATIONS (2)

Other interests in: three AMs, one FM

WABI-TV Bangor, Me. . . . ch. 5, CBS, ABC
WAGM-TV Presque Isle, Me. . . . ch. 8, CBS, ABC, NBC

W. P. HOBBY STATIONS (2)

Other interests in: newspapers, one AM

*KFDM-TV Beaumont, Tex. . . ch. 6, CBS
KPRC-TV Houston . . . ch. 2, NBC
*Owns largest interest but also owned in part with Darrold A. Cannan Stations (which see).

HUBBARD BROADCASTING STATIONS (2)

Other interests in: three AMs

KOB-TV Albuquerque, N. M. . . ch. 4, NBC
KSTP-TV Minneapolis-St. Paul . . ch. 5, NBC

JEFFERSON STANDARD BROADCASTING CO. (2)

Other interests in: newspapers, one AM

WBTV Charlotte, N. C. . . ch. 3, CBS, ABC
WBTW Florence, S. C. . . . ch. 13, CBS, ABC, NBC

KAISER BROADCASTING STATIONS (2)

Other interests in: one FM

WKBD Detroit . . . ch. 50, Ind.
WKBS Philadelphia . . . ch. 48, Ind.

KERR-McGEE STATIONS (2)

Other interests in: one AM

*KOCO-TV Oklahoma City, Okla. . ch. 5, ABC
KVOO-TV Tulsa . . . ch. 2, NBC
**WEEK-TV Peoria, Ill. . . . ch. 25, NBC
*Owns largest interest.
**Sold with UHF satellite WEEQ-TV. Pending FCC approval.

T. B. LANFORD STATIONS (2)

Other interests in: three AMs, two FMs

KALB-TV Alexandria, La. . . . ch. 5, NBC, ABC, CBS
*WJTV Jackson, Miss. . . . ch. 12, CBS
*Owns substantial interest.

LEE OPTICAL CO. (2)

Other interests in: one AM

KLBK-TV Lubbock, Tex. . . ch. 13, CBS, ABC
KWAB-TV Big Spring, Tex. . . ch. 4, CBS, ABC

substantial deterrent to the further development of UHF." A year before the FCC adopted its interim policy Commissioner Lee had proposed a notice of inquiry on the feasibility of relaxing the multiple ownership rules as they apply to UHF stations.

One strong feeling about UHF is that if it is to really blossom, it will need many of the big multiple station owners behind it—and in the very markets the FCC now wants to bar them from. Said Commissioner Lee at the time of the interim policy adoption: "The most urgent problem before the commission with respect to TV station ownership is the continuing development of stations in the UHF band, inherent in which is the creation of a favorable climate for a fourth commercial network. This is done by inducing capital to UHF station ownership in the top markets. The [rulemaking] offers no such inducement."

The battle will continue, and drag on, and "interim policy" seems to be having the very same effect as a fully-adopted limited ownership rule. And the question remains: Can government foster competition in major markets by barring the development of major new groups that could compete on a more equal footing with the networks and other large owners?

The groups are strong, especially considering the 19 licensees who get to keep what they've got (as many as five V's in the top 50 markets) under the FCC proposal. And group ownership even grew slightly stronger in 1965. But a freeze had set in—only one top 50 market sale (that came under the interim policy), only 19 group transactions for a dip in group sales volume of \$91 million under 1964. It was cold in the marketplace. The way things look now, it may get even colder. END

MARTIN THEATERS OF GEORGIA (2)

Other interests in: theaters, one AM
 WTVC Chattanooga, Tenn. . . . ch. 9, ABC
 WTVM Columbus, Ga. . . . ch. 9, ABC, NBC

MANSHIP STATIONS (2)

Other interests in: two AMs, one FM
 KRGV-TV Weslaco, Tex. . . . ch. 5, NBC, ABC
 WBRZ Baton Rouge, La. . . . ch. 2, NBC, ABC

J. ELROY McCAW STATIONS (2)

Other interests in: two AMs, one FM
 *KCTO Denver ch. 2, Ind.
 KTVW Tacoma ch. 13, Ind.
 *Sale to Tribune Co. Stations. Pending FCC approval.

McCLATCHY BROADCASTING CO. (2)

Other interests in: newspapers, four AMs, three FMs
 KMJ-TV Fresno, Calif. ch. 24, NBC
 KOVR Stockton, Calif. ch. 13, ABC

CARL M. McCONNELL STATIONS (2)

*KJEO-TV Fresno, Calif. ch. 47, ABC
 KVIQ-TV Eureka, Calif. ch. 6, ABC, NBC
 *Owns substantial interest.

METROPOLITAN TV STATIONS (2)

Other interests in: one AM, one FM
 KOA-TV Denver ch. 5, NBC
 KOAA-TV Pueblo ch. 5, NBC

MIDWESTERN BROADCASTING CO. (2)

Other interests in: five AMs
 WPBN-TV Traverse City,
 Mich. ch. 7, NBC, ABC
 WTOM-TV Cheboygan,
 Mich. ch. 4, ABC, NBC

MULLINS BROADCASTING CO. (2)

Other interests in: two AMs, one FM
 KARK-TV Little Rock ch. 4, NBC
 KBTW Denver ch. 9, ABC

MORGAN MURPHY STATIONS (2)

Other interests in: newspapers, one AM, one FM
 KXLY-TV Spokane, Wash. ch. 4, CBS
 WISC-TV Madison, Wis. ch. 3, CBS

NORFOLK-PORTSMOUTH NEWSPAPERS INC. (2)

Other interests in: newspapers, one AM, one FM
 WFMY-TV Greensboro, N. C. ch. 2, CBS
 WTAR-TV Norfolk, Va. ch. 3, CBS

NORTHERN TELEVISION INC. (2)

Other interests in: two AMs, one FM
 KTVA Anchorage ch. 11, CBS
 KTVF Fairbanks ch. 11, CBS

***PLAINS TELEVISION CORP. (2)**

Other interests in: two UHF satellites
 **WICS Springfield, Ill. ch. 20, NBC
 **WHNB-TV New Britain, Conn. ch. 30, NBC
 *Plains Television Corp. is 50% owned by Transcontinental Properties and 50% by H. & E. Balaban Corp.
 **Jointly owned with H. & E. Balaban Corp. (which see).

POST-NEWSWEEK STATIONS (2)

Other interests in: newspapers, magazines, one AM, one FM
 WJXT Jacksonville, Fla. ch. 4, CBS, ABC
 WTOP-TV Washington ch. 9, CBS

REEVES BROADCASTING CORP. (2)

Other interests in: two AMs, two FMs, CATV
 WHTN-TV Huntington, W. Va. ch. 13, ABC
 WUSN-TV Charleston, S. C. ch. 2, ABC, CBS

RIDDER PUBLICATIONS INC. STATIONS (2)

Other interests in: newspapers, four AMs, CATV
 *WCCO-TV Minneapolis ch. 4, CBS
 WDSM-TV Superior, Wis. ch. 6, NBC, ABC
 *Essentially jointly owned by two Ridder newspapers and by Minneapolis Star & Tribune Co.—a Cowles newspaper (which see).

RINES STATIONS (2)

Other interests in: two AMs
 WCSH-TV Portland, Me. ch. 6, NBC
 WLBS-TV Bangor, Me. ch. 2, NBC, ABC

ROYAL STREET CORP. STATIONS (2)

Other interests in: two AMs, one FM, CATV
 WALA-TV Mobile, Ala. ch. 10, NBC
 WDSU-TV New Orleans ch. 6, NBC

SPANISH INTERNATIONAL NETWORK (2)

KMEX-TV Los Angeles ch. 34, Ind.
 KWEX-TV San Antonio, Tex. ch. 41, Ind.

STAUFFER PUBLICATIONS STATIONS (2)

Other interests in: newspapers, four AMs, two FMs
 KGNC-TV Amarillo, Tex. ch. 4, NBC
 WIBW-TV Topeka,
 Kan. ch. 13, CBS, ABC, NBC

TEXAS BROADCASTING CORP. (2)

Other interests in: two AMs, one FM, CATV
 KTBC Austin, Tex. ch. 7, CBS, NBC, ABC
 *KWTX-TV Waco, Tex. ch. 10, CBS, ABC
 *Owned in part with KWTX Broadcasting Co. (which see).

HAROLD H. THOMS STATIONS (2)

Other interests in: six AMs
 WISE-TV Asheville, N. C. ch. 62, NBC
 WNBE-TV New Bern, N. C. ch. 12, ABC

TRIGG-VAUGHN INC. STATIONS (2)

Other interests in: six AMs, one FM
 KOSA-TV Odessa, Tex. ch. 7, CBS
 KRQD-TV El Paso ch. 4, CBS

TRUTH PUBLISHING CO. (2)

Other interests in: newspapers, magazines, two AMs, one FM

WKJG-TV Fort Wayne, Ind. ch. 33, NBC
 WSJV-TV South Bend, Ind. ch. 28, ABC

UNITED BROADCASTING CO. (2)

Other interests in: seven AMs, three FMs
 WMUR-TV Manchester, N. H. ch. 9, ABC
 WOOK-TV Washington, D. C. ch. 14, Ind.

WINSTON-SALEM BROADCASTING CO. (2)

Other interests in: three AMs
 WBMG Birmingham ch. 42, ABC, CBS, NBC
 WGHP-TV High Point, N. C. ch. 8, ABC

ZANESVILLE PUBLISHING CO. (2)

Other interests in: newspapers, three AMs, one FM
 WHIZ-TV Zanesville,
 Ohio ch. 18, NBC, ABC, CBS
 WTAP-TV Parkersburg,
 W. Va. ch. 15, NBC, ABC

CRITERIA • For purposes of this analysis, TELEVISION MAGAZINE used a set of criteria which may not agree with those others may use in determining multiple ownership. Satellites (stations operating on a regularly assigned channel and wholly or almost wholly rebroadcasting the programs of another station) were not counted in group ownership patterns. If an individual or company owned only one TV property and a satellite to it, it was not considered a multiple owner. If an individual or company owned two or more regularly assigned channels and in addition controlled satellite properties, it was regarded as a multiple owner but not charged with the satellites in the group ownership breakdowns.

Unless otherwise noted group interests were assigned to companies which held a significant degree of control in the stations credited to them. Organizations or people owning the majority or largest interest in one property and a minority interest in another were counted as groups. Entities, however, which had only a decidedly minority interest in two or more TV properties were not considered multiple owners. TELEVISION's analysis did not attempt to count against group ownership all ownerships of 1% or thereabout in individual stations or station groups. Such an accounting is virtually impossible because of such considerations as mutual fund holdings in publicly-owned broadcast companies.

The key to TELEVISION's various criteria in creating its group ownership list was practicality. No station group, up against the FCC-dictated maximum of seven stations, would let a 1% holding in one of those stations stand in its way of acquiring an interest in a more profitable property. Likewise, owners of satellite properties would probably dispose of them—if counted against the station limit—if necessary to expand.

The editors set out to reflect an accurate picture of the group ownership condition, and believe this analysis meets that standard.

10

TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

1. The opening of the commercial is calculated to stop any red-blooded male on his way to the refrigerator. The blond's first word is, appropriately: "Men . . ."

2. ". . . nothing takes it off like . . ." she continues as she caresses the can, "Noxzema Medicated Shave."

5. The music fades down while the Svenska, with heart-stopping urgency, implores, "take it off . . . take it all off."

6. Music up and back to the grim reaper, who still hasn't tuned in to the humor of the whole thing.

9. The clincher opens with another close-up, this time of the Noxzema Instant Shave can.

10. As the words skid in from the right and bump to a stop next to the can, a gutsy V-O sings the traditional Noxzema tag line . . .

TONGUE TUCKED IN A WELL-LATHERED CHEEK,



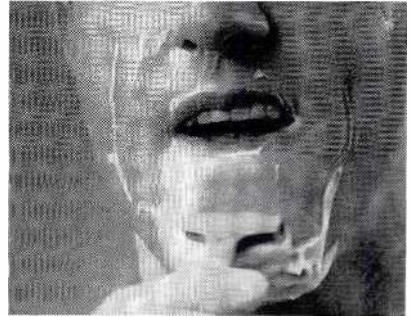
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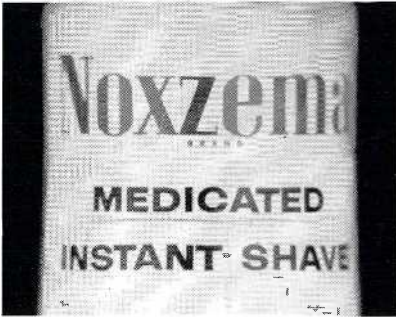
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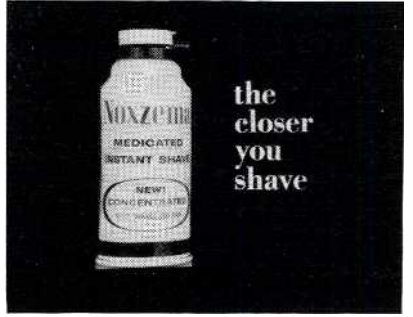
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6



9



10

ON the whole, the experience is more than a little unsettling. There, only a few inches away from the other side of your television screen, is a beautiful blond, sensuously biting a string of pearls and urging, in a devastating Swedish accent, "Men . . . nothing takes it off like . . ." (and a long pause here brings a flush of expectancy that words can't capture) ". . . Noxzema Medicated Shave." It may take the rest of the commercial for a male viewer to regain his composure, but by that time the William Esty Co., responsible for Noxzema Instant Shave's new television campaign, hopes that he'll be ready to go out and buy a can of Swedish . . . or rather, Noxzema.

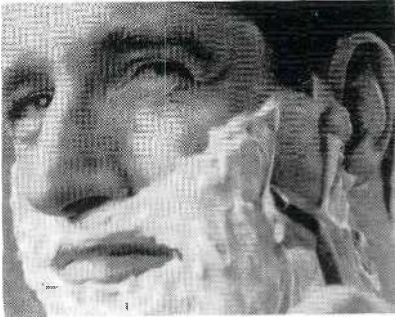
The commercial, in both 30- and 60-second black-and-white or color versions, combines all the best elements of sim-

plicity, humor and a lightly sexy put-on. Visually, the commercial is simple, consisting of only four main shots and variations on them. What makes it work is the fine blending of sight, sound and message. From the initial, startling blond opener, the film cuts to an extreme close-up of a man shaving, all business. Not unusual for a shave cream commercial, except that the shaver's first stroke coincides with the downbeat of composer David Rose's bawdy "The Stripper," a brassy tune that by now is synonymous with the not-so-subtle bump and grind of the burlesque ecdysiast. The man, shaving in what can only be called cut-throat style (and without the usual ecstatic smile common to commercial shavers), continues to hew his beard in time with the driving "Stripper" beat.

By this time, the viewer is party to the put-on, and the double *entendre* of the commercial is played for all it's worth. The blond comes back, closer than ever, hair over one eye but all business, like the shaver, and breathlessly demands, "Take it off . . . take it all off." Back to the man, still shaving in time to the thumping "Stripper" beat and grimly unaware that the whole thing is very funny; one more pulse-speeding close-up of the blond re-emphasizing that "Nothing takes it off like Noxzema Medicated Shave" (she even manages to make the word "medicated" sound exciting), back to the grim reaper as he splashes water on his face at a musical crescendo and finally smiles. The clincher is the familiar Noxzema musical tag line, inherited by Esty from the account's previous agency, Dancer-Fitzgerald-Sample, "The closer

ESTY SELLS NOXZEMA WITH A SEXY PUT-ON

BY BRUCE EDWARDS



3



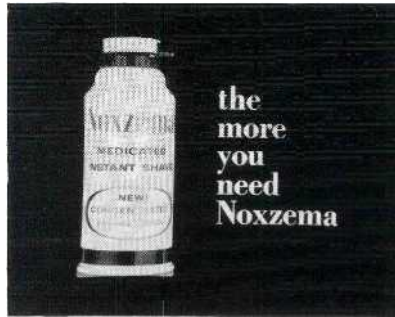
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8



11



12

3. As the film cuts to a stern-faced shaver, the sound track picks up the opening beat of David Rose's raucous "The Stripper."

4. The music thumps bawdily on, and our hero's razor keeps time with cut-throat accuracy.

7. By this time everybody's party to the put-on and, as the girl says "Nothing takes it off like Noxzema Medicated Shave," her look is positively conspiratorial.

8. Stoneface finally breaks up as he splashes water on his face and "The Stripper" bumps and grinds to a finale.

11. . . . "The closer you shave, the more you need Noxzema."

12. As the V-O winds up with "Noxzema Medicated Instant Shave," the clean-shaven lad still seems blissfully unaware that he's been laughed at—but it doesn't seem to matter.

you shave, the more you need Noxzema," sung with gutsy insistence by Stella Stevens as the words shoot in from the right and bump to a halt next to a can of Noxzema shave cream. Everything ties up neatly as the commercial closes. Vocalist Stevens sings "Noxzema Medicated Instant Shave," and, happy endings being what they are, sultry Swede rewards clean-shaven American with an embrace.

The creative handiwork of Gordon Bushell, senior vice president and creative director at Esty, Maura Dausey, who produced the spot for the agency, and Paul Dooling, vice president and account supervisor at Noxzema, the commercial represents the truly different approach to selling shaving cream that Noxzema was looking for when Esty got the account. Gordon Bushell didn't feel

that the inherited punch line "The closer you shave, etc." could be topped, so he concentrated on a new way to get to it. Humor was the answer, and once Bushell hit upon the double meaning of the "Take it off" line, he lodged his tongue firmly in his well-lathered cheek and went all the way with the good-natured put-on. The lusty musical track was chosen by Don Devor, Esty vice president in charge of music, and recorded by the agency's music department. PGL was the production house that made the spot. Ideally, the result is that the viewer gets the pleasant feeling of being in on a good joke. According to Bushell, "We hope the audience will laugh along with us . . . and buy a can of Noxzema!"

The campaign is exclusively for television, slotted in about 50 markets in

the U.S. in network (*Wide World of Sports*) and spot TV with varying frequency. At the retail end the results of the campaign are as yet difficult to measure, since the spot has been running only since November, but the agency claims that viewer mail response has been "overwhelming." Noxzema's advertising manager Bates Hall says "It usually takes half a year to get the volume of comment on other commercials that we got on this in four weeks." In addition, the commercial was picked as 1965's best by the creative director of a rival advertising agency in Jack O'Dwyer's *New York Journal-American* column.

If viewer mail response is any indication of buyer acceptance in the nation's drug stores, Esty's sexy soft sell may do more for Noxzema than anything since the beard. END

HINDSIGHT 65/66

This is how the 1965-1966 prime time network schedule worked out in terms of the biggest audience winners per half-hour, based on the national October-November-December Nielsen ratings. Winners of each time period are shown in black panels. Top numbers (boldface) are ratings Gray predicted. Bottom numbers (white) are ratings periods attained.

NOTE: Hindsight is based on nights when special program interruptions did not distort viewing patterns.

SUNDAY					
ABC	%	CBS	%	NBC	%
LOCAL		LOCAL		BELL TELEPHONE HOUR	11.7
VOYAGE TO THE BOTTOM OF THE SEA	18.4	LASSIE *	22.0	ACTUALITY SPECIALS	12.2
	18.8	MY FAVORITE MARTIAN	19.8	WALT DISNEY'S WONDERFUL WORLD OF COLOR *	22.3
THE FBI	18.5	THE ED SULLIVAN SHOW	21.1		25.1
	19.4	THE ED SULLIVAN SHOW	22.8	BRANDED	23.4
THE SUNDAY NIGHT MOVIE	18.3	PERRY MASON	18.1	BONANZA *	30.4
	18.1		18.1		30.4
	18.5	CANDID CAMERA *	19.4	WACKIEST SHIP IN THE ARMY	18.1
THE SUNDAY NIGHT MOVIE	17.7	WHAT'S MY LINE?	15.6	WACKIEST SHIP IN THE ARMY *	18.4
AVERAGE	18.5	AVERAGE	19.8	AVERAGE	21.3
	17.8		19.2		20.8

WEDNESDAY					
ABC	%	CBS	%	NBC	%
ADVENTURES OF OZZIE & HARRIET	18.3		16.5		21.4
	12.9		20.1	THE VIRGINIAN *	
PATTY DUKE	20.5	LOST IN SPACE	16.8		23.0
	14.5		21.5		
GIDGET	18.8	BEVERLY HILLBILLIES *	24.8	THE VIRGINIAN	22.5
	15.0		24.6		
THE BIG VALLEY	20.6	GREEN ACRES	20.7	BOB HOPE PRESENTS CHRYSLER THEATER *	21.7
	17.9		22		20.2
	20.4	DICK VAN DYKE SHOW *	22.2	BOB HOPE PRESENTS CHRYSLER THEATER	18.8
	18.4		23.0		19.9
AMOS BURKE SECRET AGENT	17.9	THE DANNY KAYE SHOW *	18.2	I SPY	14.2
	14.1		18.3		18.5
AMOS BURKE SECRET AGENT *	17.5		17.5		14.0
	13.2		15.3		17.9
AVERAGE	18.1	AVERAGE	19.8	AVERAGE	18.4
	15.2		20.3		20.8

THURSDAY					
ABC	%	CBS	%	NBC	%
SHINDIG I	15.3	THE MUNSTERS *	22.5	DANIEL BOONE	18.1
DONNA REED SHOW	20.2	GILLIGAN'S ISLAND *	21.4	DANIEL BOONE	16.5
	17		22.6		23.2
OKAY CRACKERBY!	20.8	MY THREE SONS	22.7	LAREEO	19.3
	14.9		22.0		
BEWITCHED *	25.5	THURSDAY NIGHT MOVIES *	20.5		19.0
	23.8		20.4		
PEYTON PLACE II *	23.1	THURSDAY NIGHT MOVIES	20.7	MONA McCLUSKEY	15.0
	19.1		22.4		
THE LONG HOT SUMMER	14.7	THURSDAY NIGHT MOVIES *	20.0	DEAN MARTIN	15.8
	14.7		21.5		16.8
	14.6		18.4		14.5
	13.5		20.2		16.4
AVERAGE	19.1	AVERAGE	21.0	AVERAGE	17.2
	15.4		21.7		18.7

TELEVISION program forecasters don't hold conventions. But if they did, the conversations can be imagined. Caustic like: "Boy, did you blow *Green Acres*." Excuse-ridden: "Who expected ABC to fall apart like that?" Boastful: "I told you back in July that NBC was going to take Saturday night." Reconciled: "Well, I'll show you guys next season."

Given the 1965-66 ratings record—and the accompanying benefit of hindsight—everyone's a programming expert. It's easy now to look at the collective fourth-quarter national Nielsens and say, "I *knew* it would happen that way."

Nobody "knew" anything, of course, last September, before the debut of the 1965-66 season. They could only

guess at the outcome. And guessing is far removed from knowing. Well, sometimes.

Hindsight for program analyst Stuart Gray proved almost as good as his guess—the 1965-66 ratings "Forecast" which appeared in TELEVISION MAGAZINE last September. Gray, director of broadcast research for MacManus, John & Adams, in his first published estimate of how a TV season would fare, scored impressively:

- Gray picked the winners in 37 of the 50 half-hours in competition over the week's schedule, an accuracy of 74%.
- He predicted 45 (46%) of the season's 99 programs within 1.0 rating point, 66 of the shows (67%) within 2.0 rating points.

MONDAY					
ABC	%	CBS	%	NBC	%
12 O'CLOCK HIGH*	19.5 19.0	TO TELL THE TRUTH	19.5 19.4	HULLABALOO	16.4 15.2
12 O'CLOCK HIGH	20.5 19.3	I'VE GOT A SECRET*	22.4 21.4	THE JOHN FORSYTHE SHOW	16.5 15.5
THE LEGEND OF JESSE JAMES	20.1 19.1	THE LUCY SHOW*	24.8 25.0	DR. KILDARE I	18.8 18.4
A MAN CALLED SHENANDOAH	20.5 20.3	ANDY GRIFFITH SHOW*	25.1 25.9	ANDY WILLIAMS	18.5 18.2
FARMER'S DAUGHTER	18.9 18.6	HAZEL	18.9 18.3	ANDY WILLIAMS*	19.5 19.2
BEN CASEY	15.9 14.7	THE STEVE LAWRENCE SHOW	14.9 14.2	RUN FOR YOUR LIFE*	16.9 18.9
	15.5 13.5		13.6 13.0		16.5 15.9
	AVERAGE		18.7 17.1		AVERAGE

TUESDAY					
ABC	%	CBS	%	NBC	%
COMBAT*	22.7 19.1	RAWHIDE	17.0 16.4	MY MOTHER, THE CAR	17.0 16.2
	23.8 21.7		17.8 16.5	PLEASE DON'T EAT THE DAISIES	19.1 18.2
McHALE'S NAVY	20.8 20.1	THE RED SKELTON HOUR*	25.5 25.6	DR. KILDARE II	18.1 16.5
F TROOP	20.5 20.2		25.7 25.0	TUESDAY NIGHT AT THE MOVIES	18.5 16.3
PEYTON PLACE I*	22.1 19.1	PETTICOAT JUNCTION	19.5 20.4		18.7 17.7
THE FUGITIVE*	23.7 21.5	CBS REPORTS & NEWS SPECIALS	8.3 8.1		18.7 19.2
	22.4 20.5		7.1 6.2	18.4 18.1	
AVERAGE	22.3 20.5	AVERAGE	17.3 17.3	AVERAGE	18.5 17.5

FRIDAY					
ABC	%	CBS	%	NBC	%
THE FLINTSTONES	15.7 16.1	THE WILD WEST	18.2 20.5	CAMP RUNAMUCK*	17.8 19.9
TAMMY*	19.2 14.6		17.8 22.3	HANK	18.3 11.5
THE ADDAMS FAMILY	18.9 18.4	HOGAN'S HEROES*	23.9 23.9	CONVOY	16.9 9.5
HONEY WEST*	15.1 5.8	GOMER PYLE, USMC*	27.7 27.3		17.1 9.8
PEYTON PLACE III*	21.0 17.5	THE SMOTHERS BROTHERS*	18.9 18.5	MR. ROBERTS	17.7 13.0
THE JIMMY DEAN SHOW	16.2 14.8	SLATTERY'S PEOPLE	14.0 9.3	THE MAN FROM U.N.C.L.E.*	20.0 18.7
	14.1 14.3		13.6 8.7		19.8 17.1
	AVERAGE		17.3 15.9		AVERAGE

SATURDAY					
ABC	%	CBS	%	NBC	%
SHINDIG II	14.4 10.3	JACKIE GLEASON SHOW	19.8 20.1	FLIPPER*	22.2 21.5
THE KING FAMILY	11.3 11.5	JACKIE GLEASON SHOW	23.3 21.5	I DREAM OF JEANNIE*	23.7 20.7
LAWRENCE WELK SHOW	20.5 20.0	THE TRIALS OF O'BRIEN	16.6 11.5	GET SMART*	22.4 24.3
LAWRENCE WELK SHOW	21.1 22.5		16.8 12.5	SATURDAY NIGHT AT THE MOVIES*	21.8 19.7
THE HOLLYWOOD PALACE	16.7 19.4	THE LONER	18.0 17.2	SATURDAY NIGHT AT THE MOVIES*	22.3 22.3
	15.9 15.5	GUNSMOKE	19.9 19.9		22.0 21.4
ABC SCOPE	7.4	GUNSMOKE*	22.5 22.3	SATURDAY NIGHT AT THE MOVIES	21.7 21.6
AVERAGE	15.3 15.4	AVERAGE	19.6 17.4	AVERAGE	22.1 21.9

AVERAGE Monday to Sunday	ABC	18.6 18.3	CBS	19.4 18.2	NBC	19.3 18.8
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■ indicates show with largest share of audience in time period, or shows tied for largest share.

▨ indicates show alternating. * indicates show predicted to win time period.

• He correctly forecast nine programs for their top 10 finish, picked seven of the top 10 "new" shows.

• On all seven nights of the week he hit the winning network and called the Monday to Sunday network finish—CBS first, NBC a close second, ABC third, although further back than expected.

Gray in fact called so much of the schedule so accurately over the October-November-December rating period, he left little to explain in the way of where he went wrong. There were errors, of course. (And in forecasting, it's the nature of the game that a big mistake on one show tends not only to affect that individual prediction, it also throws off what was expected of competing shows in the time

period and, perhaps, all that follows over the course of the night. Gray, however, didn't have that many mistakes to get caught up in this ruinous "snowball" effect.)

Only seven shows were missed by more than five rating points. The big miss came on *Donna Reed*. The sudden collapse on this ABC show had Gray off by 9.2 points. And the poor showing of four new 1965-66 season entries—*Camp Runamuck*, *Convoy*, *Hank* and *OK Crackerby*, off 8.0, 7.3, 6.8 and 5.9 points respectively—proved that Gray expected too much of them, or not enough of their competition.

In the case of *Runamuck*, *Hank* and *Convoy*, as it turned out, NBC also expected too much. Running back-to-back, these shows led to a Friday night disaster for NBC, the

HINDSIGHT *continued*

worse night (a 13.9 rating average) for any network.

Gray's "big surprise" on the "down side" was the dismal showing of ABC. He had the network picked for an 18.6 third place finish on the week. It came in third all right, but with a 16.8 average. ABC comedy programs, which had previously demonstrated strength, took a bad nosedive, thus Gray's overestimates.

In addition to a miss on *Donna Reed*, Gray was far off on ABC's *Patty Duke* (by 6.0 points) and *Ozzie & Harriet* (5.4 points). The decline in *Peyton Place*—Gray was off from 3.0 to 4.0 points on the three weekly episodes of this show—was another ABC headache, as was the general failure of its new programming; witness the network's wholesale mid-season replacement scheme, the so-called "Second Season."

On a broad basis, and one not affecting Gray's ranking of shows, there was a tendency in the 1965-66 Forecast to overrate, to give more audience to programs than actually proved available, according to fourth quarter Nielsen sets-in-use data. This factor troubled all 1965-66 forecasters and created something of a stir in the industry.

The sets-in-use drop 1965 vs. 1964, equated in some quarters with viewers suddenly spending less time watching television, was due partly, says Gray, to a change in Nielsen's measurement of multiple set homes. Formerly, if a two-set household had both sets on at the same time, it was credited twice. This season it was counted as one home. The rating base was thus lowered, and viewing "appeared" to trail off. This change in methodology was known in advance but it was difficult to predict in degree how it would affect fourth quarter set usage. (Gray's average rating was off about 8/10th of a rating point.)

The season's top 10 ratings champions, in order of finish, were: *Bonanza*, *Gomer Pyle*, *Andy Griffith*, *Lucy*, *Red Skelton*, *Beverly Hillbillies*, *Get Smart*, *Disney*, *Hogan's Heroes* and *Bewitched*. Gray had all but one of these shows pegged for the top 10, called the one-two finish of *Bonanza* and *Gomer Pyle* exactly, had *Beverly Hillbillies* in the correct number six slot, and wasn't far off on the positions of the other shows. His pick for the number nine show, *I Dream of Jeannie* (seen tied with *Disney*), was a prediction disappointment but a good finisher (34th) nonetheless. *Get Smart*, predicted to be 17th, entered the charmed circle with a seventh place finish.

THE SEASON IN THREE PARTS: HOW IT TURNED OUT

TOP THIRD

Actual Rank	Program (Predicted Rank)	Predicted Rating	Actual Rating
1	Bonanza (1)	30.4	32.0
2	Gomer Pyle (2)	27.7	27.3
3	Andy Griffith (5)	25.1	25.9
4	Red Skelton (3)	25.6	25.7
4	Lucy (6)	24.8	25.7
6	Beverly Hillbillies (6)	24.8	24.6
7	Get Smart (17)	22.4	24.3
8	Walt Disney (9)	23.7	24.1
9	Hogan's Heroes (8)	23.9	23.9
10	Bewitched (4)	25.5	23.8
11	My Three Sons (15)	22.7	23.6
12	Dick Van Dyke (20)	22.2	23.0
13	Virginian (19)	22.3	22.9
14	Green Acres (33)	20.7	22.7
15	Gilligan's Island (27)	21.4	22.6
16	Branded (11)	23.4	22.3
17	Daniel Boone (63)	18.3	22.1
18	U.N.C.L.E. (43)	19.9	21.9
19	Lawrence Welk (30)	20.8	21.8
19	Ed Sullivan (23)	22.0	21.8
21	Lassie (23)	22.0	21.7
22	Flipper (20)	22.2	21.5
23	I've Got A Secret (17)	22.4	21.4
23	Petticoat Junction (45)	19.5	21.4
23	Wild, Wild West (74)	17.0	21.4
26	NBC Saturday Movies (23)	22.0	21.2
27	Gunsmoke (28)	21.2	21.1
27	Fugitive (13)	23.1	21.1
27	F Troop (34)	20.5	21.1
27	CBS Thursday Movies (39)	20.2	21.1
31	Munsters (16)	22.6	21.0
32	Lost In Space (79)	16.6	20.8
32	Jackie Gleason (26)	21.6	20.8

MIDDLE THIRD

Actual Rank	Program (Predicted Rank)	Predicted Rating	Actual Rating
34	I Dream Of Jeannie (9)	23.7	20.7
35	Combat (12)	23.3	20.5
36	Shenandoah (34)	20.5	20.3
37	McHale's Navy (30)	20.8	20.1
37	Bob Hope-Chrysler Theater (34)	20.5	20.1
39	Laredo (48)	19.2	19.9
40	To Tell The Truth (45)	19.5	19.4
40	Candid Camera (47)	19.4	19.4
42	My Favorite Martian (44)	19.8	19.3
43	Peyton Place I (22)	22.1	19.1
43	Peyton Place II (13)	23.1	19.1
43	Jesse James (41)	20.1	19.1
46	Andy Williams (51)	19.0	18.7
47	FBI (51)	19.0	18.6
48	Smothers Brothers (53)	18.9	18.5
49	Addams Family (53)	18.9	18.4
49	Run For Your Life (77)	16.7	18.4
51	Hazel (53)	18.9	18.3
51	ABC Sunday Movies (67)	18.2	18.3
53	I Spy (94)	14.1	18.2
53	Big Valley (34)	20.5	18.2
53	12 O'Clock High (22)	20.0	18.2
53	Don't Eat The Daisies (50)	19.1	18.2
57	NBC Tuesday Movies (60)	18.6	17.9
58	Peyton Place III (29)	21.0	17.5
59	Hollywood Palace (82)	16.3	17.4
60	Danny Kaye (62)	18.4	17.1
61	Dr. Kildare II (57)	18.8	16.6
61	Dean Martin (88)	15.2	16.6
63	Wackiest Ship In The Army (63)	18.3	16.5
63	What's My Line? (85)	15.6	16.5
65	Perry Mason (67)	18.2	16.4
66	My Mother The Car (74)	17.0	16.2

Gray did almost as well calling the top 10 "new" programs, a far more difficult selection. He missed on only three. In order of actual new show finish were: *Get Smart*, *Hogan's Heroes*, *Green Acres*, *Wild, Wild West*, *F Troop*, *Lost in Space*, *I Dream of Jeannie*, *Shenandoah*, *Laredo* and *Jesse James*. Gray had not predicted *Wild, Wild West* or *Lost in Space* for that good a showing. His misses were on *Tammy* (down as tied with *Laredo* in 10th place), *Big Valley* and *OK Crackerby*.

The MJA analyst had picked *Hogan's Heroes* for an eighth place finish among all programs and the top new show. It finished very close as number nine, just edged out by *Get Smart*, in seventh place. Among the wider new programming errors:

Wild, Wild West, forecast as 22nd among new programs, 74th among all shows, turned up as fourth among new shows, 23rd among all programs. *Lost in Space* was predicted to be 26th among new shows, 79th among all programs. It came in as the sixth most popular new program, 32nd in the overall schedule. The biggest ranking error came on *OK Crackerby*. Gray saw this as becoming number four among new shows, 30 among all programs. It wound up far back in 76th place.

Breaking the 1965-66 program schedule down by thirds—into a top, middle, bottom ranking—Gray accurately called 68 of the 99 programs for their approximate finish.

Of the 33 programs Gray picked for a top third ranking, only seven didn't finish there—six fell in the middle file, one (*OK Crackerby*) in the bottom. Of the 33 shows predicted to finish with a middle ranking, 14 went astray—five to the top third, nine to the bottom. And of the forecast bottom 33, 10 performed otherwise—two in the top category (*Wild, Wild West* and *Lost in Space*) and eight in the middle.

On network nightly and weekly performance, Gray was amazingly accurate. He correctly forecast CBS to take Monday, Wednesday, Thursday and Friday night; NBC to take Saturday and Sunday; ABC to win on Tuesday. (Wednesday was virtually a tie between CBS and NBC, with the former just fractionally ahead 20.9 to 20.8 on the night's rating average. Gray even called this, had CBS "winning" by just 2/10ths of a point.)

Gray saw CBS taking the Monday to Sunday average 19.4 to NBC's 19.3, essentially a tie. The race was close, with CBS getting a 19.2 to NBC's 18.8. ABC as predicted placed third with 16.8, but well below Gray's expectation of 18.6.

The hindsight on Gray's predictions night-by-night:

SUNDAY

Sunday was a good prediction night for Gray, helped, of course, by an accurate call on the almost pre-ordained showing of NBC's *Bonanza*, again the top-rated of all TV programs. Gray had picked *Bonanza* for a 30.4 rating and a number one ranking. The show did even better than that, finished with a 32.0.

The MJA analyst missed the winner in two Sunday time periods. He felt that *Branded* at 8:30 would edge out the second half-hour of *Ed Sullivan*. It went the other way around, however. And at 10:30, Gray thought *Wackiest Ship in the Army* would strengthen enough in its last half hour to win over ABC's *Sunday Movie* and CBS's perennial *What's My Line?* The *Movie* finish was exactly as Gray called it (17.7 predicted, 17.9 actual) but *Wackiest Ship* fell down to 15.7 (vs. 18.4 predicted) and ABC took the time period. (Aside from its time period miss, *Wackiest Ship* performed just as Gray foresaw. He had it picked as 63rd of all programs. It ranked 63rd.)

On the night, it was an NBC victory, the old story of ABC and CBS trying to undercut the strength NBC builds up with *Disney* and *Bonanza*, and failing. Gray felt, however, that with *Voyage to the Bottom of the Sea* at 7-8 p.m. and *The FBI* at 8-9, ABC would be much improved over its Sunday 1964-65 showing of 16.0 for the night. He was right. ABC on Sunday averaged 17.8, not as good as Gray's predicted 18.5 but close, and the call on ABC's movie, running from 9-11, was on the nose—an 18.2 rating average was predicted for the two hours, 18.3 was the outcome.

MONDAY

At the outset of the season, Gray felt that Monday would be the week's most volatile night, a tough one to predict. None of the Monday shows had ever competed with their rivals before—there were five new shows and another five which had run before on other nights. Despite this, Gray predicted every time period winner, and the night for CBS.

Gray felt that ABC's *12 O'Clock High* would be strong competition for *To Tell The Truth*, a consistent winner for CBS in the 7:30 Monday time period, and he predicted

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VS. HOW GRAY CALLED IT

BOTTOM THIRD

Actual Rank	Program (Predicted Rank)	Predicted Rating	Actual Rating
67	Flintstones (83)	15.7	16.1
67	Dr. Kildare I (57)	18.8	16.1
69	Voyage To The Bottom Of Sea (60)	18.6	15.8
69	Honey West (89)	15.1	15.8
71	Farmer's Daughter (53)	18.9	15.6
71	Rawhide (73)	17.4	15.6
73	John Forsythe (80)	16.5	15.5
74	Gidget (57)	18.8	15.4
75	Hullabaloo (81)	16.4	15.2
76	Okay Crackerby! (30)	20.8	14.9
77	Tammy (48)	19.2	14.6
78	Jimmy Dean (86)	15.5	14.5
78	Patty Duke (34)	20.5	14.5
80	Loner (69)	18.0	14.2
80	Ben Casey (83)	15.7	14.2
82	Long Hot Summer (91)	14.4	14.1
83	Amos Burke-Secret Agent (71)	17.7	13.7
84	Mona McCluskey (90)	15.0	13.6
85	Mr. Roberts (71)	17.7	13.0
86	Ozzie & Harriet (63)	18.3	12.9
87	Trials Of O'Brien (77)	16.7	12.0
88	Hank (63)	18.3	11.5
88	King Family (97)	11.7	11.5
90	Steve Lawrence Show (93)	14.3	11.4
91	Donna Reed Show (39)	20.2	11.0
92	Shindig I (87)	15.3	10.9
93	Shindig II (91)	14.4	10.3
94	Camp Runamuck (70)	17.9	9.9
95	Bell Telephone/Specials (96)	12.0	9.8
96	Convoy (74)	17.0	9.7
97	Slattery's People (95)	13.8	9.0
98	CBS Reports (98)	7.7	8.7
99	ABC Scope (99)	—	—

THE CASE

In the accompanying article Television Magazine completes its reprinting of a three-part series of lectures by John Hobson, managing director of Hobson, Bates & Partners, London, on "The Influence and Techniques of Modern Advertising." Part One concerned itself with "The Social and Economic Context of Advertising." Part Two was about "The Techniques of Modern Advertising." In this concluding instalment the author takes up "The Influence of Advertising on Mass Media of Communication." The Hobson lectures were reproduced by TvM by permission of the Royal Society of Arts. A limited number of copies of the entire series may be obtained through J. Ross MacLennan, President, International Division, Ted Bates & Co., 666 Fifth Avenue, New York, N.Y. 10019.

In my first lecture I spoke of the social and economic context—including some of the social problems—in which advertising finds itself. In my second lecture I described some of the tactical and creative techniques of the advertising campaign. In this third and last lecture, I propose to deal first with the effects of the volume of advertising spending on the media of public communication. Here too I propose to talk in terms of consumer display advertising, rather than in terms of other types of advertising activity.

I must begin by describing the processes and attitudes which advertisers and their agencies bring to bear on the choice of media for their selling campaigns. I refer particularly to agencies because in this area, more perhaps than any other except the straight creative areas, the agency's advice to the advertiser is likely to be of decisive importance.

The objective of the advertiser or his agency in selecting a list of media is to reach the maximum number of the right kind of people with the right frequency distribution, and in the right mood or atmosphere, for the lowest cost per thousand.

The first element here is the quantity for the cost. Not just quantity of *any* people but of the right people, the ones forming the best potential market for the particular goods or services. As I said in relation to the defining of advertising objectives, few, if any, products have an equal market potential among everybody in the population. Almost every product can sell better and at lower selling cost to some selected group—defined as men or women, young or old, married or single, with younger or older families, North or South, richer or poorer. Just as the creative advertising plan follows the definition of the market, so also must the media plan, and so the assessment of quantities must be made in terms of the target groups rather than of total audience or readership. Some media clearly define themselves as having a group character. Local newspapers, for example, define themselves geographically. Women's magazines define themselves by sex. Magazines define themselves by class and purchasing power, according to their price and their contents. Specialist journals define themselves by their specialist interests from yachting to philately, from retail grocery to medicine. But even within the totals of what are normally regarded as general newspapers or magazines there are underlying geographical, age or class biases. Within the overall structure of television there are different audience compositions at different times and with different programmes.

The advertising interests as a whole spend as much as £500,000 a year to keep

track of these variations and to put a fine measurement on them. [There are many] researches which are currently used to measure the numbers. The technique of these assessments is largely a sample survey, measuring actual exposure to the newspapers, magazines, television programmes, etc. Figures of circulations, while still quoted as a rough overall guide, have much less importance than the figures obtained by research showing particular group readership and viewership.

Just as media are scrutinized for their component quantities, they are also scrutinized for certain other elements in their character. These consist partly of objective characteristics like their capacity to carry fine printing or colour, or movement, or sound, or to operate at certain desired seasons or intervals; and partly of subjective characteristics, like their mood, their prestige, their urgency, their leisureliness, or their authenticity, which can help to reinforce the mood of advertisers' messages of various kinds.

The refinements of planning and buying a media schedule occupy a great deal of the agency's effort. It is by no means as simple a process as it looks. For example, the readership of the newspaper or magazine is by no means the last step in the numerological process. This only shows total exposure to the medium. What the advertiser needs to know and take into account is the average chance of his advertisement being seen if he takes this or that size of space in a newspaper or magazine. There are good pages and less good pages. The "page traffic" in a daily newspaper may vary from 99 per cent on the front page to as low as 25 or 30 per cent. Yet that 30 per cent gained on a sports page may be extremely valuable to an advertiser selling essentially male products like pipe tobacco. Then does the expected attention value of the advertisement increase proportionately as its size increases (and the cost increases with the size)? The answer is no, but there is an increasing suggestion of importance in the advertiser's message related to size, and this may in certain cases compensate for a diminution of frequency or coverage. Or again, given a certain level of television rating—which means the sets switched on—how many people on average are watching each set and how far are they attending when the commercials are on, or do they go out to make a cup of tea?

These and many other questions have to be evaluated so that the advertiser can decide how best, for his market, to spend his money, so as to spread over the requisite period, with the requisite combination of impact and repetition. The problem is not merely the choice of one

FOR ADVERTISING

BY JOHN HOBSON

medium, but the choice of a combination—possibly a combination of newspapers, or of television stations, but most likely a combination of various media such as television and posters, or newspapers and magazines, or magazines and cinema and radio, and so on. The mathematical combinations are legion.

I have outlined these factors at some length because I want to make it clear that planning a schedule is treated in as close to scientific a fashion as the available facts can allow. The advertiser and his agency have no eye on the survival of newspapers or the economics of publishing; still less is he following some deviant political or social objectives of his own in relation to media. (I exclude from this the negligible amount of what is really charity advertising put behind minor political reviews in which some company chairman is interested; it does not amount to a serious factor.)

Let me add that the process is not merely one of playing an elaborate game with numbers. The basic purpose is mass selling; this is the sole justification for the exercise. Not just mass selling at any cost, but mass selling at a competitive cost. If the correct ratio of advertising costs to sales returns cannot be achieved then very likely the product cannot be marketed. If advertising cannot get the necessary ratio, perhaps some other selling method—door-to-door salesmen or coupons or trading stamps—can do so. The difference between the right media choice, and a wrong but quite sensible-seeming alternative, may be such as to make a product uncompetitive in the marketplace. In short, the correct media plan can be the difference between the success or failure of the project. Advertising is no longer the rough craft it used to be; it has become—thanks to the competitiveness of national and international trading—a precision industry with only minute tolerances between success and failure.

It is sometimes suggested that the advertiser or his agency deliberately and actively seeks to force the media of communication into a mould which suits his purpose. This is not true, from all my experience. The old story that advertisers try to influence the contents of newspapers to suit their own ends has been firmly rejected by two successive Royal Commissions. The advertiser is simply seeking a low-cost vehicle for his messages; wherever he can find it, he will climb on it. Mainly he finds it in the by-products of some other function of communication or entertainment. In the case of the poster a low-cost medium has been created without any other function except advertising. The sequence is that the medium comes first; the advertising follows.

This aspect—the deliberate intention

of the influence of advertising on communications—can, I think, be absolutely discounted.

The second aspect—the inadvertent influence—is another matter.

I have outlined the picture from the buying side of advertising media. From the selling side it looks quite different. The advertiser follows scientifically the coverage offered by the publisher. The publisher has to consider how to offer the coverage. His problems in this are well illustrated by the Royal Commission on the Press. Taking the London newspapers, for example, 51 per cent of their revenue is obtained from advertising. The provincial evening newspapers derive 73 per cent of their revenue from advertising. Class Sunday newspapers, like *The Observer* or *The Sunday Times*, 80 per cent. The class newspapers depend far more heavily on advertising revenue than the popular papers. It is abundantly clear that if advertising revenue were excluded the newspapers and magazines would either have to charge far higher prices or would deliver infinitely less attractive, less well informed and less well written products. It has been calculated that, in the absence of advertising, a typical quality Sunday newspaper would have to cost 1s 6d, at which point presumably they would be still less in demand, so that a vicious circle would begin, with the risk that it might end in the disappearance of the press as we know it. Moreover, it would be *The Times* and *The Sunday Times*, *The Observer* and *The Guardian* which would be the first to suffer.

Turning to television, there has been much criticism of the type of programmes put out by the commercial companies on the ground that they are designed to attract large audiences to please the advertisers. It must, however, be remembered that until the start of commercial television less than half the number of homes now owning television bothered to have it. What has happened is that the commercial stations (and under their influence the BBC followed suit to meet the competition) have been giving the public what it enjoys; and in so doing have created a valuable vehicle for advertising. There is no evidence that, generally speaking, the public object to the intervention of the commercials to the extent of being put off watching the commercial stations. Indeed, there is clear evidence that many people actually enjoy the commercials also.

The picture then that emerges is that popular reading or viewing attracts large audiences which then provide the advertiser with the carefully calculated coverage-for-money he needs. His contribution to the finances becomes so important to

the publishers that they strive to maintain this popularity, and this also enables them to offer their reading matter at very popular prices (or, in the case of television, free). Thus the whole economics of the popular vehicles of communication become heavily dependent on advertising.

To our self-appointed governesses in high places—the intellectuals and the ascetics—the position seems undesirable. So governessy can they become, that one well-known economist and his associate actually offered to the Royal Commission a scheme which limited the capacity of the popular press to be popular in order to foster the less popular press. Rightly the Royal Commission rejected it. Yet the general tenor of such ideas continues.

To my mind the problem is much less of a problem than it seems to the governesses, because to me it seems important that people should be allowed to vote, with their pennies, for the kind of press they want, or with their switches for the kind of TV programmes they prefer.

I feel it is only these self-appointed governesses, who know better than the public what is good for the public, who can find any real problem here. The essence of a free press is that the public should be able to choose what they want. The essence of a free society is that there shall be no dictatorship of behaviour or taste or information. The truth is that, as researchers have regularly shown, the public interest in serious subjects such as politics or social policy or economics is regrettably small. Only a small percentage of newspaper readers read such articles. They prefer to be amused, entertained or lightly informed. They prefer news of trivial character to heavy news. Why should they not have it? The evidence proves conclusively that if people are not given what they like to read or view, they will not therefore read or view something they do not like. They will not read *The Times* if you deprive them of the *Mirror*. This does not prevent those who like to be fully informed and read serious views from finding what they want in *The Times*, *The Guardian* or *The Economist* and the class Sundays. The key to the problem is that the public—or more of them—should want to be better informed and should have higher taste, but this is a separate objective. Let the governesses turn to our educational system and other forms of mental training and create, if it were possible, a public with the taste and the capacity for more thoughtful reading matter. This is indeed gradually coming about, but the process cannot be hustled; and meanwhile, it is no good depriving those who are beginning to read of the level of reading matter they enjoy.

Please believe me, I am not laughing

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YOU
upside



color
PENT
LETTER
14

TITLE *S...*

COLOR
PENT
LETTER
14

TITLE *S...*

CLOSEUP

SEVEN ARTS

The Midas Touch In TV Film

BY RALPH TYLER

THE name Seven Arts suggests the company is bedded down with most of the muses. And so it is. But there is one art above all the others that started the company's pulses beating and brought the blush of financial success to its ledger books: the art of making money from the sale of motion pictures to television. And that art remains sovereign today, despite some well-thought-out diversification moves.

But the fact that feature film sales generate the bulk of Seven Arts' profits is not the whole story. The company, as its name implies, does occupy a wide segment of the entertainment industry spectrum. It owns literary properties and has options on the talent that acts in them. It produces plays. It produces and distributes movies. It produces and distributes non-feature material for television and, according to its top executives, it is about to take the plunge into series production for network TV after testing the water with its big toe for the last five years. Theoretically, the company could own rights to a novel that would lead to a play it produced and then to a movie it produced which would then be syndicated to television and by a passenger entertainment service and even ultimately form the basis for a network series. This chain, each of whose links could make money for the company, isn't as unlikely as it sounds. One of the television series ideas the company is now considering is based on *Sunday in New York*, a Seven Arts motion picture production based on a Broadway play. Eliot Hyman, president of Seven Arts Productions Ltd., and Ray Stark, executive vice president, saw the play on Broadway, recognized its motion picture possibilities, and nailed it by a telephone call to author Norman Krasna in Switzerland while other studios were dickering with Krasna's agents. This is an example of the free-wheeling image that Seven Arts projects. Although big in motion picture production, the company owns no studios. Its most valuable inventory is the library of feature films it leases to TV stations throughout the world. Most of these pictures were produced by other motion picture companies and the rights to the films are usually held by Seven Arts for a limited number of years, only rarely in perpetuity. Seven Arts' overhead is negligible, its physical plant largely offices which must run up a hell of a phone bill. What it really has are the men who know how to use those telephones to buy well and sell well. Hyman heads that list.

THE TWO ON TOP

Both Hyman and Stark are substantial stockholders in Seven Arts Productions Ltd., the Toronto-based parent company that owns Seven Arts Associated Corp. (the U.S. operating company) and Seven Arts Productions International Ltd. (the London-headquartered overseas operating company). Stark is head of production for the company, makes his home in Los Angeles, and often commutes between the Coast and New York supervising the company's movie and play productions. Hyman's activities range wider, with about half of his desk time spent on Seven Arts' television side, half on the company's other interests.

Hyman lives in Westport, Conn., and works in a modestly-scaled office in the Seven Arts suite that occupies part of the 14th and 15th floors of New York's Pan-Am building. He is something of a legend and like many legends he also is something of a mystery man. The legend springs from the purchase he made as long ago as 1946 of 200 Monogram pictures for re-sale to television. The story is that Hyman, who had been in the tire business, heard from one of his partners at a gin rummy game that the films were for sale

Television feature film distribution is Seven Arts' oldest and most profitable activity

cheap. Although television was still in diapers, Hyman had the acumen to swing the deal. He says today:

"At that time the people in television had the opinion that television would be more or less the same thing over again as radio. I didn't agree. It seemed to me from the little I knew of television that the taste of the public should run to feature films because for a period of 40-odd years they have found their entertainment by way of motion pictures. It didn't seem that anyone needed a great imagination to visualize the same thing would transfer itself back to television. And it was on that basis that I bought the feature films."

What makes Hyman a mystery man? Perhaps the way he avoids the limelight in an industry where many men seek it. He rarely grants interviews, seldom poses for pictures. He likes to work in his shirtsleeves and he works hard. He probably considers minutes stolen from his work for something as nebulous as personal image-making a waste of time. However, on the rare occasions he is interviewed he has charm ready at hand. He is direct, without pomposity. He still likes to play gin rummy. He also owns trotters and spends time at the track watching his and other people's.

Stark began as an agent shortly after World War II, selling *Red Ryder* radio scripts written by his Shakespeare professor at Rutgers. Soon he was handling such writers as J. P. Marquand, James Gould Cozzens, Ben Hecht and Thomas Costain. Later he joined Famous Artists, where he represented Marilyn Monroe, Lana Turner, Ava Gardner, William Holden, Kirk Douglas and Richard Burton, among others. He and Hyman got together in 1957 to form the original Seven Arts Productions, whose name was used three years later for the Seven Arts Productions Ltd. that exists today. The first Seven Arts was involved in the acquisition of books and plays for Hollywood and Broadway ventures. It was not engaged in providing feature films for

television. But Hyman, himself, was. He had set up the TV distribution firm of Associated Artists Productions in 1949. He later sold it to United Artists and headed the resulting company, United Artists Associated. In late summer of 1960, Hyman resigned from UAA to join forces with a Canadian promoter, Louis Chesler, who had acquired the television rights to 122 Warner Brothers post-'48 feature films for \$11 million plus participation by Warners in profits after costs and distribution fees were recovered. To sum up the situation in a perhaps too simplified fashion: Hyman had the know-how and Chesler had the money. The name of Chesler's Toronto company, Creative Television & Artists, was changed to Seven Arts Productions Ltd. and the corporate entity that now does business around the world was born. Stark re-entered the picture when Seven Arts Productions Ltd. in its first year of business acquired Stark's World Enterprise Companies.

Early in the new company's history, Chesler was chairman of the board and the late David B. Stillman of the law firm of Stillman & Stillman, who had acted as general counsel and executive for many TV and motion picture companies, was president. Hyman and Stark were next in rank as executive vice president and senior vice president-productions, respectively. On Stillman's death, Hyman became president. The colorful and controversial Chesler, who had used the assets of a Detroit auto parts firm to swing his first big feature films buy, remained chairman until 1964. A sunny bit of Caribbean real estate brought about his rupture with Seven Arts. Chesler, among his manifold interests, was manager of sales for the Grand Bahama Development Co., which had been set up to turn Grand Bahama Island into a Western Hemisphere Riviera, complete with legal gambling. Some Seven Arts stockholders grew restive after Chesler talked the management of Seven Arts into investing about \$5 million for a 20% share of the company. The question to some was whether an entertainment company should be building castles in the sand. Eventually a way was found out of the situation and it left Chesler out of the company and Seven Arts out of the Bahamas. By agreement, Chesler relinquished his securities holdings in Seven Arts and Seven Arts divested itself of its interests in the Grand Bahama Development Co. Chesler then resigned as chairman and a director of Seven Arts.

Seven Art's parent company is still situated in Canada although it recently requested and received a delisting on the Toronto stock exchange since its common shares now are traded on the American Stock Exchange. Asked if this indicates an eventual shifting of the parent company to New York, Hyman says a study is now being made of the question from a corporate point of view and information that would lead to a decision one way or another is expected in the next three or four months.

Seven Arts Associated Corp., the U.S. operating company, has five functioning divisions, the most important profit-wise being the unit that handles television feature film distribution in the U.S. and Canada. It has the same name as the corporation, Seven Arts Associated, and is headed by Donald Klauber, executive vice president and general sales manager. The division to watch, in that it has the most potential for explosive growth, is Seven Arts Television, which handles the production and distribution of all non-feature TV programming worldwide. It was formed early



TvM March 1966

"... And I thought we could call it
'Monday Night at the Underground Movies.'"



(Our April Marketbook will share the same fate.)

That's what happens when you publish the most up-to-date, comprehensive, nationwide TV coverage analysis available — it really gets a going over. The scope of our April Marketbook makes it "must" reading for all. The first major redefinition of audience-marketing since 1961, it will include the latest TV-home data for every county in the U.S.; a completely new county-by-county break-down of every television market; plus an up-to-the-minute comparison of television markets vs. standard metropolitan markets.

The exhaustive research necessary for an in-depth study of this nature pays extra dividends to you as an advertiser . . . prolonged and repeated exposure to the pivotal decision makers vitally concerned with the flow of expenditures in *your* market. The specialized format provides you with a singular opportunity to present your facilities in the perspective of your immediate market conditions. Call or wire us today and reserve your space opposite your own market listings. Don't miss out — it may be some time before such an opportunity presents itself again.

*Six at the top
of the Seven Arts
executive ladder*



HYMAN



STARK



LEVIN

Eliot Hyman, president of Seven Arts Productions Ltd., works out of company offices in the Pan-Am Building, New York, while executive vice president Ray Stark spends most of his time on the West Coast. The two were associated in producing motion pictures even before Seven Arts was formed in 1960. Hyman pioneered sale of feature films to TV, going against the general opinion of the time that television would be more or less a duplicate of radio. Stark got his start as an agent. Sidney H. Levin is Seven Arts' general counsel, an ever-expanding job.



Herbert Richek, vice president in charge of theatrical-TV services.



W. Robert Rich is executive vice president for non-feature distribution and production, worldwide.



Donald Klauber is executive vice president for U. S. TV feature distribution.

SEVEN ARTS *continued*

last July and, according to W. Robert Rich, who heads the division as executive vice president, it already is turning a profit. The other U.S. divisions are Seven Arts Productions, headed by Stark and handling motion picture production; Seven Arts Pictures, headed by James V. O'Gara and handling theatrical distribution, and Seven Arts Non-Theatrical Division, which was set up in March 1964 to license certain theatrical motion picture and television subjects to various independent non-theatrical distributors such as the armed forces, the Veterans Administration and colleges and universities. Paul Berkowitz is sales manager for this division but he reports to Herbert Richek, who is vice president in charge of Seven Arts' theatrical and TV film services and handles all technical operations of the company. (Seven Arts prides itself on the condition of the prints it sends to stations and that type of endeavor is one of the many under Richek's supervision.)

Recently Seven Arts strayed further afield by getting together in a joint venture with Railway Express Agency and Travel Theatres Inc. to form REA Express-Seven Arts Transvision Inc. The company was set up to provide movies and other entertainment for passengers on buses, airlines and railroads. Seven Arts, which owns 30% of the stock, is to make available features from its library. Railway Express, with 40% of the stock, is to take care of the distribution, and Travel Theatres, with the remaining 30%, is to line up the projection and audio equipment. Seven Arts' director on the company's board is Richard A. Harper, who moved over to a post as administrative vice president of Seven Arts a few months ago after resigning as general sales manager of Samuel Goldwyn Productions.

Seven Arts Productions International Ltd., the foreign operating company, is headed by London-based Norman Katz, executive vice president for TV and theatrical feature film distribution overseas. He has been associated with Hyman since the old Associated Artists Productions days. This is another unit to watch. Hyman says Seven Arts' current gross volume in the international television market is about 15% but he anticipates it will rise to 25% next year. "Gradually it should approach the same level almost as theatrical distribution does, which is split about 50/50 between domestic and overseas," Hyman says.

Seven Arts, in its sixth year of business, is still in a certain amount of flux as it seeks to diversify so that the sale of feature films to television will not represent such a large part of company revenues. The distribution of films for television provided 79.9% of total revenues in 1962, 75.9% in '63, 82.3% in '64, and last year fell again to about 75%. Among the diversification moves the company is looking into, according to Hyman, is the possibility of acquiring CATV and UHF properties.

Another significant step already taken by the company was to strengthen its non-feature television operations by separating them from feature film distribution. Rich, who heads the newly-formed Seven Arts Television (the non-feature wing), says Hyman had been thinking for the last two or three years about broadening the base of the company by setting up a unit to concentrate on new non-motion picture product for syndication and network development and "getting into more syndication on an international basis."

"So finally Eliot talked me into it," Rich explains, "and the board made me an executive vice president of the company and general manager of Seven Arts Television. I set

up a syndicated sales team, domestic and foreign, and we took all the non-feature products we had in the house, so to speak, the cartoons, Boston Symphony, various shows, and put them in the new division.

"Since July we have developed several new shows, notably the *Gypsy Rose Lee Show* which we're doing with ABC on the West Coast, also a new half-hour game show that we have just developed with ABC on the West Coast called *Oh, My Word*, and we've just closed a deal for a one-hour teenage show which is a CBS package out of Philadelphia called *The Discophonic Scene* which we are putting into syndication."

The *Gypsy Rose Lee Show* is a half-hour daily across-the-board interview program co-produced with KGO-TV San Francisco, the ABC station with whom Seven Arts also is co-producing the weekly half-hour *Oh, My Word*. The

Seven Arts Television was set up last year to coordinate development of TV programming for network showing and syndication, the syndication of non-feature product on a global basis and the acquisition of TV properties for U.S. and foreign consumption. Such an ambitious program called for salesmen to further it, and Seven Arts TV quickly acquired them. Robert B. Jones is director of national sales and Charles D. Reeves is director of network sales. Peter M. Affe directs eastern sales and Harvey Reinstein does the same for southern sales. Going further afield, Roger Carlin is director of European sales, and Vincente Ramos is director of Latin American sales and also newly appointed director of sales in Portugal, France, Spain and Italy.

JONES REEVES

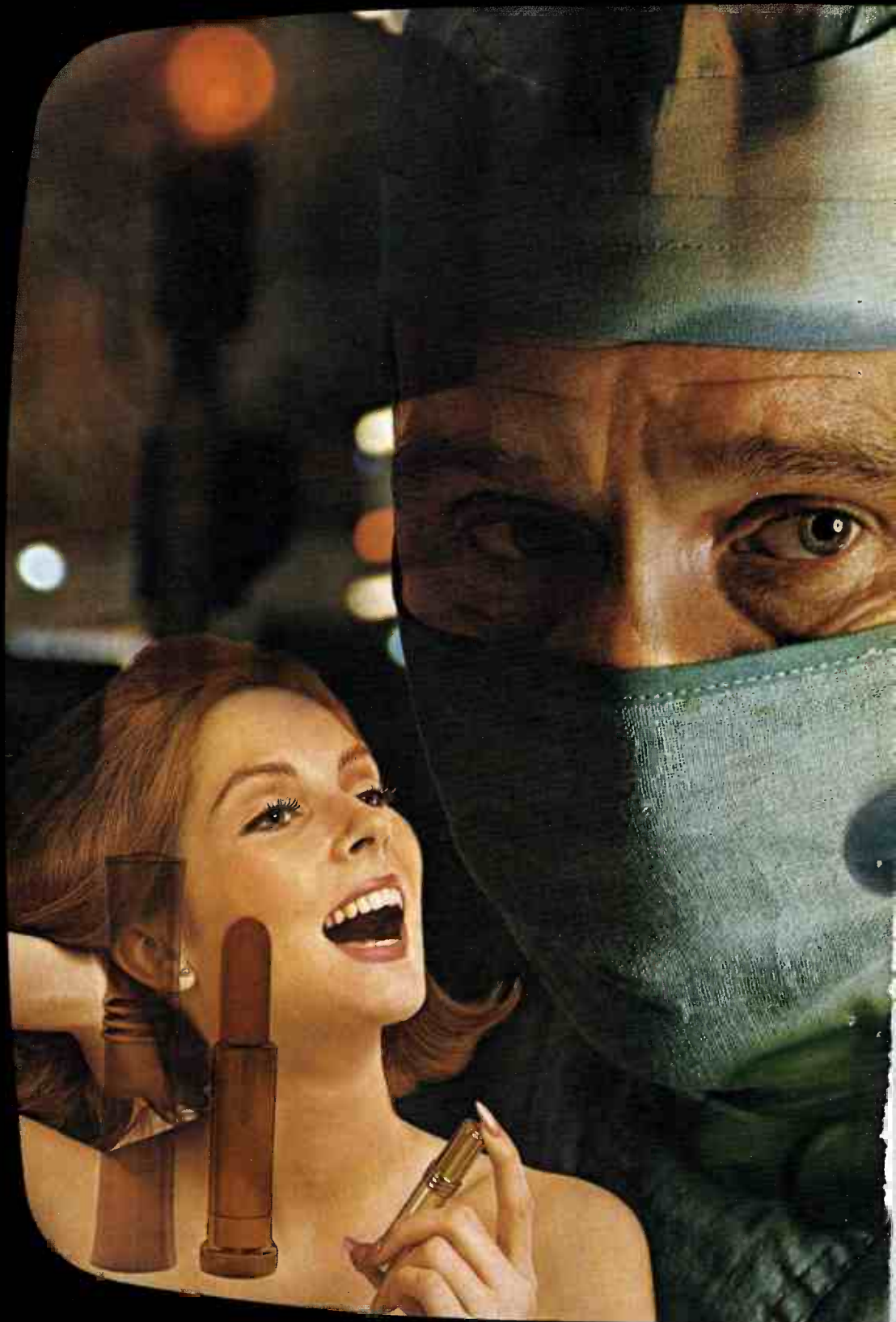


AFFE AND REINSTEIN CARLIN



RAMOS







Color TV isn't
five years away.
Or four.
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The color countdown is over. Virtually all prime-time programming is now in color. Color TV counts its audience in the millions, and these are customers who count for more. Shouldn't your product enjoy the immediacy of the programs that surround it? Shouldn't you be shooting commercials in color *now*?

For excellence in color, your producer and film laboratory rely on Eastman Kodak experience, always and immediately available through the Eastman representative.

EASTMAN KODAK COMPANY

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Hollywood: 6677 Santa Monica Boulevard
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Rich says the company plan is to increase the proportion of its non-feature revenues

Discophonic Scene is an initial batch of 13 one-hour rock 'n roll programs hosted by Jerry Blavat at WCAU-TV Philadelphia.

"In addition," Rich says, "I have an excellent network team both in program development and sales. We made our initial network sale with *The Nutcracker* which we sold to CBS. It played in December and we've just renewed it on CBS for next year."

The Nutcracker was made in Europe and may be the forerunner of similar international deals. The hour color special featuring a polyglot cast of dancers, including some from the New York City Ballet, was produced by Bavaria Studios in Munich. Rich says Seven Arts Television has worked out "a very close relationship with Bavaria Studios on a first option basis for all possibilities for television. We hope to do the same thing in other European countries as well."

Another network possibility is a half-hour once-a-week show with Perle Mesta in Washington. Seven Arts has concluded a deal with *McCall's* magazine for television rights to the capital hostess. As for other potential network series, Rich says Seven Arts-TV has several in development, including "a western which Jimmy Stewart evidenced a great interest in doing" and "an action-adventure series which hopefully Richard Boone will be cast in."

Seven Arts has talked about getting into network series production since the inception of the parent company but has been slow about doing it. Asked about this seeming hesitancy, Hyman says: "We have taken a lot of time because we have seen such a great mortality in production that we wanted to be certain of our ground, or at least feel rather certain, in relation to literary properties, production

costs, writers, actors, directors and most important, the subject matter. We've taken a little longer but I hope when we do it we'll be doing it right."

Rich says the overall plan of the company is to increase the proportion of its revenues coming from the non-feature division. "And obviously," he says, "once we are able to place more and more program series on network this can only benefit the syndication side because once the programs leave network the residuals spin off into syndication. But in the meantime, until we get more shows on network, the main job we've had is to build up inventory on the syndication side which we're doing with these co-productions with O & O's and searching out product from all over the world for syndication."

ROOM FOR STILL MORE

Indicative of the interest Seven Arts Television has in acquiring more product for distribution was its appointment two months ago of James S. Carberry as director of program acquisition. In his own words, he looks at "everything in the can" (already produced) to find prospects for syndication or network sale or even reruns for syndication. "There are a lot of properties which, although they have been shown on TV, still have a lot of mileage to them," Carberry says.

He began his job by firing off letters explaining his search to producers, distributors, sponsors, advertising agencies, film laboratories—in fact, the whole spectrum of people who might have something to offer, including pilots and theatrical short subjects. A great deal of Carberry's time now is spent in Seven Arts' screening rooms looking over prospective purchases. Carberry came to Seven Arts from four years as executive administrator for the Grand Bahama Development Corp. Before that he was in motion picture theater management and he likens his present post to the job done by a film buyer for a group of theaters.

Before Seven Arts Television was set up, Carberry's boss, Rich, worked as a team with Donald Klauber for Seven Arts Associated, which then handled both feature and non-feature product. Rich was vice president and general sales manager and Klauber was vice president and national sales manager. Rich, who used to spend the bulk of his time on features, says the non-feature market involves "more of a creative sell."

"It's really programing," he says. "Whatever the subject matter is, whatever the series is, it's a matter of getting your track record, your rating record, and in creative selling at the station level convince them that this is the type of program that they'll want on their station. Whereas movies are movies."

With the current rise of the UHF's and what Rich calls "the general loosening up" of the market, he feels the time is propitious for a real renaissance in syndicated product. And he's now Johnny on the spot to help make that happen.

The fact that Seven Arts Television is off and running does not mean that Seven Arts Associated, the feature film side, is sitting on its status quo. Recently the division broke a long-standing tradition of local station sales by making a network deal. A \$10.5 million package of about 20 motion pictures was sold to ABC-TV, which will use them for two years starting next September. Says Klauber:

"It's the first time that we've ever made a network deal



TvM March 1966

"For the best pilot film that failed to continue as a series . . ."

COLOR IT FAITHFUL



...with **Norelco**® PC-70 PLUMBICON Color Cameras

The Norelco PC-70 Plumbicon Color Camera permits hours of "hands-off" operation and exact color matching between cameras...even for close-up flesh tones and over wide variations of indoor and outdoor light levels, including highlights and shadows. No need for "color painting." This exceptional color stability and color balance are the achievements of precise grey-scale tracking, stable gamma circuits and automatic black level stabilization circuits, the Plumbicon's long linear transfer characteristic and absence of dark current. PC-70 Plumbicon features include... • Operational sim-

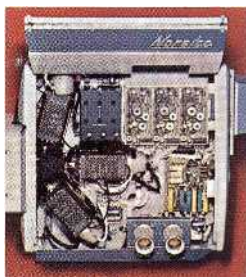
licity—permits one man setup at the control console, typically in less than 15 minutes • Solid state design • Short warm-up time—15 minutes for on-air operation • Narrow profile, lightest weight camera—120 pounds with 42 pound zoom lens detached • Transistorized design coupled with Plumbicon characteristics eliminate need for heating or cooling devices in camera head • Stabilized deflection circuits • Built-in test circuits—including push-button check of power supplies, calibration and alignment signals, front panel test points • Power consumption for entire chain—only 350 watts.

COLOR SEPARATION SYSTEM



Remarkable, yet simple, the Norelco color separation system eliminates need for optical relays, dichroic mirrors and field lenses. This unique assembly, consisting of a sealed prism block only three inches long has many advantages which contribute to the superiority of

the PC-70... • Complete absence of ghost images or spurious reflections normally caused by dichroic mirrors • No astigmatic aberrations • Negligible color errors due to polarized light • Patented color separation prism block—sealed off from dust and moisture.



PC-70 CAMERA HEAD

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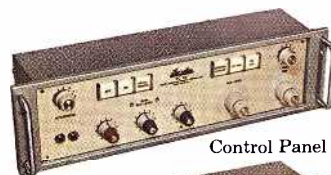


TWO ZOOM LENSES AVAILABLE

For normal use, Type 10x18J with a lens speed of $f/2.2$ and nearest object-focus distance of 3 feet, provides an equivalent focal length of 1.4 to 14 inches. Type 12x50 is designed for long focal length use. This lens, with a maximum aperture of $f/4.5$ and less than 1° smallest taking angle, provides continuous zoom over the equivalent focal length range of 4 to 48 inches.

• All three lens functions—zoom, focus and iris are servo operated • Four preset zoom positions are provided • The zoom control is continuous over the entire range with no reduction in lens speed... no switching is necessary • Range extenders are available • Each lens can be quickly removed from the camera, reducing both weight and physical dimensions, for maximum portability.

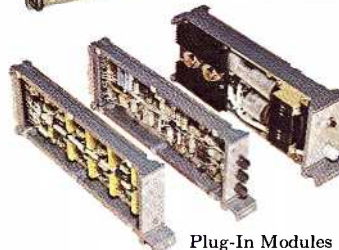
CAMERA CONTROL



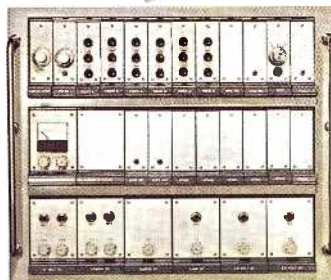
Control Panel



Registration Panel



Plug-In Modules



Camera Control Unit

The Norelco PC-70 achieves maximum installation flexibility with Registration Panel and Control Panel remotely operable from the Camera Control Unit.

The Camera Control Unit is constructed of rugged plug-in modules which utilize printed wiring and solid state components throughout. Mounts in standard 19 inch rack— including power supplies, is only 15 1/4 inches high.



NORTH AMERICAN PHILIPS COMPANY, INC.
900 South Columbus Avenue, Mount Vernon, New York 10550

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Seven Arts' library is unique—it contains features produced by Warner, Universal and Fox

even though we've been coveted by all networks over the last few years. We have always been of the belief that the networks were not paying enough money for the use of feature films. But we believe that we have gotten to the point in life where the networks realize the value of feature films. All three networks are fighting one another to purchase films and we feel that the economics now make sense." With the average film now going for \$600,000 in a network sale and between \$200,000 and \$300,000 in a local station package sale and a widely-held belief that the price will hit \$780,000 for network in the next two years, it's hard to say him nay on that reasoning.

Another factor of the deal was pointed out by Hyman, who says the company discovered that off-network features didn't suffer price-wise in syndication. "From the quality point of view the pictures obviously had to be great to be network pictures," he says, "so in the final analysis they didn't suffer too much by two network exhibitions. And they're far better than the average run of the mill product available on a first-run basis to local stations."

Seven Arts is unique in that its library contains a large number of features produced by such majors as Warner Bros., Universal and 20th Century-Fox. Why, Klauber was asked, didn't the majors distribute their own films to television and keep all the profits themselves?

"Well," he said, "if you want to go back, the first group of pictures that we had for television were the Warner Bros. pictures and there were 120 of them. We paid a very substantial price at that particular time. We've always had a lot of faith in feature films on television and obviously we didn't go out and purchase these pictures on the theory we weren't going to make some money from them. I don't think at that particular time Warner Bros. was really geared for the syndication business. But I think it goes even a step beyond that. If you bought 120 pictures and you hand Warner Bros. a check for \$12 million, that \$12 million can do an awful lot towards Warner Bros.' production of motion pictures. So, on the one hand it may be that if they put it into their own distribution they could eventually come out with more money, and yet on the other hand they had the use of \$12 million for the main portion of their business which is either production of series or production of motion pictures.

"I think in the case of the 215 Universal films it was actually the Justice Department which, as part of a consent decree, had them offer their pictures because they could not be their own distributor. In the case of 20th Century-Fox, I think they also felt that instead of distributing themselves they would prefer, let's say, the cash readily available without going through the distribution expense. Also you have to remember in many cases when you sell films to a television station your pay terms vary. It might take them several years before they got their money. It's no secret money costs money and if they have a nice healthy check, they can utilize that money for other purposes.

"I would say one other thing I think is terribly important. I don't really feel that any company we've known has had as much confidence in what features would do in television as we have. At the time of the Universal buy—and it was published—215 films were being offered at \$21,500,000 plus additional costs because there were a group of pictures within the 215 where the producer was to share in either the net or the gross profits. And we know at least half a dozen

companies in this business that looked at the deal themselves and felt there was no way they would ever come out on this deal. We knew we were going to make some money with it. There was no question about it. We didn't feel the price was too tough."

One thing Seven Arts has going for it is the steadily rising market prices for feature films brought about by the scarcity of supply in relationship to demand. Some films Seven Arts sold five years ago are now selling for three or four times as much money in certain markets. Hyman himself estimates that the average price tag on pictures two years hence will be some 30 to 45% over what it is today. He adds, however, that there is a maximum the prices can approach and still be economically realistic.

Hyman says the fact that demand is now many times the available supply has resulted in the beginning of production specifically for television use. However, he says Seven Arts will not make features directly for television. "It's our opinion that pictures, to have any value in television, must first be advertised and exploited theatrically to create a value on the market in the public's mind. Only on that basis, and on the basis that they are good films, will television be able to use them profitably."

According to Klauber, Seven Arts probably is in the best position of any company in the country in regard to the number of untapped pictures on hand. "We have an unreleased backlog of something between 400 to 500 pictures. We contemplate releasing one or two groups per year. Even if we acquired no additional products we still have a library that will keep us going for the next six or seven years."

(In its five years of existence, Seven Arts has released some 554 first run features. The company also presently has in distribution another 130 pictures that have been released to television before. In addition, on the Seven Arts' shelf are another 100 post-50 pictures that already have been on television and which the company will put back into distribution in the next couple of years.)

A natural place, of course, for Seven Arts Associated to



TvM March 1966

"About our commercial where the young couple run through the fields and light cigarettes and he tries to jump across a stream and falls in and then comes up laughing because his cigarette is still lit—Hollywood is going to make it into a musical."

SEVEN ARTS *continued*

acquire new product is from Seven Arts Productions, and it can be assumed that the motion picture production unit's rather heavy schedule targeted at some 15 to 20 pictures a year is spurred by the knowledge that these films eventually will wend their way into the product-hungry television distribution channels. Of course, in Seven Arts' co-production deals with various majors, the company is not always assured of retaining all the television distribution rights. For example, in Seven Arts' eight to ten picture deal with Paramount, Seven Arts gets half of the pictures for television and Paramount gets the other half. And in a co-production deal with MGM, that may involve as many as 20 pictures, Metro keeps the television rights for all of them. One of Seven Arts' motives for setting up its own theatrical distribution arm, Seven Arts Pictures, was the hope that eventually everything the company produces will be distributed solely by its own theatrical arm and in that way it will hold on to the television rights for all its productions.

(Incidentally, Seven Arts will play a role in the theatrical distribution of that block-buster to end all block-busters, Dino DeLaurentiis' "The Bible." The company has invested \$4.5 million for rights that will give it participation in both distribution revenues and profits. Twentieth Century-Fox, in association with Seven Arts, will distribute the film for 15 years everywhere except Italy, reserved for DeLaurentiis, and Israel, Switzerland, Austria, Greece, Por-

tugal and Spain, the rights to which were previously sold.)

Foreign films are another source of features for television. Klauber says he thinks there is a greater acceptability of good foreign product. "But," he says, "I think that one of the problems we have faced in the past and that we'll probably face in the future is that there have been a lot of little distributors that have come into this business, and the same as there are a lot of bad U.S. products, there are what I would term a lot of bad foreign products. Some of the lesser foreign product that is being shown on television will sometimes hurt you when you come along with some of the better product because the television station has become disenchanted." Another drawback, according to Klauber, is the lack of star value in foreign films, although some foreign actors and actresses are getting better known over here. These drawbacks are unfortunate, Klauber says, "because there's a great deal of foreign product that is excellent product. After all, what makes a person stay with a motion picture on television? The main thing is story line. And whether it came out of Hollywood or London or Spain or France, if the story is there people are going to enjoy watching it."

More than half the features in Seven Arts' library are in color and Klauber feels that this gives an opportunity to a television station that has taken a number of runs of a picture in black-and-white to get more mileage out of it in color. He also feels that certain "classic" pictures like *Mr. Roberts* should be showcased more discriminately by stations, either by slotting them in prime time or, second



There are studios . . .



then there are studios . . .

And our Studio 3 in the NorthPark Shopping Center swings with the 'in' crowd . . . a showplace for local programming, merchandising and production. Nothing like it anywhere else . . . a station within a station.

best, the late shows on Friday and Saturday nights. This too would tend to maximize the picture's value.

Harvey Chertok, director of advertising, sales promotion and publicity, says Hyman stresses that Seven Arts' success "will always be based, not on the sale made today, but rather on the sale we hope to make tomorrow with a satisfied customer." As soon as the sale of a film package is made, promotion kits are sent to the station. For example, stations buying Seven Arts' Volume Nine received 74 pounds of promotion material, including slides and synopsis for each film. Seven Arts keeps \$5,000 individual photographic stills on hand that stations can use in their promotional activities. Seven Arts also maintains a file of theatrical pressbooks so that if a station wants to use the same sort of advertisement that originally appeared when the picture was first released for theater exhibition it can, and many of them do. Seven Arts also provides the station with sales material it can use in attracting advertisers, or will help the station design its own if that's what's wanted. In addition, the company works with the station's rep on promotional material for national sales.

Because of the wide range of Seven Arts' entertainment interests the company employs the services of three lawyers full time in New York, and the part time services of law firms in California, London and Paris. Sidney H. Levin, Seven Arts general counsel, was formerly a member of the firm of Stillman & Stillman whose David Stillman was Seven Arts' first president. Much of Levin's time is devoted to determining who has what rights and for how long a time

to a property, plus the multitudinous legal problems that arise in connection with Seven Arts' motion picture production in various parts of the world. He says contracts were drawn up rather loosely in the old days but now a more sophisticated approach is taken which attempts to cover all contingencies—including, of course, television syndication. Levin likens his job to the legal work done for a real estate transaction. Meanwhile, the paperwork mounts (on one picture alone it can reach eight inches).

Seven Arts has some 250 employes all told, and they must be doing something right. On February 9, Samuel H. Haims, vice president and treasurer of Seven Arts Productions Ltd., reported that net profits for the half-year ended Dec. 31 were \$3,221,647 or \$1.30 a share as compared with \$663,757 or 27 cents a share the previous year. The new earnings figures are nearly five times bigger than the old. Haims also announced that net sales for the recent six-month period were \$16,780,838 compared with \$10,089,096 for the same period previously.

So bright were these financial returns that Haims felt called upon to add some cautionary words: "Results of operations for the six-month period should not be considered indicative of what the annual operations may be in view of the seasonal and fluctuating nature of the business."

The business may be seasonal, but Seven Arts—with the care it takes of the features which made its fortune and the efforts it's making to diversify—looks like it's well on its way to becoming a company for all seasons. **END**



the **Quality touch**

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center
Broadcast Services of The Dallas Morning News
Represented by Edward Petry & Co., Inc.

Says Hobson: "I do not foresee any material increase in total value of advertising..."

this problem off. It is a serious matter when old established newspapers like the *News Chronicle* die for lack of support. It would indeed be better if the public took political and foreign affairs more seriously.

It would indeed be happier if the capital costs of running popular newspapers were such as to allow a lesser dependence on advertising revenue. But if the economics of publishing are what they are, and if the advertisers are bound to seek value for their money—and cannot afford to subsidize lost causes with their advertising—then we must either accept the present situation or introduce a communications dictatorship. And the results of such dictatorship would be not to induce people to read or view something they do not want to read or view, but instead to read or view *nothing*; thus reversing the very trend to increased readership of newspapers and increased ownership of television. The assumption that people will view Ibsen if you deprive them of the opportunity for viewing westerns is utterly wrong. They will go out and play Bingo, or go to the pubs. They will follow their own tastes.

People often ask what effect an enforced reduction of advertising would

have. My best estimate would be that it would hit very hard at the print media—newspapers and magazines. And of these it would hit hardest at the weakest—just the ones everyone is concerned to safeguard—and at the class media, which are living on the least rewarding type of advertising—the prestige campaign. So far as was possible, some of the money would be diverted, doubtless, into sales promotion activities of various kinds—because the advertiser would still have the need to maintain selling pressure; into coupons or door-to-door salesmen or trading stamps or telephone selling, or possibly direct mail. Television would be the last to suffer in my view, and posters could be supported if only because they could, if need be, cut their rates. I doubt very much if the governesses would be pleased at the outcome.

The underlying facts of both aspects of this case is that you can either have freedom of choice of products, and of means of communication, or you can have an authoritarian system such as we had to have during the war and just after. If you allow freedom of choice it is because you regard the public as sufficiently adult to be allowed to make its own mistakes, learn its own lessons and follow its own preferences. I believe that even at the present time one can trust the British public in this matter; but clearly if we can introduce a better educational system, and produce a better educated public, there will be even less risk of a mismanagement of freedom. Advertising follows the media of communication in reflecting the educational level that exists. If the level is higher, the media and the advertising, too, will reflect it.

THE WAY AHEAD

I should like to round off these lectures with a brief glimpse at the future of advertising.

Three factors have come together to produce advertising as we know it: the growth of mass production techniques; the increase and redistribution of wealth giving mass purchasing power, and the availability since the turn of the century of regular channels of mass communication: the popular newspapers and magazines and lately the radio and television. I see no reason to suppose that any one of these causal factors is going to diminish or indeed fail to grow.

Industry is going to require salesmanship for as long as production exceeds spontaneous and necessary demand. It would presuppose an economic catastrophe to present a situation in Britain in which purchasing power were so reduced that only essential goods could be afforded.

So far from that, production techniques are certainly not going to stand still. New technology is bound to produce more goods at a faster pace. Industry is going to have to ensure that people want more of those goods. One industry will be in competition with another for available spending power; one company with

another company within each industry.

There may be alternative forms of salesmanship available to industry, but there seems little reason to believe that, as techniques for increasing the efficiency of advertising improve—for example, through the use of computers—advertising will not continue to prove the cheapest of industry's selling methods. It has the great advantage of adding to its short-term selling impact that value of building a long-term reputation for goods which assures for each product some degree of steady demand for the future, or at least a low tailing-off of demand which permits adjustment of production without undue disruption. Short-term inducements to buy can never be a real substitute for the long-term persuasion on reasons for buying.

NEVER AT A STANDSTILL

Nor will industry be standing still. New industries will be born to meet new living conditions, new convenience products, new leisure industries competing for the additional leisure which improved technology will bring, new textiles and associated goods, new electronic inventions applied to daily life; quite apart from the usual new variants of food, confectionery, and household and toilet goods.

When our politicians look back on the improved living standards of the last 25 years and talk about doubling our standard of living in the next 25, they are talking of a process in which advertising has played and will play an essential part.

Then there is our export development. In this vital field on which our whole economic future depends, the techniques of advertising learned at home will be applied to competing for foreign trade. Moreover, we shall be up against extremely sophisticated salesmanship from certain other exporters, notably the Americans. In marketing and advertising techniques Britain is ahead of all countries except America. Already there is a race to establish our techniques abroad ahead of the others. We have an advantage inasmuch as we better understand the psychology of European and other peoples than the remote Americans do, but also a disadvantage in that they are farther ahead in technique.

I do not foresee, however, any material increase in total value of advertising, as measured by its cost as a percentage of the Gross National Product. It has hardly changed since before the war. In spite of a higher percentage in the United States, in Britain, I think, it has found its natural level. The current impression that advertising has increased may be due to the greater impact of the techniques now used, and also, of course, to the fact that in the under-supply situation of the post-war decade, the level naturally was lower.

In the techniques of advertising I foresee constant progress. There has indeed been much progress in the last 15 years, particularly in the mathematics of

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VOISIN

One of the Great
Restaurants of the World
Presents

**THE
CLIENT
LUNCHEON**

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

At the prix-fixe price of \$5.50

FOR DINNER AND
LUNCHEON RESERVATIONS
MICHEL LE 5-3800

Restaurant Voisin
30 East 65th Street
New York City

Four dimensional NAB convention coverage: An unconventional advertising opportunity

PROGRAM
VIDEO
Color TV
TFF '66
NAB
radio
TAPE
EQUIPMENT
EXHIBITS

12

March 21—Broadcasting's Pre-Convention coverage of the 1966 NAB Convention. Executives in the programming, creative, technical and management fields of network and local broadcasting will receive this issue before they leave for Chicago. This primer for the convention will feature: TFE 66—a complete report on this year's television film exhibits with the emphasis on the widening demand for color; complete convention agenda; problems facing the convention and possible solutions; an outline of the engineering conference indicating speakers and topics; and a run-down of the major-equipment manufacturers who will be exhibiting what and where. Deadline—March 10th.

Broadcasting
THE AUTHORITY OF TELEVISION AND RADIO

March 28—Broadcasting's Special Convention issue—delivered to all suites, rooms and exhibits at the convention in addition to the 28,000 regular subscribers. This issue will contain a complete report on "Where to Find" everything and everyone...and a final wrap-up report on the problems facing the 1966 convention. This issue is of vital importance to advertisers wishing to direct delegates to their exhibits. Deadline—March 15th.

3

April 4—Broadcasting's Post Convention issue—a complete report on everything that happened, both for those who could not be there and for those who could not be everywhere. It will include a special feature study on color programming, present and future . . . a report on syndication programming and sales at the convention . . . a general, highlight look at all the exhibits, including sales made by exhibitors. Deadline—March 25th.

4

April 11—the Post-Post Convention issue—Broadcasting's definitive look at the new equipment shown at the 1966 convention. A special team of convention reporters will analyze the new color cameras and accessories, complete with pictures, availabilities, and where to get them. Also, reports on video tape advancements, monochrome and color TV equipment, television transmitters, AM/FM transmitters, television tape equipment, audio equipment, television mobile equipment, TV cameras, control room equipment, AM, FM and TV antenna systems and towers, radio and TV station automation equipment, microwave relay equipment—in fact, all types of equipment used in radio, television and CATV will be studied in this special issue. If you sell equipment—you'll want to reserve your space in this comprehensive guide to the newest broadcast equipment. Deadline—March 31st.



Here is a four dimensional sales package which will reach the entire Broadcast spectrum, and it has your name on it. Call or wire your space reservation today to:

Washington 20036

**Maury Long, Vice President
and General Manager;
Ed Sellers, Sales Manager;
1735 DeSales Street, N.W.
Phone 202-638-1022**

New York 10022

**Warren W. Middleton, National
Sales Manager; Eleanor Manning,
Institutional Sales Manager;
Robert Fennimore, Eastern Sales
Manager; 444 Madison Avenue
Phone 212-755-8355**

Chicago 60601

**David J. Bailey, Mid West Sales
Manager; 360 N. Michigan
Avenue Phone 312-236-4115**

Hollywood 28, California

**Bill Merritt, Western Sales
Manager; 1680 N. Vine Street
Phone HOLLYWOOD 3-3148**

advertising. This, I believe, will go on at accelerated speed with the introduction of facilities which only computers can provide. It is an old maxim that it is virtually impossible to separate the effect of advertising from the other 10 or more elements which affect sales. This may well prove to be much less true when the computer is put to work.

THE MANY UNKNOWNNS

If it becomes possible by calculated foresight—not by hindsight in the light of events which may be disastrous or may be successful—to predict the results which alternative levels of budget, focuses of appeal, price levels, distribution levels, types of media impact, and so on, can have on sales, then it will be possible to eliminate many of the uncertainties from advertising planning, and as a result to avoid the waste of over-spending or under-spending, the failures of ill-conceived new products, and the inefficiencies of wrongly judged themes, which undoubtedly sometimes give advertising a bad name even with the industries which employ it. In the area, too, of choice of media there are many unknowns still, both in the exact numbers and in the efficiency for selling, and these too will be gradually illuminated.

I believe that the contents of advertising will be better controlled by the self-regulation of the advertising departments of industry, and of those in the agencies who practice advertising, but I do not foresee this move making a notable difference to the substance of the matter because I believe the substance of advertising has not been generally at fault. The fringes will be cleaned up and this will be all to the good.

The criticisms of advertising by a small percentage of narrow, ascetic or donnish people, largely out of touch with the greater public, will continue. Indeed advertising would not be doing its job if they did not. I do not expect these people ever to feel at home with communications and motivations which the mass of the public understand and respond to. However, I do expect that as the modern world comes to see the need of, and to be familiar with, salesmanship, this practice and concept will become better understood and more acceptable. Perhaps the government will sponsor a "National Salesmanship Year" instead of a "National Productivity Year." Moreover, as levels of education develop, the tone and character of salesmanship will gradually change away from a noisy brashness to a more reasoned and informed persuasion.

Alongside the developing material benefits I hope that the techniques of advertising will be employed for non-commercial objectives such as religion and charity and progressive ideas. In the United States a good deal of advertising space is already used for good causes, and for stating a political or ethical case. In this country too, the churches, the religious movements and other non-commercial interests are beginning to employ the means of communication hitherto largely used for commercial advertising.

It would be a sad thing if those who had the devotion and the intellect to understand and promote great causes, had not also the insight to see that if they want them to take root in the masses they must use the means, the idioms and the images of communication that appeal to the masses. The campaigns of the Central Office of Information during and after the war showed what can be done.

I can only see a world without the marketplace and the forum of advertising if I postulate the grisly prospect of an authoritarian control of people's wants, of industry's products, of the processes of trade and of the media of communication; and a regimentation of taste, ideas, aspirations and outlook. Those who react away from the occasional excesses of advertising in a free society should pause to consider the alternatives.

Imagine the problems of the manufacturer if he had no means of stabilizing or developing demand for his product. Imagine the problems of employment if, in an age of continuous labour-saving improvement of technology, there were no ways of stimulating a new demand to compensate. Imagine the inhibition of technology and invention in consumer industry if there were no means of exploiting improvements. Imagine the stagnation of the economy and of the standard

of living if there were no dynamic of competition, such as advertising facilitates, in the mass consumer goods area. Imagine the difficulties of daily life if there were no sustained product information or brand identification carrying its assurance of quality and of satisfaction. Imagine the consequences of succeeding with new production targets, if there were no means of stimulating consumption. Imagine the run-down of the whole abundant economy if there were no spur to increased earnings and no direction to increased spending.

These values of advertising are taken for granted; they are seldom brought to the surface of the mind. Let me only say in conclusion that because I have lived my life in the advertising end of industry I may naturally be inclined to see a brighter and more favourable aspect than some others. At the same time, I am ready where necessary to criticize the work in which I have spent my life. On balance, however, I believe that, while there is still much to be done to improve the performance and eliminate the weaknesses of advertising, nevertheless advertising does even now—and in the future responsible advertising will still more—deliver to the community a fine value in terms of the increase of human well being. END

ANNOUNCEMENT

CANADIAN STANDARD BROADCAST SALES INC.



THOMAS F. MALONE



HAROLD ABERNETHY

Waldo J. Holden. President. Canadian Standard Broadcast Sales, Inc., announces the appointments of Thomas F. Malone as Vice President, TV Division, and New York Office Manager; and Harold Abernethy as Vice President, Radio Division. Effective February 1st, Canadian Standard Broadcast Sales Inc. will represent Canadian television and radio stations in the United States, with head office at 654 Madison Avenue, New York, and branch offices in Atlanta, Chicago, Dallas, Los Angeles, St. Louis, and San Francisco.

Tom Malone is one of the best-known men in the radio and television representative business on both sides of the border. He was formerly Manager of Young Canadian Ltd. in New York, whose business has been purchased by Canadian Standard Broadcast Sales Inc., a newly-formed subsidiary of Standard Broadcast Sales Company Limited, Toronto and Montreal.

Harold Abernethy brings to his new position an intimate knowledge of Canadian markets and broadcasting gained from his years as Vice President of a leading Canadian representative company in New York.

THIS SPACE CONTRIBUTED BY THE PUBLISHER



Kids take growing up for granted.

And they should. To guard their right to grow up happy and healthy, scientists are constantly searching for the cause and cure of leukemia—the cancer that strikes down more than 2,000 children every year. In this unceasing quest, there is constant progress. And constant hope. New drugs, new therapy, new discoveries are now prolonging the lives of leukemia victims, relieving their pain...and bringing the day of victory closer every moment. The fight against cancer demands exhaustive research. And research demands money. The American Cancer Society spent over \$2,000,000 last year just on research related to leukemia. Your help gives hope of victory. Send your check today to CANCER, c/o Postmaster.



AMERICAN CANCER SOCIETY

HINDSIGHT from page 41

baloo. *Truth* pulled ahead in the race, and its 19.4 rating made it no contest with the Air Force drama's 17.0.

Off to a good start, and following up *Truth* with the solid block of *I've Got a Secret*, *Lucy* and *Andy Griffith*, CBS, as predicted, couldn't be caught until 9:30. Part I of the serialized *Dr. Kildare* weakened even more than Gray foresaw against *Lucy* at 8:30, and *Andy Griffith* steamrolled *A Man Called Shenandoah* and the start of the *Andy Williams Show* at 9 o'clock. Gray's estimate of *Griffith* (a 25.1 rating, 38 share of audience) assumed that the loss of Don Knotts from the cast would "not hurt the show appreciably." It didn't, and what could have been an overestimate turned into an underestimate. *Griffith* finished with a 25.9 rating and a 40 share.

The bridging of *Andy Williams* from a 9 o'clock start over *Hazel* and *Farmer's Daughter* at 9:30 was predicted to be a winning strategy. It was, and more impressively so because of the collapse of *Farmer's Daughter*, which ABC shifted to Friday night last November. Gray overestimated this show by five share points but feels that if it had stayed in its Monday slot, it would have scored slightly better than the audience it recorded in October.

Gray had the 10-11 order of finish correct—*Run For Your Life*, *Ben Casey*, *Steve Lawrence*—but underestimated the ratings spread between shows. *Run* ran better than expected, *Steve Lawrence* ran worse. Gray had figured that *Lawrence* would get the typical variety show audience with shares in the high twenties. Instead it scored in the low twenties and the difference was in a better-than-expected showing for the Ben Gazzara drama. As is often the case in situations like this, one error (on *Lawrence*) made two mistakes.

TUESDAY

As program analyst Gray predicted, Tuesday was ABC's only night of victory. It started strong with *Combat* 7:30-8:30, pulled healthy (though not winning) ratings through *McHale's Navy*, *F Troop* and *Peyton Place's* first installment, and came out on top with *Fugitive* from 10-11. Gray picked every time period winner for the night except *Petticoat Junction* at 9:30.

After calling 7:30-8:30 for *Combat*, Gray picked *Red Skelton* as the big audience draw over the next hour, adequate against *McHale* and *F Troop*, *Dr. Kildare II* and the start of NBC's *Tuesday Night Movie*. (*F Troop* at 9 o'clock performed better than any of these shows against *Skelton*, ranked as ABC's best new show and 27th of all shows. Gray was off only 0.6 on its rating, 20.5 predicted, 21.1 actual.)

At 9:30 Gray miscalculated the strength of *Peyton Place* vs. *Petticoat Junction*. These two shows faced each other at the same spot in the schedule in 1964-65, and while *Petticoat* was the victor, its audience faded slightly under its previous season showing. *Peyton Place*, on the other hand, expanded from two to three programs in serialization last summer, had done well against repeat programming. Gray thought these factors indicated enough to give *Peyton Place* the win. He was wrong.

On hindsight (Gray had also picked *Peyton Place* to win its time periods on Thursday and Friday—it didn't), the MJA analyst feels that *Peyton Place's* appeal as a program did not weaken, but that its strength in the schedule did. "By going to three nights," Gray explains, "*Peyton Place* increased by 50% the number of shows it was in competition with, more opportunity for viewers to defect to other programs.

"*Peyton* was up against network movies on Tuesday and Thursday," Gray continues. "And on profile, movies draw the same kind of audience as *Peyton Place*—young adults, women, the big cities. Movies were stiff competition, and it was easy for the regular *Peyton* viewer to rationalize, 'Oh, I'll miss one night . . . —but then it was easy to miss more. This is one of the big risks involved in serial programming. Serials are intended to hold audience more strongly than the once-a-week show. But this can work in reverse. When serials lose viewers, it's hard to bring them back."

Gray called *The Fugitive* to win 10-11 against CBS *Reports* and the concluding hour of NBC's movie. The ABC drama was overestimated slightly, due to the miss on the *Peyton Place* lead-in, but Gray still correctly figured *Fugitive* to decline from its 1964-65 showing because of improved competition, the bridging of NBC's movie.

WEDNESDAY

The Wednesday "tie" between CBS and NBC, the edge going to CBS, was correctly forecast. But Gray also had ABC coming in a very close third. This never happened. ABC on the night was predicted to average 19.1. Its 15.2 was the result of the ratings disaster that befell the "proven" comedy block of *Ozzie & Harriet* at 7:30 and *Patty Duke* at 8 o'clock. Both shows performed eight share points lower than Gray estimated—and in the domino effect of that error, the rest of the ABC schedule performed far below expectations.

While Gray had 7:30-8:30 going to NBC's *The Virginian* by the right margin, his 18.3 for *Ozzie & Harriet* turned into a 12.9; *Patty Duke's* 20.5 estimate faded to a 14.5. CBS in turn was badly underestimated on *Lost in Space*. This show proved one of the strongest new program entries and a big miss for Gray.

It racked up a 20.8 rating 7:30-8:30 to Gray's forecast 16.6. Gray cannot pinpoint the error. The ABC shows "may have been intrinsically weaker," *Lost in Space* "may have been stronger than judged." Or it "may have been a combination of both."

Gidget, ABC's 8:30 program, was thrown off by its poor lead-in, fell four share points short of Gray's prediction. The relationship with competition programs, however, was correct. The time period win of *Beverly Hillbillies* and the conclusion of *The Virginian* were predicted by accurate margins.

With two new programs—*Green Acres* and *Big Valley*—facing each other at 9 o'clock, Gray opted for *Bob Hope Chrysler Theater*, a proven show that gets high ratings when Hope is featured, lowers when straight drama is on tap. *Acres* and *Valley* were predicted to tie at 20.6. *Acres* came up the winner in the time period with a 22.7, and its strong showing helped *Tan Dyke* to a slightly bigger victory at 9:30 than Gray forecast.

At 10-11 two spy shows, ABC's *Amos Burke* and NBC's *I Spy*, faced each other across from *Danny Kaye*. Gray saw *Kaye* edging in the winner in the crossfire. But it didn't turn out that way. *Kaye* performed as predicted but its share of the audience just wasn't enough. And *I Spy* proved a much better show vs. *Burke* than Gray suspected. He was four rating points too high on *Burke*, four too low on *I Spy*, a complete reversal.

"I simply misjudged the strength of *Burke* and *Spy* relative to each other," explained Gray. "The entertainment in *I Spy* came out of the characters played by Culp and Cosby . . . and they supported a much higher audience than I predicted."

THURSDAY

While Gray saw Thursday night correctly going to CBS, he greatly overestimated ABC, and the trouble started at 7:30. *The Munsters* on CBS took the time period as predicted with a 37 share, but the opening half hour of NBC's *Daniel Boone* took off with a surprising surge, did seven share points better than Gray had predicted. Correspondingly, *Shindig I* on ABC went six shares lower than predicted.

This pattern carried over to the 8 o'clock shows. With the weak lead in from *Shindig* (a 10.9 rating), *Donna Reed* went into a tailspin, pulled a 11.0 rating, 19 share to Gray's estimated 20.2, 32 share, his worst miss on the schedule. *Daniel Boone*, gathering still more audience, had a 39 share (vs. 29 estimated) and took the time period. *Giligan's Island* on CBS, Gray's pick to win, was just edged out by *Boone*.

Reflecting on Thursday's opening hour, Gray feels that the departure of *Perry Mason* from the night's schedule (it had opened at 8 o'clock for CBS in 1964-65) had more effect on things than anticipated. "Mason's old audience," Gray suspects, "largely adults, went over to *Daniel Boone*, the show with the stronger adult appeal. But teen agers, the big factor at 7:30, also went heavy to the frontier show, deserting *Shindig* in numbers that hurt. And the combination of teens and adults decided *Boone's* second half-hour. *Munsters* and *Giligan's* performed as expected, the latter even doing better than forecast but not quite up to *Boone*."

At 8:30, with two new programs, *OK Crackerby* and *Laredo*, facing a returnee, *My Three Sons* (switched over to CBS

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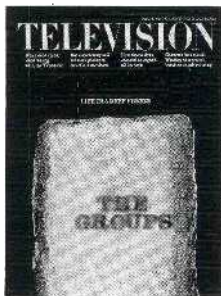
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HINDSIGHT *continued*

from previous season outings on ABC), Gray forecast the period for *Three Sons*. He was right, but he overestimated *Crackerby* and was a little low on *Laredo*.

Crackerby, handicapped by the woeful lead-in *Donna Reed* made, pulled seven shares less than expected. *Laredo*, benefiting from the better-than-expected showing of *Boone*, did three shares over prediction. If *Donna Reed* had gotten its "normal" healthy audience, this could have made the difference for *OK Crackerby*.

Gray called the win for *Bewitched* very closely at 9 o'clock but slightly underestimated the competition, the start of the CBS movie and the last half-hour of *Laredo*. At 9:30 he was again tripped up on *Peyton Place*. Instead of the time period going to *Peyton*, as predicted, the CBS movie moved out in front—and stayed in front until its conclusion. Gray had the movie taking 10-11 but it picked up sooner than predicted—again, people getting out of the *Peyton Place* habit and tuning to a movie in progress, as had been the case on Tuesday night.

In competition with the movie at 10-11 were ABC's *Long Hot Summer*, coming off *Peyton*, and the *Dean Martin* variety show on NBC, following *Mona McCluskey*. They came in as forecast with *Martin* doing a bit better than expected, despite the failure (predicted) of its lead-in. "The swing of audience back to NBC could have been anticipated," says Gray, "even with the weakness of *Mona McCluskey*. On ABC, with *Peyton Place* followed by *Long Hot Summer*, many women couldn't sit still for 90-minutes of serialized drama."

FRIDAY

Gray's worst forecasting night was also NBC's worst scheduling night. If the MJA analyst would like to do his Friday predictions all over again, so would NBC like to reprogram. NBC averaged a 13.9 rating on the night. Gray had predicted an 18.3. (But he called CBS the Friday winner with an 18.9 to its actual 18.6.)

Back in his September TELEVISION forecast, Gray noted that "Friday's first hour is difficult to predict." He had his doubts about *Wild, Wild West*, CBS's new post-Civil War adventure epic running 7:30-8:30. Said Gray of the show: "If it were a *Virginian* or *Rawhide* type western it could get the bulk of the older homes and do a good job. But its lack of depth gears it more to teen agers and children . . . the *Rawhide-Virginian* audience will reject it while the children should flock heavily to *Flintstones* [ABC, 7:30]. *Camp Runamuck* [NBC, 7:30], on the other hand, could have all family appeal. *West* may have to struggle for its audience."

On hindsight, there was no struggle. *West* pulled a 39 audience share vs. Gray's predicted 29. *Runamuck*, picked to win the time period with a 32 share, turned up with a 19, and *Flintstones* came in with a 31 vs. a predicted 28. The offbeat western got the kids—and the adults Gray didn't think it would, the "all-family" audience that didn't go to *Runamuck*.

This big miss at 7:30 had its effect on the 8 o'clock shows. Gray saw a close race here with ABC's *Tammy*, NBC's *Hank* and the second half-hour of *West* finishing in that order with shares of 32, 31 and 30. *Tammy* and *Hank*, of course, were hurt badly by their lead-ins, and *West* powered in the winner with a 41 share, 11 shares better than predicted.

Gray redeemed himself at 8:30 with the predicted victory of *Hogan's Heroes*. The 23.9 rating given this show was forecast perfectly and *Hogan* turned up as the second most popular new series in the schedule. Gray saw it as the number one show and wasn't far wrong. He said at the time of his forecast that "if *Wild, Wild West* does do better than expected, *Hogan* could be a bigger hit . . ." As *West* did do better than expected, *Hogan* did prove a bigger hit in its time period, gathering a 43 share vs. the predicted 38.

At 8:30 Gray also believed ABC's *Addams Family* would perform below its 1964-65 showing because of stiffer 1965-66 competition. It did. But Gray had a wide miss on the 8:30 NBC show. *Convoy*. He picked it to be low in the time period with a 16.9 rating. It was low, with a dismal 9.6 rating, helped by NBC's poor start on the night.

Gomer Pyle swept to victory, as predicted, at 9 o'clock and ranked, also as predicted, number two of all programs. Gray was correct in his evaluation of *Honey West* as a low scoring show, but the failure of *Convoy* by so wide a margin stood as a continued miss on NBC's Friday activity. The sinking of *Convoy*, according to Gray, completely wrecked the schedule for NBC.

At 9:30 Gray had another wrong call on *Peyton Place*. Picked to win the time period, the third of the week's *Peyton* dramas bowed to *Smother's Brothers* on CBS. This situation comedy came in about as Gray called it but still had more audience than *Peyton* and its NBC competition, *Mr. Roberts*, a show the MJA analyst overrated by five shares. Viewing overall was down sharply at 9:30 and this hurt the ABC and NBC shows.

Gray felt that the 10-11 shows were about the easiest of the schedule to judge in terms of rank order, even though they had never competed against each other before. Gray saw the order of finish as *Man From UNCLE*, *Jimmy Dean*, *Slattery's People*, and that is how they ranked, although he underestimated

UNCLE by five shares, overestimated *Slattery* by eight.

The perfect forecast for *Hogan's Heroes* saved the forecaster from a complete miscue on Friday. Of the NBC failure, Gray says "it's rare that network's programming falls apart as severely as it did for NBC. It's a very speculative proposition to predict this kind of performance, like predicting a professional football team to get shut out on a given day."

SATURDAY

If Friday was an NBC disaster, Gray had Saturday down as "a strong NBC night." He gave that network the lead or the edge in every time period except 10:30, and there NBC was estimated as less than one rating point off a tie. As it turned out, NBC did take four half-hours—and the night, 21.9 actual to 22.3 predicted.

NBC's *Flipper* took 7:30 as strongly as expected. Gray had CBS's *Jackie Gleason* and NBC's *I Dream of Jeannie* a virtual tie at 8 o'clock with the edge to *Jeannie*. *Gleason*, however, came up stronger than expected in its second half-hour and edged in the winner by one share point.

At 8:30 *Get Smart*, the most successful new program, took its expected win against *Trials of O'Brien* and *Lawrence Welk*. Gray correctly forecast the rank order but was off on the ratings spread. *Get Smart* did better than he forecast, *O'Brien* did worse.

The start of NBC's *Saturday Night at the Movies* at 9 o'clock was predicted to edge out *Welk* for a victory in the time period while *O'Brien* continued on a low level. But *Welk* picked up strength at its mid-point and finished a slim rating point ahead of its movie competition. The movie, however, lived up to expectations between 9:30 and 10:30 and scored solid wins, as forecast.

Gray considers his only real miss on the night as CBS's *Loner* at 9:30. While seeing this western as being beaten by the NBC movie, Gray still thought it would outperform ABC's *Hollywood Palace* by a two share point margin. The margin turned out to be eight share points—in ABC's favor.

"*Hollywood Palace*," says Gray, "showed weakening signs last season, was dipping at 10 o'clock against the start of *Gunsmoke*. With the *Loner* in at 9:30 this season, I felt a lot of *Palace's* audience would get out of the variety show and stay with CBS for a bigger helping of western fare. It didn't."

The remainder of Saturday night went as Gray did predict. *Palace* took a big dip at 10 o'clock as audience rode off to *Gunsmoke*, which had the 19.9 rating the analyst foresaw (to *Palace's* 15.9 predicted, 15.5 actual). But the NBC movie was still on top, also as forecast.

At 10:30, *Gunsmoke's* second half-hour outdrew the movie, as expected, and

ABC's *Scope* public affairs offering. (*Scope* was the schedule's only sustaining and thus officially unrated program. In order to compute network averages, the predicted rating of 7.4 for *Scope* was used—a fair assumption since the other 10:30 rating predictions were accurate.

On the week overall, the drop in viewing as reflected in lowered sets-in-use statistics on many time periods, particularly early evening, hurt some of Gray's rating predictions. It did not, however, affect the accuracy in direction of those predictions. Gray had a better than average forecasting season.

Of 1965-66, the program analyst notes that it was a better than usual year for new program survival. Over the past four or five years the mortality rate on new shows ran from 60-70%. Gray sees about 50% of the newly introduced shows staying around for 1966-67.

ABC, the network coming in a bad third this season, will obviously have to fight harder to come back next fall. According to Gray, this means taking more risks because ABC will have to introduce more new programming, always a chancy business. It has, of course, already started doing this with its much-publicized "Second Season." (But of ABC's new "trial balloons," only *Batman* seems to be a winner.)

CBS, the winner by not too wide a margin this season, also has its problems. Two of its strongest shows, *Lucy* and *Dick Van Dyke*, are not scheduled to return in 1966-67. This will hurt. (But by introducing a second movie night next fall, CBS solves the programming problem over a two-hour stretch. Movies have proven not to be smash hits over the long haul of a season, but they are a dependable program form pulling respectable audience figures.)

Of program types in the current season, Gray says the spy and spy spoof serial has firmly established itself. And in situation comedy, the trend is decidedly away from the show built around a family—with the failure of *Donna Reed*, *Ozzie & Harriet* and newcomers *Tammy* and *Gidget*. The military comedies, Gray notes, as well as the fantasies, and off-beat situations, are doing well, and will be the trend.

And the musical-variety program is still a fairly safe type of show. *Steve Lawrence* failed this season on CBS but *Dean Martin* has apparently made it on NBC. (*Sammy Davis*, introduced mid-season on NBC, is a question mark.) Gray notes that *Andy Williams* ranked 46th of all shows, *Dean Martin* 61st and *Jimmy Dean* 78th—"They don't go real big but they survive."

The 1965-66 season, good or bad, is now rushing to its conclusion. 1966-67 is on the network drawing boards. How it will fare is a subject for the next round of forecasting.

END

MR. ED'S WAY OUT IN FRONT!



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143 HALF HOURS, THIS FALL

from: **mca**

**The human cost
of TV news**

THE resignation of Fred W. Friendly as president of CBS News last month differed in context and in immediate cause from the resignations of Robert E. Kintner as president of NBC last December and of James T. Aubrey Jr. as president of the CBS Television Network a year ago. Yet all three men were victims of the same internal conflicts that have kept the television networks in perpetual ferment.

Aubrey was forced to resign for reasons that have never been officially confirmed, but there was little doubt that his private conduct had increasingly worried his superiors and less doubt that CBS-TV at the time of his dismissal was suffering its worst ratings slump in years. Kintner, until just before his deposal, had been at the peak of his power. His company's billings and prestige had never been higher, but he was felled by personal strains induced by an inhuman work schedule. He was shorn of the presidency and is temporarily staying on as titular chairman of the board, without executive authority. Friendly, as every newspaper reader must know, was the only one of the three who voluntarily resigned. He quit in a dispute with a new boss, John A. Schneider, who had just been promoted from the CBS-TV presidency, in which he succeeded Aubrey, to become CBS Inc. group vice president in charge of all broadcast operations.

Aubrey admired hard dollars and high ratings and therefore hated news. At all three networks, the news departments spend more money than they make and, to compound that felony, their programs on the average score lower ratings than are earned by the oldest movie on the shelf. Aubrey and Friendly had little in common when both had their CBS jobs, but on the organizational chart they were equals, and Friendly, a persuasive and dedicated journalist, could take his case to Frank Stanton, the CBS Inc. president, who also admires money and ratings but who recognizes the public need for news.

On the first day after Schneider was inserted between Friendly and Stanton he cancelled live coverage of the Senate Foreign Relations Committee's hearing on Vietnam to salvage his regular daytime lineup of reruns and soap operas. Friendly called it an "emasculatation" of the news function and resigned.

Kintner, in his tenure as president of NBC, personified within himself the di-

vided allegiances to entertainment and information that have historically clashed in the television business. In buying entertainment programs he was as dedicated to the pursuit of ratings as any Aubrey, but he also maintained a fierce vigil over NBC News, fed it the largest budgets in the business and demanded sharp performance in return. Kintner had been a successful newspaperman before he went into broadcasting.

As one man answering to stockholders for the competitive standing of his network in the race for ratings and advertising revenue and answering to his own demanding conscience for the work of his news department, Kintner must have been subjected to especially tormenting tensions. It is easier for one man to take either an Aubrey's or a Friendly's view.

The conflict will go on, and no doubt at the cost of more careers. There is no way to resolve it short of giving one side a dictatorial upper hand and the other a wholly subservient status. Television networks need both entertainment and news and better quality for both. In time network news may even come to pay for itself. Until that happens, news needs all the support it can get from top management. □

WHATEVER its internal stresses and its executive casualty rate, television networking looks like a good thing to other businesses. Directors of the giant International Telephone & Telegraph Corp. last month approved the final contract for merger with ABC. Several other large corporations have been talking merger with CBS.

The ITT-ABC deal must clear several federal agencies, including the FCC, which will have to decide, among other things, whether the change in ownership of ABC's five television stations requires a waiver of the commission's interim policy restricting trading in the top 50 markets (see story on the station groups elsewhere in this issue). The most informed readings at the moment indicate that the ABC-ITT arrangement will be approved after appropriate scrutiny.

There is no reason why it shouldn't be. As part of a larger corporation ABC ought to be in a better position to experiment with programs and program forms, including news in which it has lately made significant advances but still cannot begin to match the budgets of its larger adversaries. □

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Tomorrow is more than war

When Time-Life Broadcast sent its first reporter-cameraman team to Asia late in 1965, their assignment was the war in Viet Nam. Bill Roberts, chief of our Washington Bureau, and cameraman Norris Brock (pictured above) reported the war

on land, sea and air—but they gave equal time to Vietnamese efforts to build for tomorrow.

The five Time-Life Broadcast station teams that follow will have covered the entire Pacific area, from Japan to Australia and into troubled India

and Pakistan, 17 countries in all. Their reports are being seen and heard on our five TV and four radio stations, in the high-rated news periods. (Howard Caldwell, WFBM-TV Indianapolis, obtained the first TV interview granted by India's new

Prime Minister, Mrs. Indira Gandhi.) For a broadcast group dedicated to informing its audiences about the shape of the world today and tomorrow, we consider our "Project Asia" to be both a sizable obligation and a sizable opportunity.



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