

TELEVISION

June 1968
Volume XXV
Number 6
One Dollar

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GREAT NETWORK TELEVISION MOTION PICTURE ENTERTAINMENT FROM WARNER BROS.-SEVEN ARTS

**OVER 70 HOURS OF PRIME TIME
IN THE 1967-68 SEASON**

NETWORK	TITLE	DAY	DATE
ABC	*TAKE HER, SHE'S MINE	WEDNESDAY	9/6/67
	WHATEVER HAPPENED TO BABY JANE?	SUNDAY	10/1/67
	THE MARRIAGE-GO-ROUND	WEDNESDAY	10/18/67
	THE LEOPARD	SUNDAY	11/5/67
	THE BIG GAMBLE	WEDNESDAY	12/20/67
	THE BIG SHOW	SUNDAY	12/24/67
	CONDEMNED OF ALTONA	WEDNESDAY	2/14/68
	FLAME OVER INDIA	SUNDAY	2/25/68
	*WHATEVER HAPPENED TO BABY JANE?	SUNDAY	3/17/68
	*THE MARRIAGE-GO-ROUND	WEDNESDAY	3/27/68
	*THE BIG SHOW	SUNDAY	4/21/68
*THE LEOPARD	SUNDAY	5/12/68	
NBC	WHAT A WAY TO GO!	SATURDAY	9/16/67
	THE SECOND TIME AROUND	TUESDAY	10/3/67
	HEMINGWAY'S ADVENTURES OF A YOUNG MAN	SATURDAY	11/18/67
	*WHAT A WAY TO GO!	SATURDAY	3/16/68
	*THE SECOND TIME AROUND	TUESDAY	3/19/68
*THE LION	TUESDAY	4/16/68	
CBS	SPLENDOR IN THE GRASS	THURSDAY	10/12/67
	SPENCER'S MOUNTAIN	FRIDAY	10/13/67
	CRITIC'S CHOICE	THURSDAY	10/26/67
	RAMPAGE	FRIDAY	10/27/67
	DAYS OF WINE AND ROSES	THURSDAY	11/2/67
	PALM SPRINGS WEEKEND	FRIDAY	11/10/67
	*PT 109	THURSDAY	11/23/67
	WALL OF NOISE	FRIDAY	12/15/67
	PORTRAIT OF A MOBSTER	FRIDAY	12/29/67
	*THE MUSIC MAN — Part I	THURSDAY	1/4/68
	*THE MUSIC MAN — Part II	FRIDAY	1/5/68
	*ISLAND OF LOVE	FRIDAY	1/26/68
	*SPENCER'S MOUNTAIN	THURSDAY	2/29/68
	*THE SINS OF RACHEL CADE	FRIDAY	3/8/68
	*RAMPAGE	THURSDAY	5/2/68
	*DAYS OF WINE AND ROSES	FRIDAY	5/3/68
	*CRITIC'S CHOICE	FRIDAY	5/10/68
*WALL OF NOISE	THURSDAY	5/16/68	
*PALM SPRINGS WEEKEND	THURSDAY	5/30/68	

... TO BE CONTINUED

*Second telecast



WARNER BROS.-SEVEN ARTS

NEW YORK • CHICAGO • DALLAS • LOS ANGELES • TORONTO
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Who knows...
what lurks in the hearts
of Latin Men?



¡KMEX
does!

SPANISH INTERNATIONAL BROADCASTING CO. / KMEX-TV 34 LOS ANGELES

TELEVISION

June 1968
Volume XXV
Number 6

25 UHF TELEVISION ON A LOSS-PAVED ROAD TO PROFIT

UHF TV has entered an era of rising expectation despite an industry balance sheet that shows it losing increasing amounts of money. As UHF stations invest for the long pull, hopes are raised by expanding markets and new faith in the audience power of independent programs.

30 CAN TV KEEP PACE WITH THE NEW PERMISSIVENESS?

Television, which has always paid homage to the moral tone of the family living room, is wondering just what that moral tone is. Increasing amounts of sex on the tube are getting past the blue pencils and many see it as television catching up with society.

32 NAB CODE AUTHORITY: REFEREE WITHOUT PORTFOLIO

The code authority of the National Association of Broadcasters is no czar of TV advertising; networks are fussier about standards. Some agencies think the code is a voice against legitimate competition. As sponsor peace-maker, the code must fight to keep from being everybody's patsy.

34 THERE'S A SHAKEUP IN PROGRAMING UNDER THE SUN

Daytime network television pays heed to a new warning: Beware the U-shaped profile. That's an audience heavy on the oldsters and youngsters, light on the 18-to-35 set. With increased attention to demographics and a new challenge to soap opera, CBS squints into the sun and sees competition.

38 THAT MOST UNUSUAL NAME OF THE GAME

Universal Television and NBC-TV will spend some \$400,000 a week, (\$10 million the first season) producing the most expensive weekly series in the history of television. It's called *The Name of the Game*, a 90-minute program that's loaded with logistical innovation.

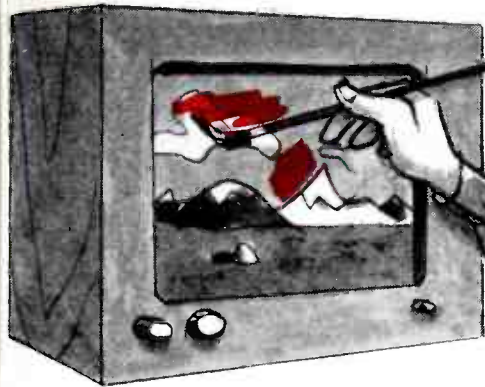
41 THE CASE-BY-CASE HISTORY OF NETWORK-PLAYED FILMS

TELEVISION publishes the particulars on movies that played on network air in 1967 and the first quarter of 1968. It's a continuation of data carried in our September 1967 issue, going back to 1961. From rating to network play date and syndicator the information is all there.

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ON LOCATION

**In Michigan: home-town TV put to the test.
Washington: a rigged quiz show in the House.
Hollywood: a sampler of the next TV season.**

MUSKEGON, MICH.:

Sitting at the bar of the West State Press Club in the Occidental hotel, lipping your mug of Olde Personal Choice to fight the spring chill blowing off Lake Michigan, you can watch one-year-old channel 54 WMKG (TV), the town's only local TV station, struggle spiritedly for its life.

The market long has been served by three big outside VHF's, network-affiliated; four local radio stations, and a daily newspaper. WMKG has a full-time staff of six, including two salesmen, plus eight part-timers.

Thanks to the huge 18-foot window behind the bar you can see every clinical detail as this do-it-yourself commercial-TV adventure feeds upon free films, studio discussion programs, parades, polka dancing and high-school sports—and battles just as bravely to turn a buck and crack the radio-sized operating nut (\$11,200 per month, including salaries of \$6,000).

As of March 1968 WMKG finally made it (total billings \$11,400), slipping off in April (\$9,000), but climbing back into the black in May (nut trimmed to \$11,000; billing trend at mid-month, \$11,500).

Some of the mug lippers may view the scene beyond the studio glass with the same impersonal yet impassioned attachment as attended gentlemen's cockfights of a few generations ago. There is enough of WMKG's blood on the floor to whet such appetites.

But for most onlookers the home-town pluck of this scrappy little operation evokes nothing but pure empathy. Every agony as well as every victory.

WMKG took the air April 3, 1967. Some \$150,000 got it there.

The licensee, Muskegon Telecasting Co., headed by manager and part owner A. E. (Andy) Jackson,

is made up chiefly of local business and professional people. Of the nine stockholders only one is an outlander, Edna N. Johnson, executive vice president of Fenscholt Advertising, a Chicago agency specializing in industrial accounts.

WMKG has a used 1-kw RCA transmitter, rebuilt by Townsend Associates. The RCA slot antenna on the small tower atop the hotel burps the ERP's up to 17.4 kw visual and 3.5 kw aural, just enough to push the grade B out over the lush Michigan landscape to about 160,000 people. UHF-set conversion in the area early last year was but 28%, WMKG recalls, but today it's approaching 50%.

Muskegon also is served by channel 13 WZZM-TV Grand Rapids (ABC), channel 3 WKZO-TV Grand Rapids-Kalamazoo (CBS) and channel 8 WOOD-TV Grand Rapids (NBC). Muskegon also has a local cable system feeding 2,000 homes. On it WMKG comes in on channel 6.

WMKG leases most of its studio gear (\$900 a month) from WZZM-TV, including the three Sarkes Tazian live studio cameras which WZZM-TV uses briefly twice daily to feed inserts for its news shows. A new equipment addition: a Dage-built VTR leased (token amount) from WJAN (TV) Canton Ohio, which now has Ampex gear.

WMKG's all-glass enclosed studio measures 25 by 40 feet. One wall edges busy Third Street, another the hotel's entrance corridor, the third the press club's bar and the fourth the control room, a tight 15 by 20 feet.

WMKG normally takes the air at 5:30 p.m. each day, runs for about five hours, largely local live. Occasional free films provide fills as the studio is reset for another live event.

Nightly bingo 9:30-10:15 p.m. makes a strong package vehicle,

draws people into local stores to pick up a minimum of 10,000 new bingo cards each week. Three \$5 value prizes nightly seem to build interest as well as any big Las Vegas-type trip trade-out prize, says Jackson. Five sponsors pay \$100 a week each for the bingo show.

On week nights at 7 p.m. the one-hour live *Muskegon Firing Line* provides sometimes emotional discussion of local issues by key people with points of view varied enough to produce the expected sparks. The part-time moderator, Robert Vandam, lines up all the people after issues and format are set by Jackson. Vandam gets \$25 per show, works in public relations for the local gas company day-times.

This program is followed for an hour at 8 p.m. by another show with sometimes even greater impact, *Tait at Eight*. Mood lighting, dramatic staging envelope part-time host James Tait, an ultra-liberal type who spars with telephone contenders. Ex-actor Tait, who sported a beard long before it was mod, gets \$10 per show which helps buy cobwebs for his local antique shop, his usual bread machine.

Full-time Barbara Kaylor puts on a weekly half-hour women's show, *Dimension*, with the aplomb of a veteran. Never before in broadcasting, she formerly was a raw-materials buyer at the Brunswick Corp. factory. In other hours at WMKG she is secretary, traffic chief, receptionist, telephone answerer and artist. The last is a vital function since Muskegon has no local consumer advertising agency and WMKG must produce all commercials.

Chief engineer Jack Maciejewski is seen on camera frequently too, chiefly for news. His small hurdles in frequent role-changing: remembering to use his air name of Jack Leroy and putting on a tie. WMKG's program director is Richard Caris, who functions chiefly as a director and trains the part-time cameramen. Caris once was in a broadcasting class taught by Jackson at Muskegon County Community College.

Starting last fall WMKG began airing a heavy live schedule of local sports, chiefly high-school events such as football and basketball, but also including hockey from the new downtown sports arena. For the school remotes microwave relay gear is perched atop temporary scaffolding. Each event takes a crew of six. Two cameras are used



it's kid city.

We produce and broadcast more kid shows than any other TV station around. And we do it well. For instance, our Bozo Show has 3 clowns, a ringmaster, a 13-piece band and a live studio audience of 200 hollering-kids.

WGN

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TELEVISION

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Published monthly by Television Magazine Corp., a subsidiary of Broadcasting Publications Inc. Executive, editorial, circulation and advertising headquarters: 1735 DeSales Street, N.W., Washington, D.C. 20036; telephone (202) 638-1022. Single copy \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Printing office: 3110 Elm Avenue, Baltimore, Md. 21211. Second-class postage paid at Baltimore, Md. Editorial content may not be reproduced in any form without specific written permission. Copyright 1968 by Television Magazine Corp.

ON LOCATION

from page 4

for football, one for basketball. Radio-style commentary helps make up for the lack of zoom lens close-ups.

There are no rights fees charged by the schools. Total program cost averages: football, \$225 per game; basketball, \$150. Revenue from football averaged about \$800 per game; basketball, between \$500 and \$600. Based on the high local interest, Jackson expects this next season to be even better.

Would you believe a gold mine in parades? Jackson does. Parades in a town the size of Muskegon mean total community involvement and interest, Jackson notes. So this summer with his new tape machine he is packaging seven of the biggest parades into seven live coverage events plus eight replays. Merchants and others who ordinarily wouldn't buy time are buying. For \$450 each sponsor gets a 30-second message in each of the 15 programs.

WMKG is Jackson's dream that hometown-style UHF can pull it off, without networks, without expensive syndication films or movies. But he did finally buy one show, *Adventures in Paradise*, from 20th Century-Fox for about \$25 per airing, slotted it nightly at 6 p.m. as of May 1.

Jackson is convinced that UHF, FCC coverage contours notwithstanding, is strictly a back-of-the-set loop antenna market, particularly in areas already served by V's. But with 15% addition of all-channel sets annually, the only way things can go for UHF is up, he says.

Undercapitalization is the death trap in UHF, Jackson will admit, for survival is the name of the game. But he has a solution: Expand the FCC limit on multiple holdings to 20 outlets, thereby encouraging the really big-money companies to add outlets—most likely U's—in smaller markets.

As he helped to board up the studio window broken by a brick, tossed apparently by a viewer who choked up over some *Tait at Eight* point a few nights earlier, Jackson appeared assuaged somewhat by the fact "the regional money, supermarkets, pop and and stuff like that, is now beginning to come in."

He continued with his usual enthusiasm: "The potential is there for hundreds of stations like this in small and medium markets all over the country. But you have to make it run. You can't let up."

LARRY CHRISTOPHER

WASHINGTON:

"By reason of a slight departure from the script by other members of the committee . . ." began Representative Hastings Keith (R-Mass.) shortly after the hearing opened. His choice of words seemed apt enough. The House Investigations Subcommittee was assembled to inquire into charges that the CBS-owned WBBM-TV Chicago had staged a marijuana party and called it news.

Whatever the instigation of the pot party, it couldn't have been more staged than the hearings. Committee members stuck to their lines (committee counsel read some of his) and players entered on cue. In the main these consisted of the CBS command chain from corporate President Frank Stanton down to the young station newsman John Missett, immediately responsible for the marijuana program project.

The play unraveled slowly. After two days the audience was sure it had seen the authors' grand design, but was left wondering if it had witnessed the climax. Perhaps what remained would be something more than epilogue.

Further passage of time will give critics a chance to decide whether they were watching bad Victorian drama or good comedy of the absurd. Indeed the dialogue wavered between extremes of morality, absurdity, and righteous indignation.

On the surface it seemed to concern the protagonist chasing and antagonist chased. Throughout the WBBM-TV pot intrigue the Investigations Subcommittee has appeared something like a headstrong hunter with a brand new steel trap. It's out to get the ram-paging grizzly broadcaster and tolerating no interference from that no-account game warden, the FCC. When the House committee hunters John Moss (D-Calif.) and John Dingell (D-Mich.) took secret testimony in the case before the open hearing they refused to allow an FCC representative to attend, even though the commission had been conducting its own inquiry in the matter. It's all very well for the Commerce Committee and Investigations Subcommittee to point to their duty as chaperones of FCC behavior but it is rather extraordinary for them to be tracking the same game simultaneously and refusing cooperation. It speaks very poorly of the commission's competence, even intimates that its sympathies may lie with the grizzly.

Things have come to a sorry pass among the House Commerce

What the Ray Anthony Show is made of.

Great music, fast action, girls, guests, and more girls, tempo variety — one of the most colorful and fast-moving shows you'll ever see.

A weekly series of one hour color spectacles. Each featuring from four to six well-known stars with Ray.

Names like Brenda Lee, Jacky Mason, Wayne Newton, and Anita Bryant.

Produced and directed by Milton Lehr, in association with 21st Century Productions, the Ray Anthony Show was filmed in swinging color at the Hilton Plaza in Miami.

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ON LOCATION

from page 6

panel, the broadcasting business and the FCC. A triangle, which in more peaceful days might bear the fruit of creative tension, has its usefulness dissipated in a state of acrimony and mistrust. It is sad to say that these righteous men of the Commerce Committee, who seem to be bursting with good intentions (though sometimes puffed up to uncommon dimensions with indignation) may be doing more harm to television journalism than good, even if they should eventually satisfy people that a TV newsman asked some young folks to get together and smoke some pot in front of his camera, or that the FCC was lax in its investigation.

At the hearing the subcommittee spent much of its time loading its new steel jaws with bait, drawing denials and explanations from CBS personnel. Then it called Malcolm Spector, a graduate student, who swore he had been asked by the CBS newsman to arrange a marijuana session and that he had declined. Newsman Missett denied the charge. Instead of snapping shut decisively on the CBS paw, the trap closed rather painfully on the leg of all investigative reporting on TV, if not maiming at least reinforcing that primitive instinct to steer clear of the same sort of snare in the future.

Some of the Commerce Committee members went to great lengths to exact from their CBS witnesses an acknowledgement that no charges had been made against them by the committee, but the comment of other committeemen seemed to undermine the effort. When J. J. (Jake) Pickle (D-Tex.) said "... your station, your reporter, actually attended a place where an act of illegality if not criminality was taking place and you chose to participate in it," it sounded very much like a charge.

One exchange between the CBS Inc. president and Representative Dingell on the subject of what had happened to the pot program's unused film footage returned to the "charge" issue.

Dr. Stanton: "I don't know why you are so sensitive about this. I didn't say you were charging me."
Mr. Dingell: "It appears to me that you are sensitive. I think we can inquire into these matters without questions being raised as to my sensitivity. I assure you I have none." (Does the playwright here seek comic relief through ambiguity?)

A second act seemed sure to fol-

low but TELEVISION's deadlines prevented a review. It was expected the FCC would be called before the House panel and more public embarrassment, real or manufactured, seemed in store for the commission and CBS.

All the nonsense about charges aside, it was clear that Representatives Moss and Dingell thought they had some damaging information on CBS and, with the approval of the committee chairman, Harley Staggers (D-W. Va.), they would play it out in any manner they thought appropriate. At least two members of the committee could not forbear suggesting to reporters beforehand that they had collected data on the matter that assured the propriety of the investigation and the impropriety of the investigated.

Perhaps Dingell and Moss hope the outcome will be greater congressional and public sympathy for legislation they have introduced which, among other things, would prohibit network ownership of any programs (including news) other than those to be shown on their owned stations.

It seemed more likely that the effect of their hunt would be the discouragement of investigative reporting as mentioned above. The most interesting testimony to come out of the first two days of the hearings concerned that very problem. CBS's Dr. Stanton thought it wouldn't be surprising "if many broadcast licensees, viewing the nature of these proceedings, should conclude that investigatory reporting of the type here involved is too hazardous to undertake."

While Moss and Dingell seemed principally concerned with the staging allegations, their colleagues were as outraged that a TV news unit would film a pot party rather than turn the potheads over to the police on the spot. On this issue Stanton said: "In this particular case, I stand by what we did, and I would do it again." Representative Paul Rogers (D-Fla.) replied: "Then I think this committee is going to have to make some judgments itself on public policy."

As the proceeding moved on, it promised more pot luck for CBS, tough luck for TV journalism.

JOHN GARDINER

HOLLYWOOD:

The local chapter of The National Academy of Television Arts and Sciences does a conscientious job of trying to provide meaningful activities for its members. Things often don't work out right, but it's not

for lack of trying. Still remembered with shudders by those that attended is a marathon evening last February when 16 bewildered people appeared on a panel to talk in and around but never about the so-called "billion-dollar business" of sports on television, while hundreds of invited Scouts and sundry other kids milled about, screamed for more hot dogs, climbed over one another for soda pop and inundated the dais in search of autographs as Governor Reagan's son, Mike, tried endlessly to explain how powerboat racing can enrich the lives of TV viewers.

At a more recent meeting, however, things worked out considerably better. Members were given a chance to screen scenes from the new shows for the 1968-69 network season and meet the producers. They heard about formats of the programs and about job opportunities.

But more than just an orderly glimpse of new programs, the meeting provided a panoramic view of Hollywood's TV programming canvas. It was like going for a whirly-bird ride and in one eye-flick seeing the fertile fields lying next to the blighted areas.

Following are capsule summaries of a Hollywood sneak preview:

ABC-TV is bringing in eight new shows, six of them on film. *Mod Squad* tries to relate to what is happening today, to open up communications between police department and young people. First show has a twist opening, is heavy on melodrama with Negro boy of "squad" out of a background that involved something like 180 people who used to sleep in one room pitted against rich white kid from Beverly Hills who would like to be with it but hasn't suffered enough.

Ugliest Girl in Town, according to series creator Bob Kaufman, really "Holden Caulfield who gets dressed up as Charley's Aunt and meets Georgy Girl." Less colorfully, it's a contemporary love story in the framework of farce comedy.

Land of the Giants is science fiction out of the Irwin Allen special effects shop, laced with clever special effects, spiced with scary stuff served cliff-hanger style to kids. No giants, of course, only giant props with giant costs, a thermos bottle 11 feet high, a pistol six-feet long, fire hydrant 14 feet high (wonder how big the dog must be that surely will be attracted to the hydrant?).

Here Come the Brides is humor. Screen Gems style. That means



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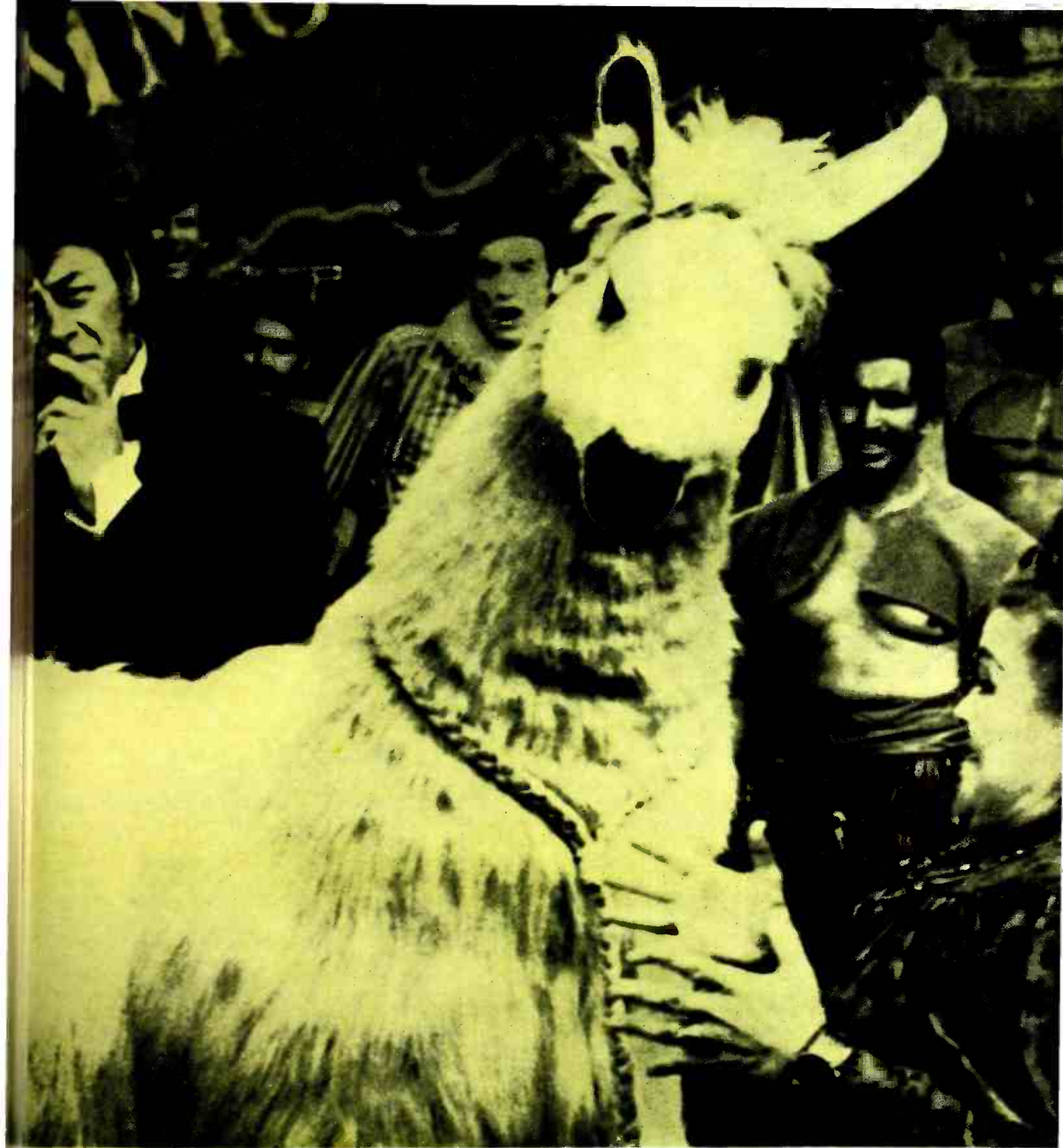
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Doctor Dolittle's prescription for influencing animals and winning Oscars

It started with a series of letters. A British soldier at the front during World War I wrote them to his children. It ended with the musical film, "Doctor Dolittle," based on a book that resulted from that wartime correspondence. From book to box office, "Doctor Dolittle" has made people happy. For the principal person is a carefree country doctor who learns to speak 400 animal languages. And then involves himself in the lives of his animal friends, whom he likes more than people. To children, the movie has been a



fantasy so real that household pets have taken on a new esteem. To children's parents, it's been a daydream that repeats itself because of the enduring popularity of the movie's musical score.

It was Leslie Bricusse who translated the book into a screenplay and then wrote the lyrics and music for the film's 14 songs. His 18 months of labor garnered him numerous honors, but none as prestigious as his Oscar for the song, "Talk to the Animals."

BMI is proud. For Mr. Bricusse is

one of the more than 14,000 people whose music we license—among them the winners of eight Academy Awards in the past eight years. "Talk to the Animals," which details the advantages and pleasures of speaking the 400 animal languages in which the doctor was expert, joins such previous BMI Oscar winners as "Never on Sunday," Best Motion Picture Song of 1960; "Lawrence of Arabia," Best Original Score of 1962; "Tom Jones," Best Original Score of 1963; "Mary Poppins," Best Original Score of 1964;

"Chim Chim Cheree," Best Motion Picture Song of 1964; and "Born Free," Best Original Score and also Best Motion Picture Song of 1966.

The best movie music is that which walks out of the theater with the audience. On occasion, it's the melody people whistle coming in. Whether going or coming, it's hard to miss hearing songs written by BMI-affiliated writers. They and their talent are part of the BMI success story.



All the worlds of music for all of today's audience.

ON LOCATION

from page 8

don't expect *He and She*, but then why knock a winning formula? This is 100 she's against essentially four he's. Girls are brought from New England to mate with Washington state lumberjacks in post-Civil War times. The boys won't marry without sampling, and the girls—as they were wont in those pre-Barnard days—hold out for marriage.

The Outcasts is a western that teams a former slave owner with a former slave, and they distrust and hate each other as Culp and Cosby never did. Together they fight common objects of hostility. The opening plot has them becoming bounty hunters in the course of which they ride into the sunset towards the next episode. Don Murray, as a bitter Southerner, looks as uncomfortable as he did with a monkey on his back in "A Hatful of Rain."

Journey to the Unknown will be filmed in London, which raises runaway film hackles of Hollywood labor, but the series, a straight suspense anthology with contemporary setting, really belongs to Hammer Films of England so the program really hasn't run away. Joan Harrison, who produced Hitchcock stuff for TV, is handling the show, and she's a good one.

That's Life is a musical comedy series starring Bobbly Morse. It may be produced in a Broadway theater every week. Morse, a tremendous performer given proper setting, was the big reason why "How to Succeed in Business . . ." really succeeded. It remains to be seen whether enough quality material can be turned out regularly to sustain such an ambitious format.

Don Rickles Show is a game show where people will win money for knowing a lot about VIP's and withstanding a lot from the insulting comedian. Cronies of Rickles, such as Dean Martin, will show up for weekly dosages of masochism.

CBS-TV is introducing six new shows, all on film, with one to be done on location in Hawaii. *Mayberry RFD* is pure American corn but beautifully canned. It is, to be sure, a continuation of the *Andy Griffith Show* with most of the same characters. It's tried, practiced and proved. A gambling man would say this is the best bet, not necessarily because of a track record but because the hands on the reins seem so sure.

Blondie is an unadulterated comic strip, no camp intended. "Is daddy dumb?" Cookie asks Blon-

die. Of course he's dumb; he's probably the dumbest thing ever on television. Blondie explains that he's dumb but lovable. It's the movie series updated from 1930 suburbia to maybe the 1950's, but it's still not of today or of anything but grossly caricatured people.

Lancer is the family name of a loppish, broad-chasing cowboy, his two-fisted, chip-on-shoulder brother and the domineering, self-centered patriarch who also commands an immense spread of western land. It's *Bonanza* out of *Big Valley* headed for *High Chaparral*. Strong interrelationships send the first stanza off to a solid start.

Hawaii Five-O was made as a feature film so what amounts to a pilot is full of expensive-looking production values and important guest performers. It appears to be fast-moving, hard-hitting, slick and salable, beautifully photographed in Hawaii, and that's got to be a plus on color screens.

Doris Day Show was sold without a pilot, but it sounds as if there won't be too many surprises for those who have seen her movie epics with Rock Hudson out of Universal. Miss Day will play a widow with two children in a big city who returns to her former home on a ranch in the Southwest. There she'll come upon windmills of human injustice and battle them with all the feminine fervor she has displayed on the big screen.

Two Good Guys is an attempt to re-establish the two-man comedy team. "It's a comedy of losers so there'll be plenty of identification," reassures executive producer Leonard Stern. The pilot, which was taped in January, as an expedient to save time and money, is not generally available. Bob Denver and Herb Edelman, who play a cab driver and cafe owner, the good guys of the title, keep grabbing for pie in sky and keep winding up with pie on their faces. It will be filmed three-camera style before a live audience.

NBC-TV is taking the wraps off seven new series, six on film and all produced in Hollywood. *The New Adventures of Huck Finn* has flesh-and-blood performers in Huck, Tom Sawyer and Becky Thatcher but the rest are animated cells out of Hanna-Barbera shop. It's the first weekly TV series to combine live-action performance with animation, and already there are other such projects on what are literally the drawing boards. In a sense the pilot for this was H-B's *Jack and the Beanstalk* special for

same network.

The Outsider is Universal World Premiere spinoff created and produced by that *Run for Your Life* man, Roy Huggins. Genre is hard-boiled, hard-headed private eye who's always the victim of hard times. He keeps a coffee pot in the refrigerator, drinks milk out of a carton, goes his own individualistic way like Harper and Philip Marlowe before him. Huggins knows the drill well, having started as a pot-boiler of detective stories.

The Name of the Game is another World Premiere offspring, but a really big one: 90 minutes, three separate production units, two fistfuls of production money every week (see separate story, page 38).

Julia is to half-hour comedy what *Name of the Game* is to longer form—most interesting, potentially most significant new show of new season. Beautiful Diahann Carroll plays a nurse, a widow with a young son. Comedy specialist Hal Kanter is producer-director-writer and has mighty clever lines in the opener. One that now has become a classic in Hollywood has Miss Carroll phoning a doctor, played by Lloyd Nolan, for a job. She warns him she's Negro. "Have you always been Negro," the doctor inquires, "or are you just trying to be fashionable?"

Adam 12 is Jack Webb's attempt to diversify away from the staccato pace of *Dragnet*. The opening show has a brilliantly photographed car chase that chills and thrills. Everything afterwards has to be anticlimatic. Marty Milner of *Route 66* is back behind the wheel of a car. This one is a police car with Milner as veteran cop breaking in rookie partner during week-to-week action that will focus on several stories in each segment instead of just one.

The Ghost and Mrs. Muir once starred Rex Harrison and Gene Tierney in a 1947 movie version. For a half-hour series on television, Hope Lange and Edward Mulhare are teamed. She's a widow with kids (widows are in this year); he's the ghost of a sea captain whose howl is bigger than his haunt.

The Beautiful Phyllis Diller Show hasn't gone into production yet. With a title like this it's one laugh ahead. Already, Bob Finkel, who sometimes slapped the editorial no on Jerry Lewis this season, will supervise. The format is variety with Miss Diller greeting guest performers on an NBC-TV sound stage in Burbank.

Prediction: Critics will call it a retreat season. MORRIS GELMAN


We're finished with Ella

We've just finished taping "The Ella Fitzgerald Show"—the fourth in the "Screen Gems Presents" series of six hour-long color specials. This one stars Ella and the incomparable Duke Ellington making beautiful music together... as only they can.

Other shows in the series—already completed—include "The Jane Morgan Show," "The Polly Bergen Show" and "The Julie London Show." Still in the works—"The Shirley Bassey-Noel Harrison Show" and "The Gordon MacRae-Barbara McNair Show."

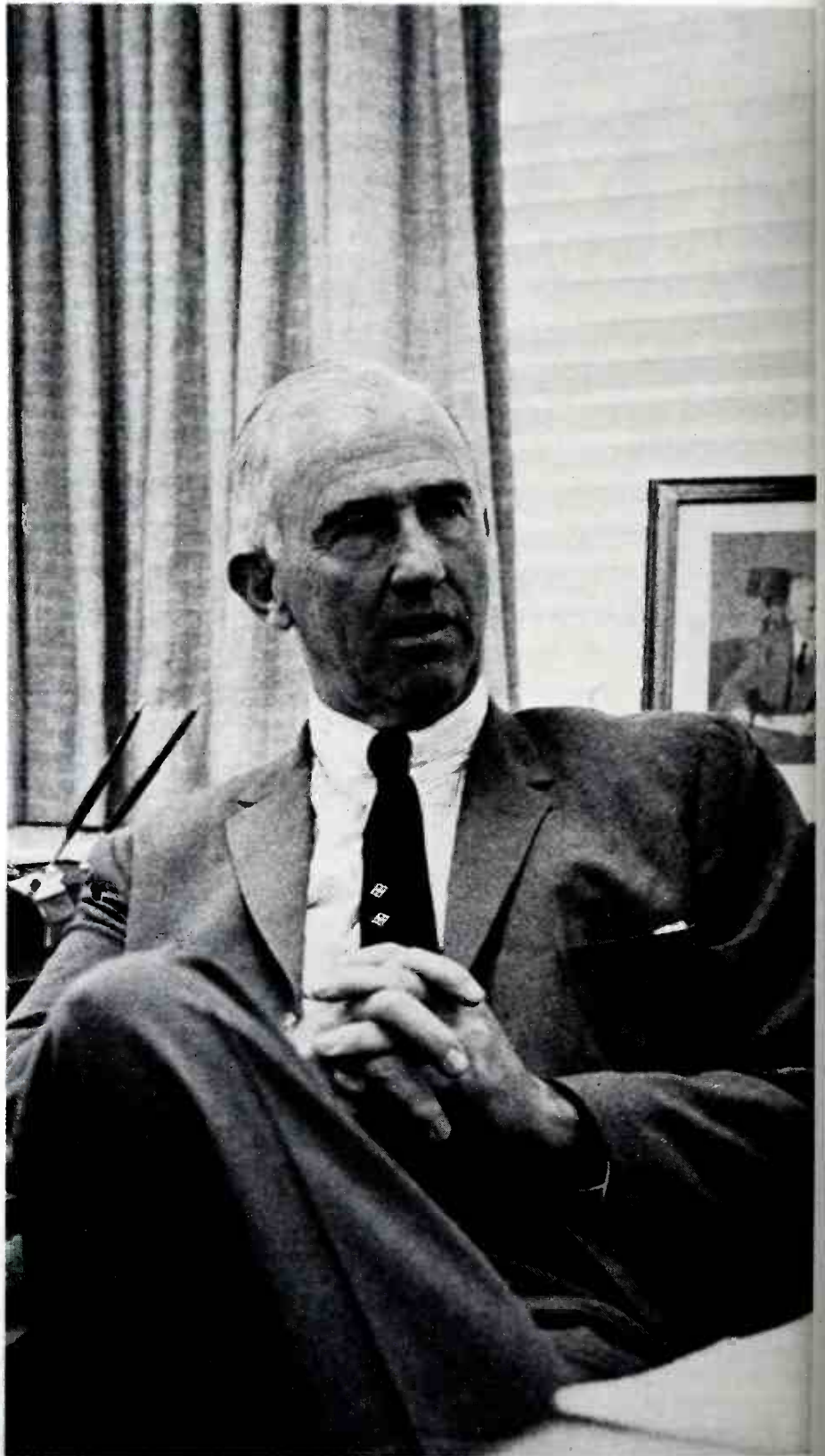


Already licensed to WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis, WCAU-TV Philadelphia, KTLA Los Angeles, KTVB Boise, WAST Albany, WJAR-TV Providence, WNAC-TV Boston, WMAR-TV Baltimore, KBTU Denver, WTVJ Miami, KROD-TV El Paso, WDAF-TV Kansas City, KARD-TV Wichita, KMTV Omaha, KTTS-TV Springfield, WIBW-TV Topeka, KCPX-TV Salt Lake City, WKY-TV Oklahoma City, KGMB-TV Honolulu, WALB-TV Albany, WJHG-TV Panama City, KTVE Monroe, WAIL-TV Atlanta, WMT-TV Cedar Rapids, KOVR Stockton, KGO-TV San Francisco, WWJ-TV Detroit and KFMB-TV San Diego.

Produced by Jackie Barnett... distributed exclusively by Screen Gems. 

CLOSEUP

FRANK PACE JR. The first task facing the chairman of the Corp. for Public Broadcasting will be to break loose from an economy-minded, election-year Congress at least token funds to show that the lawmakers tangibly endorse the public-broadcasting idea. If Congress fails to vote the \$9 million that the President has asked for CPB's introductory year, Pace thinks the psychological impact may set the movement back as much as "five to 10 years." Until Congress makes a commitment, Pace is holding his cards extremely close to his vest. Currently the corporation has only one full-time employe, a secretary in the New York office of the International Executive Service Corps, of which Pace has been president since 1964. (IESC has been described as the businessmen's Peace Corps, and, when taking the job, Pace said he would stay with the organization until it was well established.) A native of Little Rock, Ark., Pace finished high school at 14 and was accepted at Harvard, but his mother decided not to push him too fast. He attended the Hill School in Pottstown, Pa., for two years before entering Princeton. After Harvard Law School, he returned to Arkansas in 1936 to become an assistant district attorney and then general attorney in the state's revenue department. After a World War II tour with the Air Transport Command, he began his government career as a special assistant to Attorney General Tom Clark. In 1948 he was named assistant director of the Bureau of the Budget and a year later its director. President Truman appointed him secretary of the Army in 1950, and with the change of administrations in 1953, he joined General Dynamics Corp. as an executive vice president, later becoming president and chairman of the board. He left General Dynamics in 1963, after a period of corporate turmoil. Now he sits on the boards of 11 corporations, including Colgate-Palmolive Co. and Time Inc. Since leaving Washington he and his wife have lived in Greenwich, Conn., where he avidly plays golf (six handicap) and squash raquets. If Congress appropriates funds this year, only the first step will have been taken to establish public broadcasting. The next Congress will decide the major question: how millions in federal funds will flow to CPB without political control of programing.





THOMAS J. McDERMOTT. This year's holder of the Gold Key award of the Station Representatives Association and former president of the International Radio and Television Society was once described by an associate in advertising "as a *real human being*." In its inarticulate way this was meant to be the profoundest of accolades. Incontestably, McDermott, senior vice president of N.W. Ayer & Son and director of media and programing services in the New York office, is a real human being. He began his career in advertising as a combination radio department, accountant and buyer with N.W. Ayer in 1933. In the ensuing years he was to grow with radio and then with TV. He thinks that one of the things that has happened in recent times is that "media departments and media activities of agencies have assumed far more important roles. The caliber of the young people in media today is much higher and they're better trained. For example, the media department is no longer the first step out of the mail room. Most of the good media people coming in today are coming in with some degree of marketing sophistication." McDermott was named a vice president of Ayer in 1954 and was appointed national manager of radio-TV in 1966. He became senior vice president and a member of the board of directors in April of 1967. McDermott lives with his wife Helen in Manhattan and in his off hours gets to the theater frequently. He's a former boat owner who's still interested in sailing and several times a year tries to get away on bird-shooting expeditions. "And I get a substantial degree of relaxation and information from my television viewing."



DIAHANN CARROLL. The star of *Julia*, one of NBC's new programs next season, differs from her tinsel counterparts in several important respects: She is intelligent, she can sing and she is a Negro. Miss Carroll, real-life mother of a 7½-year-old girl, is to play the widow of a Vietnam casualty who is left to bring up a pre-teen boy. *Julia* will be the first "comedy-drama" to have a Negro as its star. (Bill Cosby has been co-star of an adventure series, *I Spy*; other Negroes have starred in regularly scheduled variety shows or as second leads or supporting players in series.) Miss Carroll doesn't think of the program as some sort of militant, forward step in the civil-rights movement, containing a message each week to the white community. "I don't see doing that week to week." Rather, she hopes the series will show Negro and white "how alike we are." Miss Carroll is a native of New York City, daughter of a Bronx subway conductor. As long as she can remember, she wanted to be a singer, and this led to her acceptance at the High School of Music and Art, and,

after graduation, to New York University. Some night-club appearances and then some TV guest spots led to a role in a Broadway musical, "House of Flowers." She was later to win a Tony award for her part in "No Strings." She appeared on the *Danny Kaye Show* and *The Judy Garland Show* and other variety programs before turning dramatic for the old *Naked City* series which was to win her an Emmy nomination. She went on to motion pictures with "Porgy and Bess," "Paris Blues," "Hurry Sundown" and "The Split." In a recent conversation, Miss Carroll was in the painful process of resettling herself and her daughter in a new house in Southern California. She thinks she'll miss the night life of New York and she's "not really looking forward to becoming a Californian, but I'll make the most of it." What about the charge, she was asked, that *Julia* is not a real reflection of Negro life in that it is basically middle class? "I don't know of any TV program that is a real reflection of *white* life, or anyone's life," she replied. "It's *entertainment*."

FOCUS ON

FINANCE

Service issues given major credit for TV stocks' continuing climb

Television stocks continued their strong rally into May, with the *Television* index of selected stocks up 4.4%, more than twice the rise in the Standard & Poor Industrial average for the same period.

Several categories made their healthiest gains in months—including service stocks, up 14.3%, television with other major interests up 14.1%, CATV up 11.3% and television stocks up 9.3%.

The over-all average, in fact, would have been up more except for the only moderate (1.9%) increase of the manufacturing stocks, which heavily weight the total market average because of the large number of shares outstanding in the bigger corporations.

Wall Street observers laid the rally to awareness of the turnaround in television advertising. They cited in particular the sudden advances in stocks of publicly held advertising agencies after a long period of decline and the healthy gains shown by group broadcasters.

The networks showed smaller advances. ABC rose 3% as it confirmed previously reported expectations of a plan to authorize two-million shares of preferred stock which could be used for acquisitions or capital investments. This supplants the previously dropped plan to offer \$75 million worth of convertible subordinated debentures.

ABC also issued a statement showing first-quarter earnings of 49 cents a share before extraordinary items. That compared to 86 cents a share in the comparable 1967 period. Net earnings including capital and nonrecurring gains were \$1.17, compared to 83 cents the year before.

CBS was up 5% as it reported first-quarter sales and earnings up over the same period in 1967 and Board Chairman William S. Paley predicted that the year's sales could amount to more than \$1 billion.

Sales and earnings for the quarter increased 4%; per-share income was 53 cents, compared to 51 cents in the 1967 quarter.

Capital Cities was up 18% as it reported a 40% jump in its first-quarter net income. Per-share earnings were 57 cents, compared to 41 cents the year before and 36 cents in 1966.

Corinthian made a 31% jump which, like a similar 22% increase in the price of Taft stock, Wall Street observers laid to the optimistic broadcasting outlook triggering a comeback from underpricing of the stocks.

Cox rose 10% despite a report of slightly depressed earnings for the first quarter. Per-share earnings were 51 cents, compared to 56 cents in the 1967 period.

Metromedia gained 14% as it reported new records for gross revenue and net income in the first quarter. Income hurtled up 140%, with per-share earnings of 50 cents compared to 23 cents in the first 13 weeks of 1967.

Scripps-Howard also went up 14%, although it reported a slight earnings decrease on a rise in revenue during the first 12 weeks of the year. Income per share was 40 cents, compared to 43 cents in 1967. Sonderling stock leaped 48%, apparently because of its proposal to buy a second television station, WAST(TV) Albany, N.Y. Sales of the ABC affiliate by the Glen Alden Corp. would be for \$8 million. Wometco was up 10% as it reported record sales and earnings for the first 12 weeks of the year.

In CATV stocks, Teleprompter reported record first-quarter income, but its stock price increased only 1%. Earnings for the first three months of the year were reported at 23 cents, compared to 14 cents in 1967. Teleprompter also was awarded 30-year CATV franchises for systems in West Palm Beach and neighboring Lake Worth, both Florida.

Vikoa also reported record sales and earnings for the first quarter. Its stock went up 5% as the CATV system owner and equipment manufacturer reported per-share earnings for the period of 23 cents, compared to 13 cents in 1967.

In the television-with-other-major-interest category, Avco gained 5% as it bought Embassy Pictures for \$40 million. Cowles Communications went up 11% as it reported first-quarter losses down from a year ago and the company president predicted the group station owner and publishing firm would turn a profit for the year. Per-share losses in the first three months of this year were 16 cents, compared to 21 cents in 1967.

Fuqua was up 11% as it reported first-quarter earnings up a record 250%. Per-share income was 42 cents, up from 29 cents in 1967. Stockholders in the Atlanta-based company also approved a 2-for-1 stock split which was effective May 23 and plans were outlined for summer acquisition of the Central Bank & Trust Co. of Denver.

Gannett increased 17% as it reported record first-quarter income of 28 cents a share, up from 22 cents the year before. LIN Broadcasting was up 13% as its annual report showed record income last year of 77 cents a share, as compared to 71 cents a share in 1966.

The Outlet Co. rose 24% even though it reported an earnings decrease on record high revenue for the fiscal year. Per-share earnings for the year ended Jan. 31 were \$1.36, compared to \$1.48 the year before.

Storer registered only a 2% gain despite a first-quarter report that earnings shot up 109% in the three months ended March 31. Per-share income was \$1.02 compared to 49 cents in 1967. Among the significant factors in the earnings gain was a profit shown by its Northeast Airlines subsidiary.

Time Inc. was the only group broadcaster to drop in value during the month. Its stock price was down 5% as the publishing and broadcasting complex reported first-quarter income off despite record revenues. Per-share income for the three months ended March 31 was 42 cents compared with 47 cents in the same 1967 period.

Programming stocks were up an average of 8.7%. Disney climbed 15% as it reported record gross revenues for the first half of the fiscal year. Per-share earnings for the six months ended March 30 were \$1.05, down from the \$1.16 of



We make you look good. You make us look good.

Madison Avenue is a two-way street. You depend on us for the latest and truest in color film. We depend on you for a few million home demonstrations of what our product can do for your product.

The better you are with the best we have (and we haven't any other), the more people realize the advantages of the film medium. Such as being able to shoot anywhere in the world, to create any kind of visual effect, to edit with

exacting precision, to draw upon the finest creative talent available and to have superb quality prints for easy shipping to local stations. And on and on down the list to include the expertise of our film engineers who work with your laboratory to help make sure your commercials are delivered color perfect.

Kodak

EASTMAN KODAK COMPANY

Atlanta: 478/617-3211 Chicago: 312/654-0200
Dallas: 214/FL 1-7221 Ft. Worth: 214/464-6131
New York: 212/MU 7-7000 San Francisco: 415/776-6055

FOCUS ON FINANCE

from page 16

the year before because of an extraordinary nontaxable life-insurance item of 21 cents a share included in the 1967 figure.

Filmways was up 12% although it reported earnings for the six months ended Feb. 29 down to 72 cents a share from 99 cents in the period a year earlier. Filmways also announced acquisition of Plato Enterprises Inc., a Cleveland firm which operates clubs for college students. Price was 10,000 shares of Filmways common stock with provision for up to 40,000 addi-

tional shares, depending on future earnings.

MCA was up 4% as it reported the highest quarterly earnings in history. Per-share income for the period ended March 31 was 99 cents, compared with 90 cents in the same 1967 period.

MGM was the only programming stock to decline in value. Despite a report of the highest earnings in its history for the first 28 weeks of the year, MGM stock was off 2% as liquor magnate Edgar Bronfman once again battled to wrest control of the production company from President Robert O'Brien. MGM's

earnings for the period ended March 14 were \$1.60 per share, compared to \$1.36 the year before.

Trans-Lux almost doubled in value—shooting up a startling 96%—because of the various merger rumors, first that of a possible take-over by McGraw-Hill and then of discussions with Commonwealth United Corp., to purchase the entertainment division of Trans-Lux. At the same time, Trans-Lux reported record gross revenues and earnings last year. Per-share earnings for 1967 were 93 cents, compared to 72 cents in 1966.

Walter Reade Organization increased 36%, apparently on the basis of the favorable reviews given the New York opening of the mammoth two-part Russian movie "War and Peace," which it is distributing.

In the service stocks, John Blair was up 27% as it reported first-quarter revenues up 10% but earnings down slightly. Per-share income for the period ended March 31 was 48 cents compared to 51 cents the year before.

Comsat gained 12% as it reported record operating revenues for the first quarter. Per-share income for the period ended March 31 was 18 cents compared to 12 cents in 1967. General Artists climbed 33% as merger rumors concerning it circulated on Wall Street. It also reported substantial earnings increases for 1967; per-share income was 92 cents, compared to 76 cents in 1966.

Among the manufacturing stocks, Admiral was down 8% as its board chairman told the company's annual meeting that color-television set sales in recent weeks were behind 1967 levels despite heavy sales during the early weeks of the year. At the same time, Motorola was up 12% as it reported a 51% gain in first-quarter earnings. Per-share income for the quarter was \$1.24, compared to 82 cents in 1967.

RCA, parent company of NBC, slipped 3% although President Robert W. Sarnoff forecast record sales for the year at the company's annual stockholders' meeting. First-quarter income was up 5% despite a slight decrease in sales during the period. Zenith lost 13% although it reported record sales and earnings for the first quarter—the seventh straight such quarterly gain. Per-share income for the period was 65 cents, compared to 59 cents reported in 1967.

3M Co. jumped 17% on its record first-quarter sales and earnings. Per-share earnings were 66 cents compared to 57 cents the year before.

END

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A COOL



*\$1,214,015,000 in Consumer Spendable Income in the 35 counties where WWTV/WWUP-TV is the dominant CBS station. Source: SRDS.

Audience measurement data are estimates only, subject to defects and limitations of source material and methods.



The Felzyer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWAM/WWTV-FM CADILLAC

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

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

Avery-Knodel, Inc., Exclusive National Representatives

The Television stock index

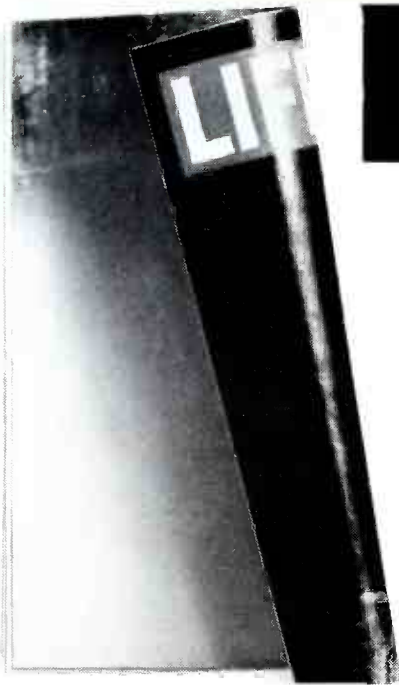
A monthly summary of market movement in the shares of 68 companies associated with television, compiled by Roth, Gerard & Co.



	Ex- change	Closing May 13	Closing April 11	Change from April 11 Points	%	1968 High	Low	Approx. Shares Out (000)	Total Market Capitalization (000)
Broadcasting									
ABC	N	57	55 1/4	+ 1 3/4	+ 3	69	44	4,682	\$266,900
CBS	N	56 3/8	53 7/8	+ 2 3/4	+ 5	59	44	23,300	1,319,400
Capital Cities	N	68 3/8	58	+ 10 3/8	+ 18	74	43	2,746	137,800
Corinthian	N	33 1/2	25 5/8	+ 7 7/8	+ 31	35	23	3,381	113,100
Cox	N	56 1/8	51 1/4	+ 4 7/8	+ 10	55	44	2,866	160,900
Gross Telecasting	O	31	28	+ 3	+ 11	34	28	100	12,100
LIN Broadcasting	O	21 1/2	19	+ 2 1/2	+ 13	23	16	789	17,000
Metromedia	N	69 3/4	61	+ 8 3/4	+ 14	70	48	2,294	160,000
Reeves Broadcasting	A	13 3/4	11 3/4	+ 2	+ 17	15	10	1,809	24,900
Scripps-Howard	O	29 1/4	25 3/4	+ 3 1/2	+ 14	31	24	2,589	75,700
Sonderling	A	44 1/2	30	+ 14 1/2	+ 48	44	24	800	35,600
Taft	N	41 1/4	33 3/8	+ 7 3/8	+ 22	42	30	3,363	138,700
Wometco	N	24	21 3/4	+ 2 1/4	+ 10	24	18	3,339	80,100
						Total		51,572	\$2, 5,800
Broadcasting with other major interests*									
Avco	N	48 7/8	46 5/8	+ 2 1/4	+ 5	65	37	14,075	704,200
Bartell Media	A	10	10	—	—	12	9	2,106	21,100
Boston Herald-Traveler	O	52 1/2	50	+ 2 1/2	+ 5	53	48	565	29,700
Chris-Craft	N	35 1/2	31 1/4	+ 3 7/8	+ 12	44	27	1,663	58,400
Cowles Communications	N	14 3/8	13	+ 1 3/8	+ 11	17	13	2,944	42,300
Fuqua	N	39 1/2	35 3/4	+ 3 7/8	+ 11	41	38	2,270	89,700
Gannett	O	29 1/4	25	+ 4 1/4	+ 17	27	23	3,064	89,600
General Tire	N	28 3/8	26 5/8	+ 2 1/4	+ 8	32	24	16,719	482,800
Gray Communications	O	12 3/4	9	+ 3 3/4	+ 42	15	9	475	6,100
Meredith Publishing	N	30 3/8	26 7/8	+ 3 3/8	+ 19	31	23	2,662	81,500
The Outlet Co.	N	28 1/4	22 3/4	+ 5 1/2	+ 24	29	20	1,056	29,800
Rollins	A	56 1/2	50	+ 6 1/2	+ 13	58	43	4,061	229,100
Rust Craft Greeting	A	33 3/4	30 7/8	+ 2 7/8	+ 9	35	29	727	24,500
Storer	N	47	46	+ 1	+ 2	54	36	4,180	196,500
Time Inc.	N	98 1/8	100 7/8	- 2 7/8	- 5	104	85	6,560	630,600
						Total		75,536	\$3,315,700
CATV									
Ameco	A	8 7/8	8 3/8	+ 1/2	+ 6	13	8	1,200	10,700
Entron	O	5	5 1/4	- 1/4	- 5	8	4	617	3,100
H & B American	A	15	11 3/8	+ 3 3/8	+ 29	19	10	2,637	39,600
Teleprompter	A	31 1/2	31 1/8	+ 3/8	+ 1	40	24	994	31,300
Vikoa	A	15 3/4	15	+ 3/4	+ 5	19	13	1,359	21,400
						Total		6,807	\$106,100
Programming									
Columbia Pictures	N	35 3/4	31 3/4	+ 4	+ 13	34	24	4,477	160,100
Disney	N	58 3/8	50 7/8	+ 7 3/8	+ 15	60	42	4,230	248,000
Filmways	A	24 3/4	22 1/4	+ 2 5/8	+ 12	25	17	913	22,600
Four Star International	O	6	5 3/4	+ 1/4	+ 4	10	5	666	1,000
Gulf & Western	N	50 1/8	43 5/8	+ 6 3/8	+ 15	66	39	11,620	582,500
MCA	N	70	67 1/4	+ 2 3/4	+ 4	74	52	4,707	329,500
MGM	N	46 1/2	47 1/4	- 3/4	- 2	50	38	5,756	267,700
Screen Gems	A	31 3/4	28 3/8	+ 3 1/8	+ 11	32	23	4,036	128,100
Trans-Lux	A	62 1/2	31 7/8	+ 30 5/8	+ 96	69	22	718	14,900
20th Century-Fox	N	34 5/8	32 1/4	+ 2 3/8	+ 7	37	25	7,035	243,600
Walter Reade Organization	O	9 1/2	7	+ 2 1/2	+ 36	11	7	1,583	15,000
Warner-Seven Arts	A	36 3/8	33 3/4	+ 2 5/8	+ 8	38	26	3,746	136,300
Wrather Corp.	O	6 1/4	5 1/4	+ 1	+ 19	8	4	1,753	11,000
						Total		39,620	\$1,610,800
Service									
John Blair	O	29 1/2	23 1/4	+ 6 1/4	+ 27	31	20	1,080	31,900
Comsat	N	63 1/4	56 1/2	+ 6 3/4	+ 12	65	41	10,000	632,500
Doyle Dane Bernbach	O	35 1/4	32	+ 3 1/4	+ 10	41	31	1,994	70,300
Foote, Cone & Belding	N	17	14 1/4	+ 2 1/4	+ 19	19	13	2,146	33,500
General Artists	O	19 1/4	14 1/2	+ 4 3/4	+ 33	26	10	600	11,600
Grey Advertising	O	16 7/8	15	+ 1 7/8	+ 13	20	12	1,201	20,300
MPO Videotronics	A	13 3/8	11	+ 2 3/8	+ 26	15	11	516	7,200
Movielab	A	14 1/4	12 7/8	+ 1 1/8	+ 15	17	13	1,398	20,600
Nielsen	O	33 1/2	28 1/4	+ 5 1/4	+ 19	40	27	5,130	171,900
Ogilvy & Mather	O	18 1/2	14 1/4	+ 4 1/4	+ 30	20	14	1,087	20,100
Papert, Koenig, Lois	A	6 3/8	4 3/4	+ 1 1/8	+ 34	9	5	791	5,000
						Total		25,943	\$1,027,900
Manufacturing									
Admiral	N	21 1/8	23	- 1 7/8	- 8	25	17	5,062	106,900
Ampex	N	31 1/2	31 1/8	+ 3/8	+ 1	37	27	9,565	301,300
General Electric	N	91 1/4	92 3/8	- 1 3/8	- 1	100	85	91,088	8,310,000
Magnavox	N	51 5/8	50	+ 1 5/8	+ 3	56	37	15,410	795,500
3M	N	107 1/2	92	+ 15 1/2	+ 17	108	81	53,166	5,747,600
Motorola	N	143 1/4	128	+ 15 1/4	+ 12	147	97	6,117	876,300
National Video	A	17 3/8	19 1/4	- 2 1/8	- 11	25	17	2,781	47,600
RCA	N	51 1/2	53	- 1 1/2	- 3	55	45	62,465	3,216,900
Reeves Industries	A	5 7/8	4 3/8	+ 1	+ 21	8	5	3,327	19,500
Westinghouse	N	72 1/4	75 1/2	- 3 1/4	- 4	78	60	37,571	2,714,500
Zenith	N	56 3/8	65 3/8	- 8 3/4	- 13	66	51	18,849	1,067,300
						Total		305,681	\$23,203,400
						Grand Total		505,159	\$31,839,700
Standard & Poor Industrial Average		107.43	105.37	+2.06	+ 2	108.41	85.31		

* Principal revenues from nonbroadcast sources.

N-New York Stock Exchange
A-American Stock Exchange
O-Over the counter



LIFE.

What could be bigger than Life?
Consider this alternative:

The television stations represented
by Peters, Griffin, Woodward
deliver more circulation in their
combined effective
coverage areas than Life.

And Look. And Reader's Digest.
And McCall's. Combined.

One other thing magazines can't do
that Spot TV can.

With television you can *demonstrate*
your product through sight, sound,
motion *and* color.

Some alternative.

Want to add life to your advertising
with Spot Television?

**Ask us
first.**



PPETERS, **G**RIFFIN, **W**OODWARD, INC.

Pioneer station representatives since 1932

SOURCES: Estimates of TV circulation from Sales Management Magazine 8/67 and American Research Bureau. Magazine circulation from their most recent reports on file with Television Bureau of Advertising.

BIGGER THAN LIFE.

*In PGW
represented TV markets*

*Life delivers
307,629 copies weekly.*

*PGW
represented stations
reach 16,387,000 homes
weekly.*

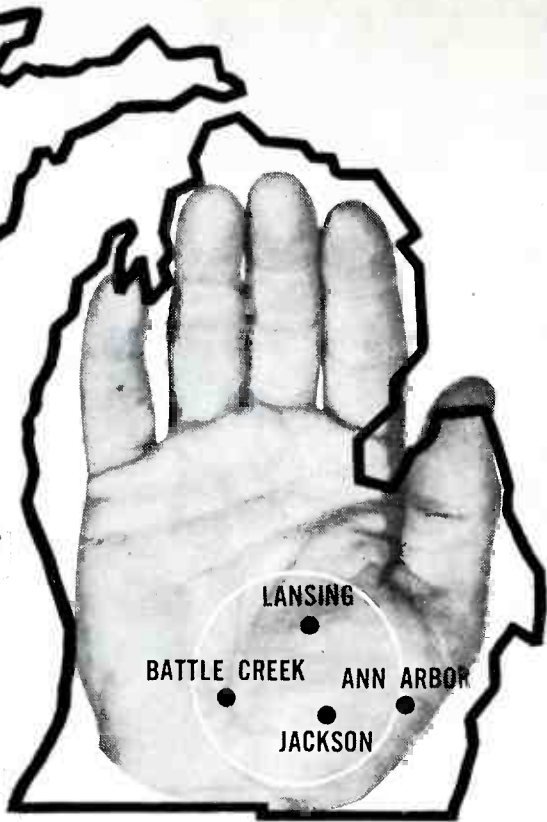
NB

Put the middle
of the mitten...
in the palm of
your hand

WILX-TV



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
1048 Michigan National Tower
Lansing, Michigan 48933



65

“Business deserves consumer confidence”

Fifty-four years ago, American business, in an effort to elevate the ethical tone of advertising and selling through self-regulation, created the first Better Business Bureau. Today 126 BBBs across the nation serve business in the public interest.

Responding with business to the current “consumerized” atmosphere, the BBBs have recently launched a national expansion program and activated their Research and Education Foundation.

Briefly, the aims are: to provide expanded service by individual Bureaus; to inform the public in the ways of better buymanship; to provide a network of local community councils throughout the country to act as sounding boards of changing consumer attitudes and opinion; to research the findings of the Bureaus’ 3½ million annual consumer contacts, and arrive at accurate statements of consumer needs and desires; to report these analyzed results to business as a basis for self-action; and, through the newly-established BBB Washington Office of National Affairs, to provide government with authentic data in matters of consumer interest.

To learn more, call the manager of your nearest BBB. Association of Better Business Bureaus International, Chrysler Building, New York, N. Y. 10017.



(LETTERS)

Computers

Your article in the April TELEVISION, “What Computers Are Really Doing To TV,” did much to place a complex and fast-changing subject in perspective for this somewhat confused brain and, I am sure, for thousands of others.

It is the most thorough, well researched and best organized article of its kind to date . . . Congratulations.

*Robert Hutton Jr.,
vice president,
Edward Petry & Co.,
New York*

Congratulations on an informative article about computers in television. To your accurate comments about data processing at Katz, I can only add that we are a long way from the millenium, but we are optimistic about the computer's value as a sales tool.

*Kenneth Donnelon,
director, corporate information,
The Katz Agency,
New York*

Pioneers

Your March TELEVISION article on the pioneering efforts of television undoubtedly will prove a most valuable document for all of us in broadcasting. I congratulate you on an excellent roundup.

An appraisal of the growth of all-channel television would make an excellent companion piece. An article documenting the history and growth of UHF television would be immensely helpful.

*Harold V. Lauth,
Kaiser Broadcasting,
Oakland*

(A UHF status report begins page 25, this issue.—Ed.)

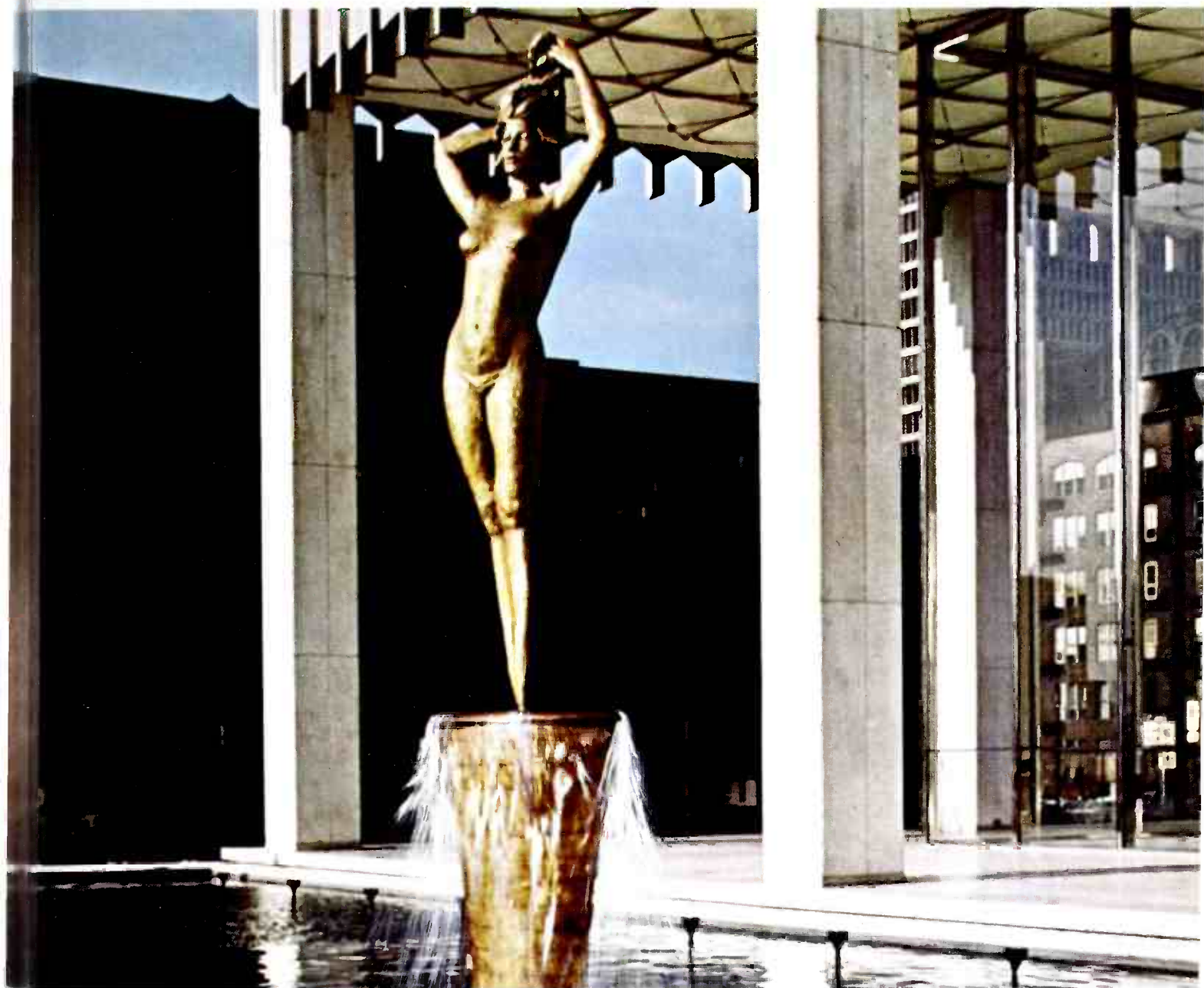
Earnings up

Your feature FOCUS ON FINANCE contained a reference to Cox Broadcasting in the May issue which was substantially in error.

We did not report a drop in earnings last year, but rather a substantial increase. As per our annual report, income was \$2.62 per share as compared to \$2.12 per share the previous year.

*Clifford M. Kirtland Jr.,
vice president,
secretary treasurer,
Cox Broadcasting,
Atlanta*

DISTINCTIVELY DETROIT



Photograph courtesy of Michigan Consolidated Gas Company

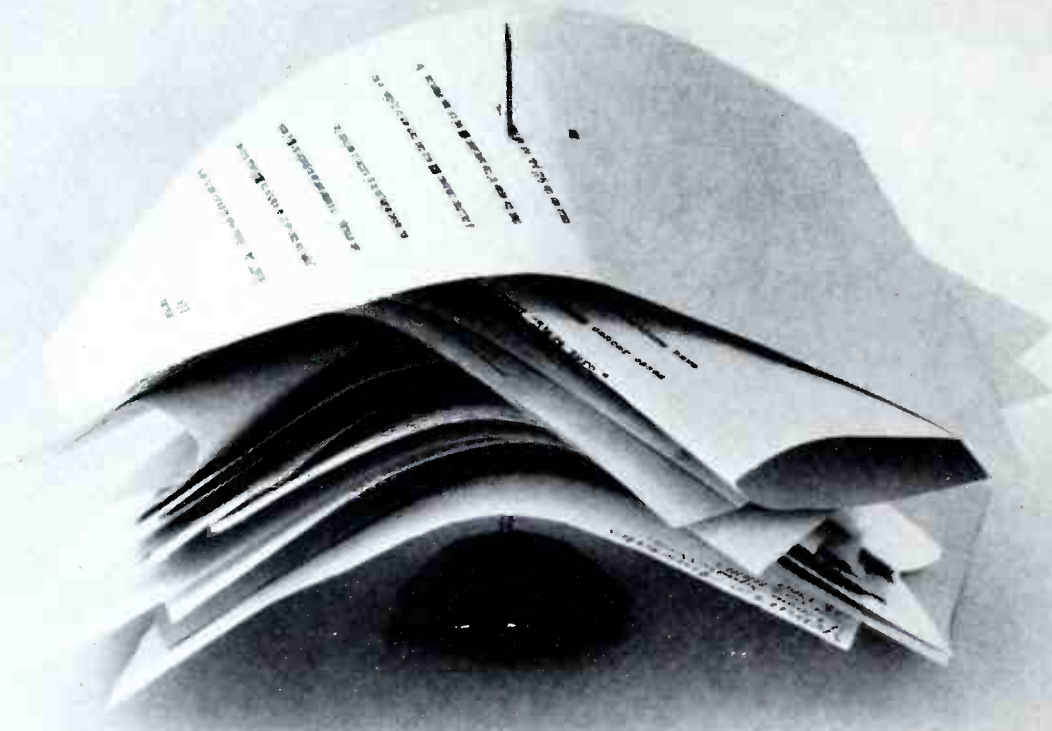
"STEP OF THE DANCE." Gracing the front of Detroit's ultra-modern Michigan Consolidated Gas Company building, this breath-taking 16-foot-high bronze sculpture is a Motor City landmark. Created by the world-renowned sculptor Giacomo Manzù, the dancing lady was cast at the Modern Artistic Foundry in Milan, Italy.

Just as Detroiters regard this graceful dancer as distinctive of Detroit, so they have regarded The WWJ Stations as distinctively Detroit for 47 years. Why? Because of programming that reflects the city's own interest in local news, sports, entertainment, public affairs, and community service. And, because of WWJ's home-ownership by The Detroit News. When you ask a Detroiters which radio and TV stations are distinctively Detroit, he'll instinctively tell you "WWJ."

WWJ and WWJ-TV

OWNED AND OPERATED BY THE DETROIT NEWS. AFFILIATED WITH NBC.

NATIONAL TELEVISION REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • NATIONAL RADIO REPRESENTATIVES: MCGAVREN-GUILD-PGW RADIO, INC.



Spiked!

You wince at the wasted staff time when you have to spike a story. The cost of that time must be included in the price of your newspaper or magazine if you are going to stay in business.

You've paid for the effort, but you still have to spike some stories because they don't quite measure up or something better pushes them aside. That's how you maintain that invisible ingredient called "quality" in your publication.

We produce medical products for doctors to prescribe. We "spike" many, many more prospects in the laboratory than ever get on the pharmacist's shelf.

Medicines that are to work and cure disease have to fight their way past our "spike." We have no choice but to reject those that don't measure up no matter what the research cost. That's how we maintain that invisible ingredient called "quality" in our products.



LEDERLE LABORATORIES

A Division of American Cyanamid Company, Pearl River, N. Y.

UHF television, which lost more money last year than the year before and is likely to lose more this year than last, must have a secret. Why else would everyone be calling it a success? Of late, the more money it loses the healthier it seems.

UHF TV, the ultra-high-frequency channels numbered 14 to 51, that expansive range of the spectrum containing commercial television's only pockets of hard-core poverty, has been undergoing extensive reclamation. Increasing expenses are, oddly, the signal of new profit potential, under-the-surface riches that require heavy initial investment before they're realized.

Of all the problems facing this medium, whose potential has been so far ahead of fulfillment, the inability to acquire popular programming leads the list. But not far

behind, and intimately connected, has been the shortage of television sets that can receive UHF signals. The receiver problem, thanks to former FCC Chairman Newton Minow and Congress, is well on the way to extinction (see chart, page 28). Federal legislation has forced set makers to build receivers with all-channel capability. A natural attrition and replacement of old VHF-only receivers (channels 2 through 13) assures eventual UHF penetration parity with VHF.

Now there are UHF-equipped sets in more than 27 million of the 56 million television homes in the U. S. and half the country tunes in a UHF signal at least once a week. There is no question that the inclination to grab a UHF license or a bunch of them and light the stations up has increased in proportion to the expanding circulation of UHF sets.

UHF has passed through periods of overspeculation, of premature investment. Its history is littered with forfeited construction permits, properties sold before they ever

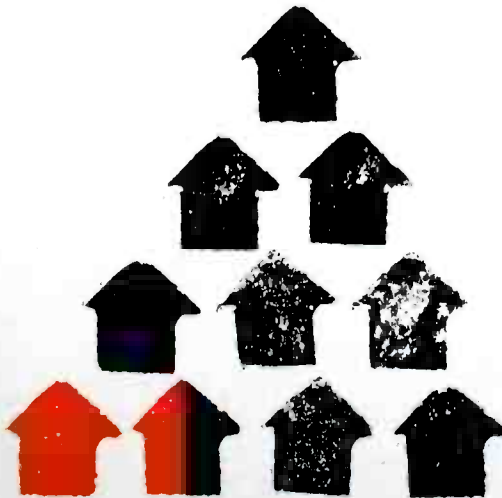
generated a commercial minute, channel squatters and channel profligates, those who spent too much too soon and left television altogether, poorer and wiser. As recently as a year ago publisher Harcourt, Brace & World laid down its fistful of five UHF construction permits, said the stakes and the chance of failure were both too high. Citing "the peculiar dominance of networks over programming" and predicting a dim future for UHF, the publishing company said a detailed study had dampened its earlier enthusiasm.

Despite such defections UHF has quite clearly entered a period of sober investment, free of starry-eyed expectation. Its most attractive big-city permits have filtered down into the hands of those with money enough to carry them through five-year and 10-year development plans. Get rich quick is out. Kaiser Broadcasting, U.S. Communications, Metromedia and others with a will for the long pull are in.

In several markets UHF is no

UHF: now a solid base for growth

By John Gardiner



longer the station too far up the spectrum to worry about. It is the added market factor whose share of the billings increasingly reflects the audience it demonstrates in the rating books. And while the rating numbers may be relatively small, they are growing. As UHF gains on Main Street it gains on Madison Avenue. It is not a brave new medium but a struggling and determined appendage of an old one. It will have arrived when it has completely shed the image of an appendage.

This is not the story of the perfectly viable UHF stations in the handful of markets where no VHF competition exists, but of the U's in the so-called mixed markets that generally must wage independent program battle against network-affiliated stations in the VHF range.

Anywhere U's tried to settle things were tough. In the biggest markets there were already independent stations with VHF advantages. In many cases these more fortunate V's had a lock on the best syndicated program series or a corner on the feature-film market. Even if the product were available the U's might not be able to afford it. In medium-size markets where U's came to town as the fourth station their lot was a slightly bigger share of a smaller pie, not always enough to sustain them.

Even in a market where only one VHF channel existed a newcomer U could have problems. In Austin, Tex., where KHFI-TV (ch. 42) bucked the established V owned by President Johnson's family, it took three years for the new station to gain a primary network affiliation, the right of first refusal on NBC-TV's programs. Before that the V had first-choice pick of all three networks; the U took the leftovers.

Network affiliation is of enormous importance. A UHF station that gets it is guaranteed not only survival but probably health. A U without it may suffer chronic program anemia unless it has the dollars of a major corporation behind it to buy or produce shows of its own. And affiliation offers fast relief from other ailments. In Charlotte, N.C., the penetration of UHF sets has almost doubled to 76% over the last year since WCCB-TV (ch. 18) picked up a primary affiliation with ABC-TV and is no longer forced to pick over the three-network discards of the two V's in town. In the course of the same year the station more than tripled the number of homes it was reaching in prime time. Now it predicts that it will draw one-



arter of the \$10 million in TV
ings that it projects for the
erlotte market in 1969. With
ation came audience shares of
s, and sales to national adver-
es increased sixteen fold. The
ager of a less-fortunate South-
station moans he can't get na-
al advertisers to give him a
nd look unless he shows them
reaching 8% of the homes in
market. "We could quote them
ost-per-thousand homes of 75
s and they still wouldn't buy
He's got the fourth station in
n, a UHF barely holding its
y, depending on local sponsors
more than 80% of its revenues,
with profitability targeted five
s hence and the prospect of
cher U entering the market.

ut UHF is lighting up stations
ss the land and a new spurt has
rred in the last year. From
a 1966 to May 1967 the number
of operating U's remained
hanged at 120. Since then 28
e been added to the list. There
eanother 158 authorized for op-
ation, many of them on the verge
f jumping into competition. The
nbers of failures and false starts
UHF have taken the glamour
n and put science into market
y. The new have gone to
bol on the old. Even the most
imistic of current UHF opera-
os know the difference between
ocing a market and waiting until
t ripe. One of the most impor-
at elements is timing. There may
ea great distance between going
n the air and attacking a market
gressively; just staying above the
minimum on-air time prescribed
o the FCC with less expensive
ertainment or striking quickly
e audience with a full schedule of
gh-priced fare. The minimum re-
quirement for a station is 12 hours
week; after three years it must be
rrying 28 hours a week.

Kaiser Broadcasting's Richard
lock, one of the most successful of
the scramblers beating on TV's
oor with a UHF knocker, admits
s forced into a holding action in
bs Angeles, a market already su-
ersaturated with television sig-
als. Kaiser has about 18 hours a
eek going on the Los Angeles
utlet now, will increase to 30
ours a week by June, staying a
ep ahead of the minimum stand-
rd.

Block expects the combined
aiser UHF properties to be
nowing a profit in four more
ears. This year they will gross
lose to \$9 million, \$5 million more
han last year. Stations that went
n the air by 1967 will be profita-

The Growth of UHF TV

	May 1963	May 1964†	May 1965	May 1966	May 1967	May 1968
Operating commercial UHF stations	93	92	94	120	120	148
Authorized commercial UHF's not on air	64	64	64	78	131	158
Total UHF stations authorized	157	156	158	198	251	307*
Operating commercial VHF stations	487	486	492	493	495	505

† Passage of all-channel receiver legislation
* Includes one licensed UHF not on air.
Compiled by Broadcasting and Television Magazines and FCC.

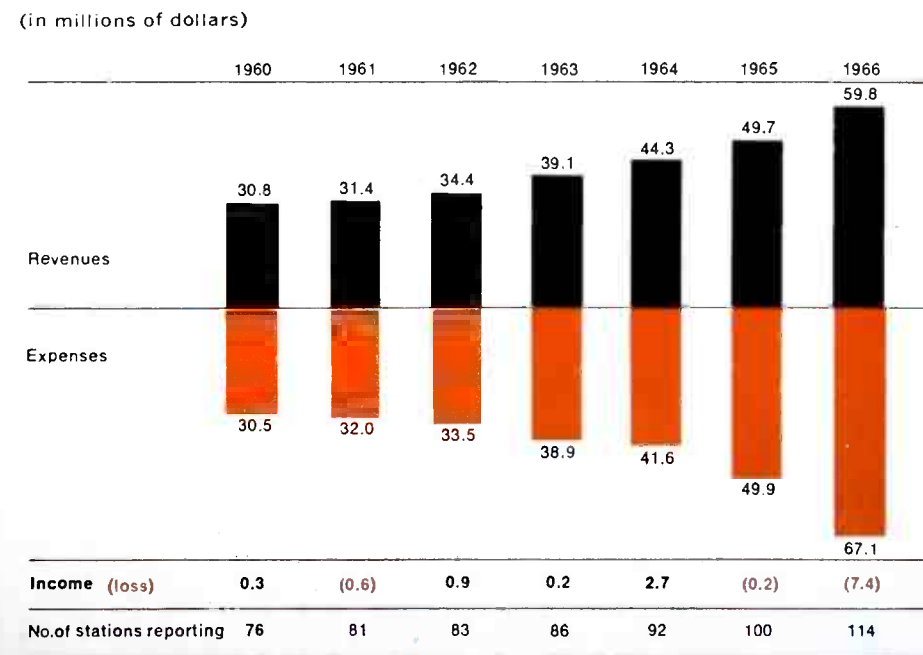
Growth of UHF audiences

Nielsen Station Index
UHF station weekly cumulative audience estimates
(Nielsen MNA markets with a reportable UHF station)

Market	Estimated percentage of metro households reached during average week*		
	Fall 1966	Fall 1967	Spring 1968
Boston	†	26	30
Chicago	†	17	20
Detroit	25	39	44
Houston	†	30	32
Milwaukee	27	35	46
Philadelphia	33	36	43
San Antonio, Tex.	10	12	10
Washington	20	25	29

* If more than one reportable UHF station, data are based on station with highest cume estimate.
† No reportable UHF station.
N.B.: Data subject to qualifications described in the respective NSI Reports.

A seven-year financial record of UHF stations*



*Source: FCC annual industry reports

Circulation of UHF Receivers In 69 Television Markets

Market	Total TV households in ADI	UHF projected TV households In Area of Dominant Influence*	Per Cent	UHF projected TV households In Metro Area	Per Cent
Atlanta	585,300	267,200	46	192,400	54
Austin, Tex.	96,700	68,600	71	54,600	81
Bakersfield, Calif.	81,400	80,200	98	80,200	98
Baltimore	634,700	362,000	57	322,200	57
Binghamton, N. Y.	130,800	115,400	88	87,600	96
Birmingham, Ala.	392,200	226,800	58	141,000	67
Boston	1,426,900	830,200	58	620,800	60
Buffalo, N. Y.	557,300	339,600	61	260,800	65
Champaign-Decatur-Springfield, Ill.	233,200	220,500	95	—	—
Champaign metro	—	—	—	66,600	97
Decatur-Springfield metro	—	—	—	86,700	99
Charlotte, N. C.	377,000	202,800	54	78,900	76
Chicago	2,417,500	1,532,500	63	1,380,900	63
Cincinnati	549,800	314,300	57	231,800	57
Cleveland	1,205,400	772,800	64	372,800	62
Columbia, S. C.	127,300	97,100	76	67,500	95
Columbus, Ohio	420,900	273,700	65	178,700	69
Dallas-Ft. Worth	782,800	415,400	53	361,400	57
Dayton, Ohio	342,300	246,900	72	175,400	75
Detroit	1,336,000	901,500	67	805,300	69
Erie, Pa.	96,000	88,900	93	72,400	97
Evansville, Ind.	143,900	136,400	95	66,900	100
Flint-Saginaw-Bay City, Mich.	307,000	210,300	69	161,100	77
Ft. Wayne, Ind.	170,000	160,100	94	76,600	97
Fresno, Calif.	234,200	229,700	98	115,000	99
Greensboro-Winston-Salem-High Point, N. C.	291,400	116,500	40	76,000	46
Greenville-Spartanburg-Asheville, N. C.	340,600	150,200	44	78,700	45
Harrisburg-Lancaster-Lebanon-York, Pa.	320,400	281,100	88	277,600	88
Hartford-New Haven, Conn.	542,300	421,000	78	—	—
Hartford metro	—	—	—	224,000	97
New Haven metro	—	—	—	132,900	60
Houston	610,200	366,800	60	315,300	62
Indianapolis	630,500	387,700	61	165,200	54
Jacksonville, Fla.	246,600	160,800	65	112,000	77
Johnstown-Altoona, Pa.	278,600	135,600	59	62,800	66
Joplin, Mo.-Pittsburg, Kan.	113,900	55,300	49	24,000	61
Kansas City, Mo.	507,300	219,400	43	181,600	46
Knoxville, Tenn.	245,300	153,100	62	96,500	86
Lexington, Ky.	100,700	91,500	91	43,500	100
Los Angeles	3,093,700	2,007,300	65	1,749,000	66
Louisville, Ky.	355,900	281,900	79	201,200	89
Lubbock, Tex.	107,700	62,100	58	34,300	66
Madison, Wis.	118,500	107,600	91	70,000	98
Miami	545,000	318,400	58	220,300	59
Milwaukee	538,900	441,800	82	375,800	90
Minneapolis-St. Paul	691,500	333,200	48	262,700	53
Monroe, La.-El Dorado, Ark.	112,300	41,000	36	21,100	40
Montgomery, Ala.	11,000	79,900	72	53,600	96
New Orleans	386,400	236,000	61	188,100	65
New York	5,618,300	2,918,300	52	2,549,900	52
Oklahoma City	351,500	161,700	46	98,300	51
Peoria, Ill.	160,700	157,900	98	98,200	99
Philadelphia	2,031,100	1,452,800	72	1,065,000	77
Phoenix	319,400	171,100	54	134,500	54
Pittsburgh	956,200	517,600	54	362,200	52
Roanoke-Lynchburg, Va.	241,800	103,500	43	44,200	45
Rockford, Ill.	140,200	136,100	97	76,900	99
St. Louis	816,200	445,500	55	389,000	57
Salinas-Monterey, Calif.	136,100	68,200	50	53,400	53
San Antonio, Tex.	307,900	174,900	57	142,700	67
San Diego	368,300	234,800	64	234,800	64
San Francisco	1,337,900	715,500	54	562,900	57
Seattle-Tacoma	606,500	307,800	51	254,500	53
Sioux City, Iowa	123,600	72,100	58	24,400	66
South Bend-Elkhart, Ind.	153,100	148,400	97	115,300	99
Springfield-Holyoke, Mass.	179,100	175,000	98	160,500	98
Tampa-St. Petersburg, Fla.	479,700	357,200	74	259,000	83
Toledo, Ohio	277,600	175,400	63	100,600	62
Topeka, Kan.	99,200	43,900	44	23,500	49
Washington	958,900	612,600	64	525,700	71
Wilkes-Barre/Scranton, Pa.	262,100	247,000	94	162,200	99
Yakima, Wash.	81,500	72,300	89	42,300	100
Youngstown, Ohio	125,700	123,700	98	88,900	100

* ARB estimates

ble by 1970. Detroit, Cleveland and Philadelphia will be Kaiser's earliest payout markets. Elsewhere the growing pains are more acute. In Boston the group's WKMG-TV, a joint venture with the *Boston Globe*, had some signal difficulty because of its tower height. Start-up costs were higher than anticipated and last month the *Globe* was on the verge of reducing its interest in the station.

Kaiser is not the only major group operator on the UHF scene. U. S. Communications, a subsidiary of AVC Corp., with a flagship operation in Philadelphia, picked up a string of five U's from Overmyer Communications Co. Overmyer found itself overcommitted to a failing fourth television network and let the five channel assignments go along with its network dream.

U.S. Communications has been extraordinarily successful in Philadelphia. Looking for close to \$3 million in revenues there this year (a 45% increase over 1967), its WPHL-TV increased its power to 4.3-mw last month, a brute-force plan to attain signal parity with its VHF competitors. While UHF is better able to carry a wide-bandwidth color signal than VHF by virtue of its higher frequency, it is not as flexible as VHF in curving around natural or man-made obstacles, and therefore has never enjoyed the same reach as VHF.

U.S. Communications put its second station on in San Francisco, KEMO-TV, in April, celebrating the light-up during the National Association of Broadcasters convention. Projected plans for the rest of its list show wsco-TV Newport, Ky.-Cincinnati going on next month, WBMO-TV Atlanta and WECO-TV Pittsburgh in the first half of 1969 and KJDO-TV Rosenberg, Tex.-Houston later the same year.

U. S. C. Vice President Leonard Stevens predicts the group will be solidly in black ink by 1970.

The UHF battleground shaping in San Francisco is one of the most interesting anywhere. When future historians discourse on the UHF medium, the microcosm for analysis will likely be there. A market already supporting four VHF stations, three of them network affiliates and one independent, will suddenly become a market of seven active commercial operations. U.S. Communications, whose start there was dictated by steps already taken by previous-owner Overmyer, finds itself in competition with the aggressive Kaiser organization and the show-business acumen of John

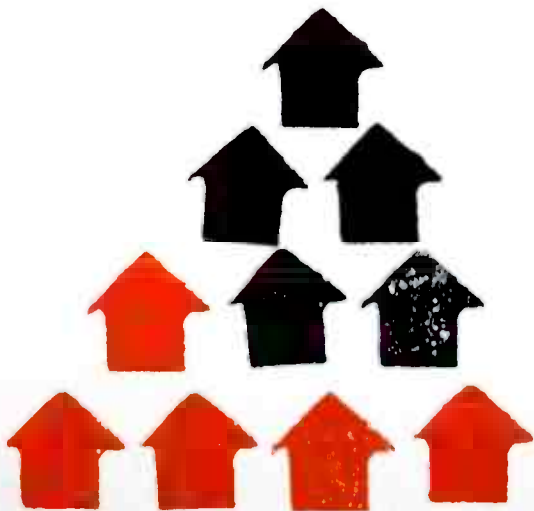
Cluge's Metromedia, perhaps the most successful group operator of independent stations in the country.

When Metromedia acquired its first station, KNEW-TV (then KSAN-TV) San Francisco's channel 32, the industry raised an eyebrow at the apparent faith of the healthy VHF group in an imminent viable future for UHF. But Metromedia isn't expecting to pull any fast dollars out of the market. Company Chairman Kluge doesn't expect KNEW-TV to contribute to company profits for five years anyway. California and San Francisco in particular represent an unusually potent television market. Although San Francisco ranks somewhere close to seventh in the country in terms of the weekly cumulative audience for its TV signals, it is fourth in terms of TV revenues and its growth potential is strong.

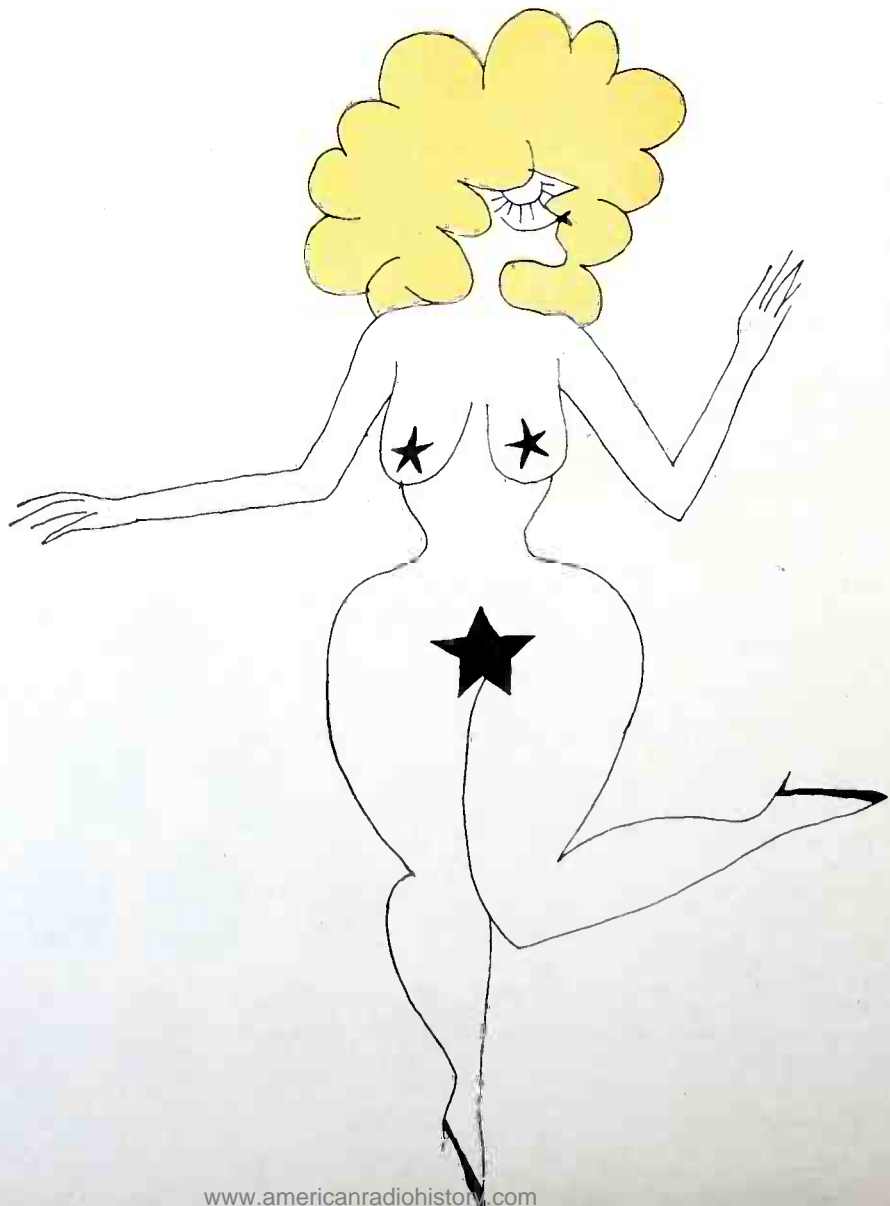
Kluge is looking 10 years ahead, firmly committed to the principle that television is simply a market for programing. He wants more outlets over which the company's program efforts can be amortized. Metromedia, investing \$15 million in a West Coast facility, production center included, is now an independent program supplier with its Volper Productions and is now branching into feature-film production. Kluge says if there were another way to create a market for Metromedia programs, "if we could do this without more outlets, we wouldn't be adding them." He goes on to warn: "UHF won't be profitable as an industry until licensees are prepared to make a greater investment in programs. It relates directly to that. A major market will support more stations so long as they're adding something new. They will not support a me-too television station. The competition will be greater but so will the revenues. We have a good deal of programing available to go in there [San Francisco]. In the long run it's the software that counts, the programing and the management ideas."

Metromedia figures 25% of national spot-TV dollars are currently being spent on 36% of television homes. Noting that discrepancy and forecasting it will become more pronounced, the company deduces that sound marketing rationale calls for more even distribution and that independent TV stations will be natural beneficiaries of the reapportionment. Kluge points to the gradual erosion of network program audience

Continued on page 55



What's happening



to TV standards

By Richard Donnelly

The hero-heroine of Gore Vidal's latest novel, *Myra Breckinridge*, is a hermaphrodite who is capable of adjusting whatever way circumstance or whim suggests. His-her sexual adventures are indeed bizarre, helped along, as they are at times, by various mechanical contraptions. The book is a best seller.

In another best-seller, *Couples*, John Updike renders in exquisite detail the intramural love lives of an experimenting married set in a mythical New England town. *Time* found novel and novelist worthy of a cover.

"The Beard," an off-Broadway play, ends in a sexual indulgence so explicitly performed that few critics were able to describe it for their family newspapers. It is an act of cunnilingus, to be technical about it. On Broadway, a new folk-rock musical, *Hair*, has a scene in which male and female members of the cast appear on stage nude and facing the audience.

Serious motion pictures continue to cater to nearly every taste. "The Graduate," playing to long lines of waiting teen-agers around the country, is about a young man who is seduced by the wife of his father's business partner. Among the newer imports there is lesbianism in "The Fox" and old-fashioned sado-masochism in "La Belle de Jour," which is about a bored housewife who gives meaning to her life by becoming a daytime prostitute. The entire motion-picture field is so fertile, so to speak, that those two titles barely do it justice.

Meanwhile, the subject matter in the women's magazines today would have raised a blush in the cheeks of the most jaded voyeur 10 years ago. In comparison, Hugh Hefner's *Playboy* looks just a trifle antiquated.

Heretofore verboten four-letter words abound not

only on the printed page but also in what passes for polite society. Beyond the mini-skirt, there are the micro-skirt and the see-through blouse. Five, certainly 10 years ago, today's properly dressed secretary would have been clapped in jail on sight had she dared appear in public in the accepted costume of 1968.

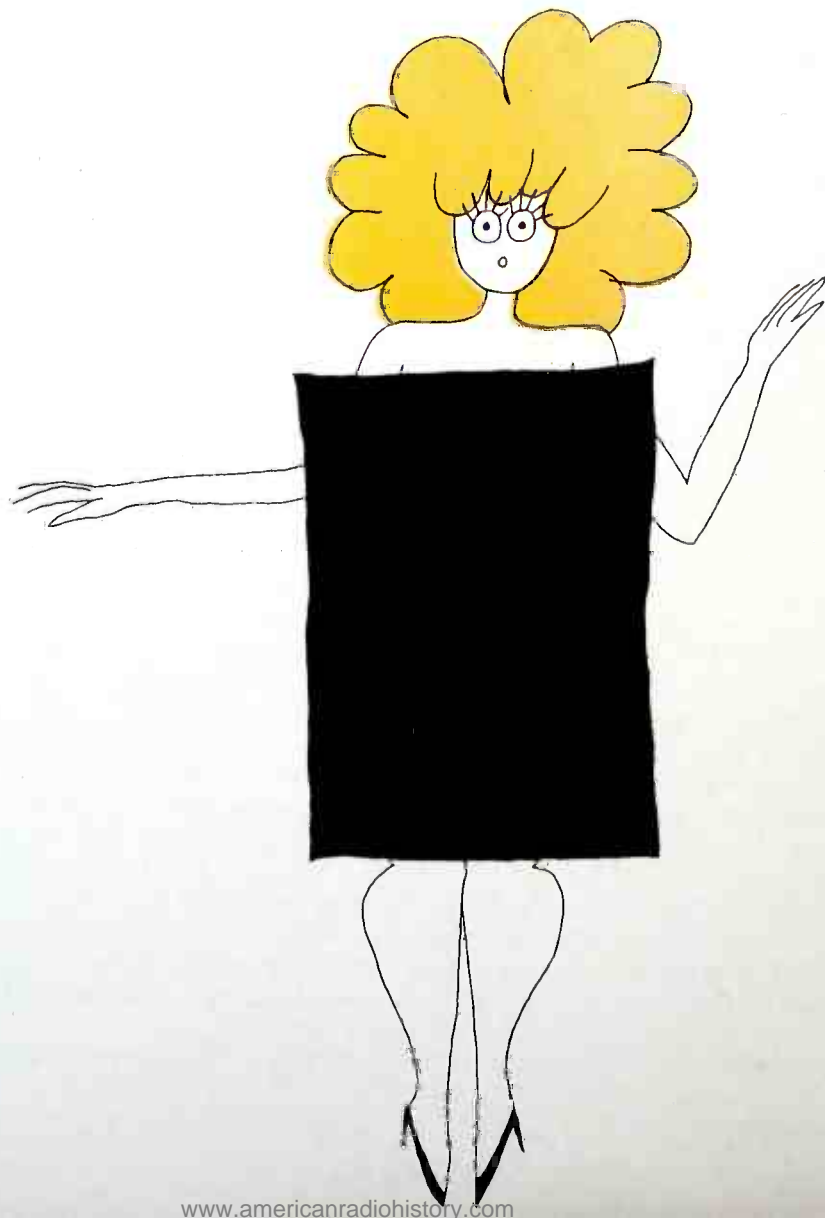
These phenomena are described as part of a new permissiveness in society when they are not attributed to a veritable revolution in American sexual manners and morals. Whether trend or revolution, television has had to respond—negatively, by refusing to admit the more far-out material, and positively, by adjusting and making concessions that keep it at least tentatively in touch with the times.

This thankless role of being a sort of progressive policeman in matters of taste is what makes television a uniquely difficult medium. To be obvious about it, television goes into almost all American homes and can be used effortlessly and indiscriminately by the very young, the very old, the intensely hip, the naively square. In contrast, the decision to go out to a movie involves an effort and, increasingly, a major expenditure. More important, it is a *decision*, not a reflex action.

So responsible people in television approach the visible and audible and sometimes smellable signs of the changing times with caution and astonishment (as do most people over 30). They know that the various rock groups have had a profound influence on the young, and they are prepared to make concessions. But how far to yield? To The Fugs, Mothers of Invention, Pearls Before Swine and others who celebrate the joys of pot, LSD, indiscriminate love making?

It is incontestably true that television today is an
Continued on page 62

How the NAB



code copes

By Walter Troy Spencer

When Jack Tinker & Partners was preparing its highly successful "No Matter What Shape Your Stomach's In" campaign for Alka-Seltzer, a copy writer provided the line "Alka-Seltzer relieves that burpy feeling" for the caption beneath a shot of a street construction worker with his paunch vibrating atop an air-hammer handle.

The ad was rejected on the ground that the word "burpy" had never been used on network television. It is not quite clear whether the National Association of Broadcasters code people or network censors, working as an extension of the NAB code, blue-pencilled the copy. In any case, the caption was changed to "Alka-Seltzer relieves that fluttery feeling" and the ad went on to its long-selling life on television.

The incident illustrates what many advertisers and agency people say is the only major friction with the code these days: bickering over petty points, much of it through the networks and not even directly involving the code authority.

The code is now in its 12th edition since the first version went into effect in March 1952, and the New York office, which primarily reviews commercials, was established in the summer of 1960 following the quiz-show scandals.

In that time most of the major battles have been fought and there is a plane of generally harmonious and stable cooperation among the authority, networks and advertisers and agencies. In fact, operation of the code these days rests on a triangle among the authority, networks and agencies.

All agree that the major battles of TV advertising have been fought in laying down the series of guidelines that are now widely accepted and seldom challenged.

Falling by the wayside in establishing the guides have been such once-familiar advertising monuments as the white-coated doctor peddling over-the-counter preparations "like a doctor's prescription," greasy kids stuff, "invisible" plastic shields and even the idea of being the-first-one-in-your-block to own some toy.

Not all the code's moves are restrictive. Last month the code board recommended abolishing a blanket prohibition on certain personal-product commercials. Specifically in mind were hemorrhoid remedies and feminine-hygiene products. The change of heart was attributed to "the changing taste tolerances of the American public." Subject to approval of the parent NAB TV board, which meets this month, these categories will no longer be out of bounds. But how the products are presented remains subject to the code-board's review.

The major complaint with the code these days was voiced independently but in exactly the same terms by two outspoken agency executives: "It's a big pain in the ass." But both also hasten to add that while being a discomforting nuisance, it provides no major obstacles.

Both code-authority personnel and agency executives note that the authority, itself, does relatively little in the way of screening individual commercials. The great majority of this work is left to the continuity-acceptance departments of the three networks, which often—according to the grumbling of some agency personnel—are far more zealous in extending interpretations of code standards than the code administrators themselves would be.

One of the major functions of the New York code office now is to serve as an arbiter when an advertiser complains that his commercial has been cleared by

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Race for Daytime Dominance Speeds Up

By Caroline Meyer

As the Minneapolis housewife sets a drooling preschooler in front of the tube and turns on *The Beverly Hillbillies*, the New York television executive is getting off a late-morning train from Fairfield. Later on, just as he leaves a pre-luncheon conference with some of his colleagues, the Minneapolis housewife is dragging out the ironing board and tuning in *The Hollywood Squares*. While the television executive is tossing down a martini or two at lunch, the housewife picks up her 9-year-old at the dentist and hurries home so's not to miss the opening of *As the World Turns*. At 3 p.m., she has her first chance all day to sit down, and she does, tuning in *The Dating Game* for diversion. Meanwhile it's 4 p.m. in New York, and our television executive is dictating a memo to his mini-skirted, manicured, New York secretary. Subject: the daytime program schedule.

We live in two different worlds, as the song says. Is it any wonder mistakes are made? The wonder is that our television executive friend has any sensitivity at all to the program wants and needs of the daytime viewer. Of late, one network in particular seems to be losing its touch.

Last year was a lean year for all three networks in daytime. Although sales were up, the increase



from 1966 was 40% of the 1965-1966 increase and not enough to make up for rising costs. CBS has long been undisputed leader in daytime and has the greatest adjustment to make. The CBS star is still in ascendancy, but the competition is getting heavy, especially from NBC. For the first time in daytime program history, CBS is worried, and a major programing overhaul is planned for this fall.

CBS to date has announced a few of the changes it expects to make. *Candid Camera* will be

bumped, and, starting at 10 a.m., first reruns of *The Lucy Show* will be aired. *To Tell the Truth* will retire and *Houseparty* will be rescheduled at a later time period, in order to make room for a block of soaps between noon and 4 p.m. The rest of its new schedule, the network hopes, will be worked out by early June.

Daytime television is a reliable barometer of the general economy. Savers of pennies and dimes usually cut down in daytime first; as one ABC sales executive put it: "You cut your night time and the salesman in the street knows it." Low daytime sales in 1967, then, were a reflection of an unsure economy. But when daytime sales started to show some improvement in the first quarter of 1968, CBS still lagged behind.

"They started slipping when the economy got soft and when the economy got better, they didn't pick up and NBC did," a media man at a top TV agency observes. "By the third and fourth quarters of '67, it became very obvious."

For many years, daytime was a matter of CBS reaching for a mass audience and doing rather well at



it, with ABC and NBC tagging along as best they could. CBS did not need to touch its near-perfect schedule, while the other two networks hopped from quiz to soap in search of a program that would work against the CBS program-trust. The problems of the two competing networks were compounded by the fact that constant reshuffling and replacing of programs placed strains on viewer loyalty. Daytime television is much more of a habit than night-time television. Women run their homes and lives on schedules and dislike the disruption of routine.

Daytime and prime-time programing are as different as day and night, mostly because of the homogeneous daytime audience. The

viewer is usually a woman, in the home, alone. The affluent, young homemaker, age 18 to 35, is the target audience and the daytime decision-makers spent a lot of their time trying to eliminate the older women and the sprinkling of children from the audience.

Daytime is best characterized by its limitations, and its limited audience means limited advertisers. A study run by A. C. Nielsen in 1965 showed a relatively stable group of product-types supported daytime television. Some 18% of daytime's network billings are accounted for by toilet requisites, 20% by proprietary medicines, 20% by soaps and

TREND IN RATING AVERAGE
Two weeks ending April 3,
1966

	ABC	CBS	NBC
7-10 am	NNS*	4.9	3.7
10-Noon	5.3	8.1	5.2
Noon-1 pm	5.2	10.8	6.2
1-2 pm	5.0	13.9	6.5
2-3 pm	4.2	12.8	6.3
3-4 pm	6.4	11.2	7.8
4-5 pm	5.3	12.3	7.9
5-6 pm	NNS		NNS

*NNS: No network service
Ratings by A. C. Nielsen

cleansers, and 33% by food products. What daytime offers these advertisers is rates that are low enough to permit heavy repetition. Network daytime is extremely efficient for the right advertiser.

Despite the frequent turnover in programs, daytime has never been noted for the extravagant or the experimental. The networks have busied themselves with updating old types of programs, such staples as the serial or audience-participation show. Rod Erickson, Kenyon & Eckhart vice president in charge of TV and radio programming, describes the evolution: "The theory of daytime has not changed since the days of radio. The profile of the audience at home has been a woman, lonely." Erickson believes the themes of the soaps came out of radio, and that the most popular stories have always been those that proved women smarter than men. The only change, says Erickson, is that the serials have become more contemporary ("Now there's no limit—sterilization, adultery . . ."). And the more outrageous the soaps become, the better, according to Erickson: "A woman alone can be shocked a lot more than a woman in a group who must express some sort of reaction."

The serialized daytime drama is both an asset and a liability to the networks. It gives them a locked-in audience of housewives who hate to miss an episode, but it gives them a low audience turnover. The attention levels the serials provide are basically as high or

TREND IN RATING AVERAGE
Two weeks ending March 31,
1968

	ABC	CBS	NBC
7-10 am	NNS*	4.1	4.4
10-Noon	1.4	7.1	6.4
Noon-1 pm	4.4	8.8	8.2
1-2 pm	3.4	14.4	8.2
2-3 pm	6.5	8.4	9.9
3-4 pm	8.2	8.2	9.5
4-5 pm	5.8	8.6	8.7

*NNS: No network service
Ratings by A. C. Nielsen

higher than prime-time levels, but there are more commercials to interrupt.

Those at the networks who concern themselves with the head count warn against the "U-shaped profile," that is, a spectrum of female viewers strongest amongst children and old people and weakest among the 18-35 age group. Serials have a fairly good profile with a high rating of 10.4 going to households where the lady of the house between 35 and 49 are rated 7.0 by Nielsen and households with the lady of the house over 50 are rated 9.8.

In the last few years the serials have been eclipsed slightly by a resurgence of quizzes and audience-participation shows. Not that quizzes were ever out of style, but since the scandals of the late 1950's, the province of the quiz show has been daytime TV. What's more, the quiz show has been modernized, perhaps even more than the soap.

Larry White, vice president in charge of daytime programming at NBC, is called, with humor, the "White Knight" by his associates. He explains the change in style that has come over the quiz show: "The direct contest for reward did have a long history of appeal. Now the basic appeal of a show is entertainment." The game, says White, is just a vehicle for comedy and personality; the tension has been loosened on the contest itself. Says White: "Winning or losing isn't as crucial as it used to be."

There are still shows, like NBC's *Concentration*, where the game's the thing, but most of the newer



quizzes carry more conversation and humor. ABC's *Wedding Party*, for example, is concerned with the giving away of lavish prizes. A good 15 minutes of the half-hour game show is spent chatting with contestants.

Why not, then, abandon the vehicle of the game altogether? The game seems to provide the extra measure of escape that some housewives crave—ordinary people winning fabulous prizes and enormous sums of money. As one media executive explains it: "The woman will day after day 'win at home.' This flight from reality makes them tune in."

And they do tune in, according to Nielsen, though not in quite the numbers they do for soaps. Homes with the lady of the house under 35 rate 5.7. When the lady of the house is between 35 and 49, the rating drops to 5.2, but the over-50 households rate 7.9.

Another problem the networks have had to cope with in the last few years has been the recruiting of personalities to host the legions of game shows. CBS has one or two vestiges of its old-time hosts in Art Linkletter and Bud Collyer. But they are a dying breed. Arthur Godfrey got older and started talking about shooting jungle animals on safari—few women could relate to that. Contemporary personalities are tough to come by. The local training ground, long a source of supply to the networks, has dried up.

ABC solves its problems by using a type of host characterized by a bright smile and a blazer, but not too much personality. NBC is attempting a compromise, avoiding what Larry White calls "invisible men," by using people like Hugh Downs and Bill Cullen, strong personalities, but in a much different tradition than the Godfreys and the Linkletters.

One of the ironies of daytime is



that although there is continual reshaping of programs and schedules, it is basically a slow-moving and conservative medium. Most experimentation is cautious and limited. There is no "new season" in daytime, so viewing maintains steady levels all year long. Practically all programming inventiveness, of necessity, came out of ABC and NBC. CBS is just now beginning to feel the squeeze.

Evidence of troubles at CBS is not difficult to unearth, and corporate behavior at the network bears all the earmarks of impending reforms. Two years ago, Nielsen ascribed to CBS every one of the top 10 shows in daytime for the two weeks ending April 3d. During the same period in the spring of this year, CBS has had to share the top-10 positions with both its competitors, NBC occupying slots number two, three, four and seven and ABC in 10th place.

Just as revealing are the actual ratings. For the same two Nielsen reports, CBS lost rating points consistently, especially in midafternoon, with NBC managing to pick up most of them. Between 2 p.m. and 3 p.m., CBS dropped from a 12.8 average in 1966 to an 8.4 in 1968, while NBC rose from a 6.3 to a 9.9 in the same hour. ABC is holding even, picking up points in the afternoon, but losing them in the morning and noon hours.

Advertisers long impressed with CBS's numbers were getting shrewder about demographics. One ABC executive put it: "When you get four-million homes you get a lot of o'd broads." And even more to the point, an agency media man explains: "A 45 share with an older audience and you've got no problems. But a 35 share with an older audience, you have lots of problems."

CBS's older demographics are an outgrowth of its success. The longer a program runs, the older its audience grows. Older people tend to discover a program some time

after it has established itself with the younger audience, or even after the younger audience has tired of it. Moreover, CBS has some shows that have run for so many years that their viewers have grown old along with them. And, historically,

TREND IN NETWORK DAYTIME SALES
(Includes weekend daytime)
in millions

	ABC	CBS	NBC	3-network Total
1964	\$ 66.0	\$160.4	\$102.5	\$329.2
1965	\$ 86.3	\$184.1	\$185.5	\$398.5
1966	\$124.7	\$218.7	\$137.1	\$480.5
1967	\$125.2	\$236.0	\$152.0	\$513.2
% increase 1967 over 1966	.4%	7.9%	10.9%	6.8%

(Sales estimates by leading national advertisers)

CBS's strength has been in its serials, a program-type that has an older profile than any other daytime program format.

Old people are not that network's only problem. Kids are another. Known by its detractors as "America's babysitter," CBS has a morning schedule with a very lopsided-U-shaped profile. From 10 a.m. to noon, CBS runs a solid block of strips, old night-time comedies such as *The Beverly Hillbillies* and *Dick Van Dyke*. (CBS hasn't cornered the market on these shows—ABC is currently showing a half-hour of reruns. NBC has avoided strips altogether.)

Nobody has quite figured out why shows that worked well for young women in night time don't appeal to the same women in the morning, but a number of theories have been hazarded. One problem may simply be the housewife's schedule. These shows may demand more attention than the quiz or serial, or just more attention than the housewife is prepared to give between 10 and 12. Another theory suggests that the housewife cannot laugh alone and at 10 in the morning. Whatever the reason, children have no trouble watching midmorning strips as the Nielsen profiles demonstrate. Nielsen estimates that an average of two-million youngsters between 2 and 5 years old are watching the strips, while only 1,220,000 of their mamas between 18 and 34 are watching.

CBS's troubles in daytime have been reflected in disappointing

sales as well. Embittered agency men complain that CBS was overpriced to begin with and gloat over rumors of increasing departures from the network's rate card. One media expert estimates CBS discounting to be 25%, 30% and even 40%. Some of CBS's strongest shows are controlled by clients, and the average advertiser shopping for a package doesn't get a crack at them. "CBS is held up by the Procter & Gamble and American Home Products shows they have," sourgrapes one agency executive.

FIRST QUARTER NETWORK DAYTIME SALES
(includes weekend daytime)
in millions

	ABC	CBS	NBC	3-network Total
1967	\$33.2	\$61.7	\$35.2	\$130.1
1968	\$34.9	\$58.2	\$42.8	\$135.9
% increase 1968 over 1967	5%	-6%	22%	5%

(Sales estimates by leading national advertisers)

"They better hold up because they are overpriced."

Until now, CBS had no trouble commanding high rates, because it was the network that delivered the audience, and an ABC sales executive, speaking of CBS's average share, admits: "Right now they are in their 30's which is still pretty damn good."

If CBS has any theories on why it's running out of steam, it isn't telling. But it is working industriously on a fall schedule that will correct the situation. Without the seasonal character of prime-time TV and with the slowness of change in daytime, one explanation advanced is simple program fatigue. "You wonder whether this is just the end of a generation of daytime programs," an agency observer remarks. "There is a life span to every type of program. Just because this never happened before in daytime doesn't mean daytime programming can't wear out."

There can be no doubt, either, that CBS has met with some inventive counter-programming. ABC has been the more experimental of the competition. An exotic variation on the soap opera, *Dark Shadows*, has had some success. Set in Gothic New England of the 19th century, the serial deals with witchcraft,

ort of a poor man's Nathaniel Hawthorne. Nielsen's report for April this year gave *Dark Shadows* a 26 share, although the competition has suggested that a large part of that audience is teen-agers and children.

ABC likes to credit itself with having chipped away considerably at CBS's daytime monopoly with its strongest quiz, *The Newlywed Game*. Edwin Vane, director of daytime programming at ABC, describes the straits CBS now finds itself in: "Their problems began at 2 o'clock. Those problems began in July 1966." *The Newlyweds* premiered that July, and Vane claims it "immediately knocked apart the *Password* rating." It is true that CBS's *Password* went from third highest-rated show in April of 1966 to extinction.

ABC has specialized in a kind of game show that heavily exploits the personality of contestants



rather than the game itself. This genre includes not only *The Newlywed Game*, but *The Dating Game*, *The Baby Game* and *Dream House*. The entrance of several of these shows into night time has helped their daytime ratings, but none of them has done as well as *The Newlywed Game*, which, according to an agency source, more than doubled its inherited rating.

An even more drastic change in the ABC schedule was the development this spring of *This Morning Show* (since renamed the *Dick Cavett Show*), a midmorning talk show along the line of NBC's *Tonight* and ABC's *Joey Bishop Show*.

The format is an unapologetic steal from the successful late-night shows; guests and topics are interchangeable. There is some industry debate, however, as to whether this show isn't too sophisticated for the housewife audience, especially so

early in the morning. Ratings on *Cavett* so far have not been good, but everyone seems to agree that a show of this sort needs more time to build. Friend and foe alike are reserving judgment.

Although ABC has taken the greater risks in its attempts at new programming, NBC has gathered the most strength in the last year. Larry White, NBC's expert on the care and feeding of daytime shows, notes: "Although we are remaining apparently consistent with established forms in daytime, we are putting on shows with more appeal to the modern woman." NBC has developed concentrated blocks of game shows in the morning, soaps in the early afternoon and game shows again in late afternoon. There is evidence that building such blocks around a few successful programs and establishing strong lead-ins is even more important in daytime TV than in prime time. The daytime viewer, for the most part, is a single individual. There are fewer situations of family haggling over program selection and less resulting dial-switching.

Perhaps a more successful adaptation of the celebrity idea is found in NBC's quiz, *The Hollywood Squares*. Nine celebrity guests answer by proxy for two competing contestants. The addition of big-league personalities to a quiz format has proven a success for the



network. *Hollywood Squares* clocked a 39.2 share for the Nielsen's April 1 report.

The industry waits for CBS to make its move. If the mechanism of change hasn't corroded at a network accustomed to effortless success, viewers should be in for some surprises in the fall. CBS hasn't relinquished the winner's circle to either NBC or ABC. But the odds are improving. END



WHAT'S THE NAME OF THE GAME



by Morris Gelman

The Name of the Game is risk: Probably never before have the over-all stakes been so high on a weekly television series.

The Name of the Game is money: Some \$400,000 a week, about \$10 million the first season, will be spent.

The Name of the Game is change: Based on the theory that entertainment needs variations to stay vital, an anthological show—a stab at making a motion picture a week—is being attempted under the umbrella of a continuing character series.

The Name of the Game is people: Three name stars, three respected producers, production staffers of substantial background, guest stars from the motion-picture ranks, more than 40 recognizable writers and directors will provide the foundation for hoped-for quality.

The Name of the Game is logistics: Three alternating stars, three alternating producers and possibly three alternating and completely separate production units will work on a leap-frogging schedule with two in production simultaneously, while the third concentrates on scripts. It will be a good and valuable trick if it works.

The Name of the Game is time: Each production unit charged with turning out but eight series segments over the next eight or nine months, shooting schedules of 10 to 15 days for each segment, could be the answer to television's constant complaint about the relentless pressure of weekly production.

The Name of the Game is trend-setting: It will strengthen long-form programming; could lead to production of still more movies for television, generate variations of the theme such as sequels to movies.

The Name of the Game is a 90-minute series that Universal Television started producing for NBC-TV last month. Unquestionably it's the most ambitious and significant new series project for next season. Another thing sure—it will be the most expensive weekly series in the history of television. "There's more production bucks going into this than for any other weekly show," confirms Herbert S. Schlosser, NBC-TV vice president, programs, West Coast.

Industry sources indicate that Universal and NBC-TV will spend an average of \$400,000 on each episode. The network's share of that production nut is believed to be \$275,000 a week, or as much as it pays for *The Virginian*, another 90-minute series out of Universal. This means the production company

NAME OF THE GAME

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will shell out maybe \$3 million over and above what it receives for the new series from the network.

Actually the production investment in each episode will vary. It will depend on the depth and importance of the story. Universal is talking about spending as much as \$1 million on a segment if a major guest star is involved and if there's promise of substantial returns from theatrical release.

And, indeed, plans call for the theatrical distribution in foreign countries of some individual segments. They would be released as feature films. For Universal owns the series and, after two runs on the network, can exercise theatrical and syndication rights. Presumably the production company must work all ancillary outlets possible if it's to come out ahead in this undertaking.

"We will have a gigantic investment on the cume," reports Universal vice president Sid Sheinberg, one of the executive supervisors of the separate production teams working on the series. He hints that perhaps \$400,000 a show is a conservative estimate. "These shows will generally cost what *World Premiere* pictures cost," he says.

90-minute motion pictures

The reference to *World Premiere*, the two-hour color motion-picture-style productions Universal started to make specifically for television presentation on NBC-TV two seasons ago (TELEVISION, December 1966), is neither coincidental nor merely a fortuitous figure of speech. It's deliberate because *World Premiere* in series form is what *The Name of the Game* is meant to be.

Universal clearly, emphatically and understandably, labels its upcoming series as 90-minute motion pictures. The network, hedging a little, although heralding it as "a breakthrough in television programing," explains that the new project will combine "elements of motion pictures with the TV series form."

NBC-TV's Herb Schlosser elaborates on the point. "We would hope to get the quality of *World Premiere* productions from these weekly shows," he points out. "The goal is to achieve *World Premiere*

quality in the 90-minute form."

Yet the 12 would-be movies, that Universal has produced under the promotional heading of *World Premiere* and NBC-TV so far has telecast, reportedly all had budgets ranging from \$900,000 to \$1.5 million and shooting schedules of 28 to 32 days. The conditions for turning out *The Name of the Game* are more circumscribed. To Richard Irving, one of the three producers of the new series, the difference between movies as theatergoers have come to know them and longer-form television programs is not entirely a question of semantics.

"We'll have more time and money and be able to exercise more care than most television series, but what we're doing still isn't pure feature films," he comments. "Yet, despite certain limitations, we'll be taking a big step forward in television programing."

Individual units

The forward step is apparent in the concept of *The Name of the Game*. Against the background of a magazine publishing empire, pointedly not unlike *Time*, *Life* and *Fortune*, Gene Barry, Tony Franciosa and Robert Stack will appear on a revolving basis as the leads of the series. Each will star in eight episodes and, in a decided departure from standard operational procedure in television, each has an individual production unit assigned to him.

Richard Irving, who produced and directed three *World Premiere* productions, will supervise the Gene Barry segments. E. Jack Neuman, who co-created and was executive producer of *Mr. Novak*, is in charge of the Tony Franciosa segments. David Victor, producer of *Dr. Kildare* and *The Man from U.N.C.L.E.*, heads the production unit assigned to Robert Stack.

The producers will work autonomously, each with his own production staff. All will be working simultaneously, with two continually in production and one seeing to scripts. Here's how this system of leap-frog was supposed to start off last month:

On May 14, Richard Irving was to roll the cameras on "The Take," the initial Gene Barry episode.

On May 21, E. Jack Neuman was to start production on the first

Tony Franciosa segment, which was to involve a political upheaval in the Caribbean.

On May 28, while Irving's unit was to have completed filming and started work on its next script, David Victor was to commence production on "The Monster," the first show to star Robert Stack.

Each of the producers was to be allowed a minimum of 10 days of shooting and a maximum of 15 days. *The Virginian*, by comparison, has an eight-day shooting schedule.

Observes Herb Schlosser: "Obviously, you always want more time than you have—even more than we have. But because we have three separate units—with these fellows working simultaneously—we think we've licked the time problem. This marks the first time that three separate film units have been used in the production of a single series."

Time, along with talent and money, has to be one of the key elements in achieving entertainment success. It always has been the most elusive for weekly television shows to corner. Dick Irving, for one, has been working on *The Name of the Game* since early January. His first show is scheduled to premiere Sept. 20 on the network. This gives him nine-months lead time. By April 15 he had six scripts in the works. "I've had the time to take the cream of the crop," he reported then.

Top budget and top people

Irving's tentative schedule calls for one production to be filmed in May, two in June, one in July and two in August, with the remaining two not yet set. "I've done series with even more lead time," he says, "but with only eight to make, the pressure is reduced."

David Victor stresses a similar point: "The big advantage of this concept is that we can concentrate on a smaller number of shows."

Adds Jack Neuman: "We're getting material, time and money and we have to turn these into a theatrical product. It's giving us an unusual amount of preparation time. Now what we have to do is put eight good screen plays together."

The Name of the Game's top budget and generous time allowance apparently are being com-

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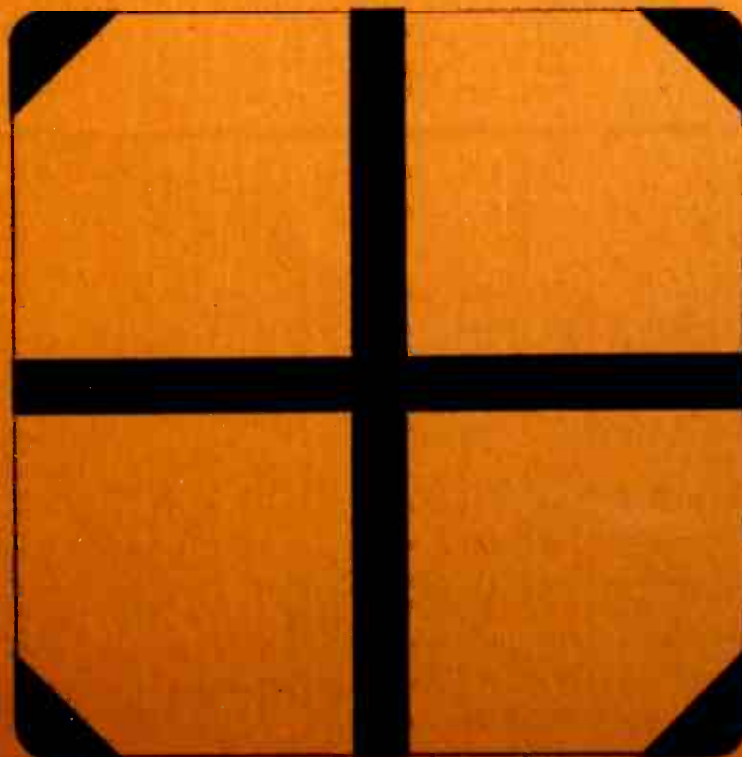
The pedigrees of 299 movies in or headed for TV syndication

The price of feature film races upward and TV stations continue to love them anyway. A premium is thus placed on the salary of the witch doctor who can accurately predict a movie's one-market audience potential without mumbling so many qualifications that he escapes responsibility for a local disaster.

Intuition has always been a factor in a station's feature-film selection. Solid knowledge of how a movie fared on a network outing is not positive proof of how it will perform market by market, but it helps.

Herewith TELEVISION brings its readers up to date on their film history with a full fact sheet on network-played features that were aired during 1967 and the first quarter of 1968. It's a continuation of movie data published in our September 1967 issue. That list covered films that had made network appearances between September 1961 and December 1966.

This time the data has been compiled by NBC Research and NBC Corporate Planning. Particulars are set down for the record on 299 films. Information runs from title to where to get it and includes play date, to the hour, and how it did, to the rating point. Combined with our earlier list, the data constitutes the most detailed history of feature-film performance on the networks ever published.



Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package	
							Year	Month	Day	Starting Time					
Allied Artists															
Thin Red Line	War	1964	99	B&W	x	1	68	3	14	Thu	9p.m.	C	17.0	28.3	Cavalcade of 60's—Group V
Tickle Me	Musical	1965	90	Color	x	1	67	12	8	Fri	9p.m.	C	26.6	43.5	Cavalcade of 60's—Group V
Young Dillinger	Dramatic	1965	102	B&W	x	1	68	2	1	Thu	9p.m.	C	21.8	33.8	Cavalcade of 60's—Group V
American International Pictures															
Beach Party	Comedy	1963	101	Color	x	1	67	9	8	Fri	9p.m.	C	19.3	35.5	Young Adult
Ski Party	Comedy	1965	90	Color	x	1	67	12	27	Wed	9p.m.	A	20.6	34.9	Young Adult
Columbia Screen Gems															
Advise and Consent	Dramatic	1962	139	B&W	x	2	67	4	28	Fri	9p.m.	C	14.1	29.2	Post 60's/III
Baby the Rain Must Fall	Dramatic	1965	100	B&W	x	2	67	5	5	Fri	9p.m.	C	18.7	35.0	Post 60's/II
Barabbas	Dramatic	1962	144	Color	x	2	67	8	17	Thu	9p.m.	C	20.0	43.4	Post 60's/III
Because They're Young	Dramatic	1960	102	B&W	x	2	67	5	19	Fri	9p.m.	C	17.0	32.9	Post 60's/III
Bedford Incident	Dramatic	1965	102	B&W	x	1	67	11	1	Wed	9p.m.	A	17.7	32.8	Post 60's/III
Behold A Pale Horse	Dramatic	1964	118	B&W	x	1	67	1	26	Thu	9p.m.	C	16.6	29.8	Post 60's/III
Bridge on the River Kwai	War	1957	161	Color		2	67	6	23	Fri	9p.m.	NR	NR		
Bye Bye Birdie	Musical	1963	112	Color	x	2	67	3	2	Thu	9p.m.	C	19.1	33.6	Post 60's/II
Damn the Defiant	Dramatic	1962	101	Color	x	2	67	6	8	Thu	9p.m.	C	11.6	23.3	Post 60's/II
Die! Die! My Darling!	Dramatic	1965	97	Color	x	1	67	1	27	Fri	9p.m.	C	19.7	34.2	Post 60's/II
Fail Safe	Dramatic	1964	111	B&W	x	2	67	7	13	Thu	9p.m.	C	17.0	34.7	
First Men in the Moon	Sci-Fi	1964	103	Color	x	2	67	8	4	Fri	9p.m.	C	11.5	24.4	Post 60's/II
Five Finger Exercise	Dramatic	1962	109	B&W	x	2	67	6	22	Thu	9p.m.	C	NR	NR	Post 60's/II
Genghis Khan	Adv	1965	124	Color	x	2	67	5	26	Fri	9p.m.	C	13.7	28.5	Post 60's/II
Gidget Goes to Rome	Comedy	1963	101	Color	x	2	67	8	3	Thu	9p.m.	C	15.6	33.1	Post 60's/II
Good Neighbor Sam	Comedy	1964	130	Color	x	2	67	6	16	Fri	9p.m.	C	15.7	34.7	Post 60's/II
Hellions	Western	1962	87	Color	x	1	68	3	29	Fri	9p.m.	C	24.5	41.4	Post 60's/II
Jason and the Argonauts	Adv	1963	104	Color	x	2	67	2	10	Fri	9p.m.	C	20.3	35.7	
King Rat	War	1965	133	B&W		1	67	7	28	Fri	9p.m.	C	13.7	29.7	Post 60's/II
Long Ships	Adv	1964	126	Color	x	1	67	12	3	Sun	9p.m.	A	17.5	29.0	
Love Has Many Faces	Dramatic	1965	105	Color	x	2	67	4	7	Fri	9p.m.	C	22.6	42.2	Post 60's/II
Major Dundee	Adv	1965	134	Color	x	2	67	7	6	Thu	9p.m.	C	17.0	34.4	
Man From the Diners Club	Comedy	1963	96	B&W	x	2	67	5	11	Thu	9p.m.	C	21.9	37.8	Post 60's/II
New Interns	Dramatic	1964	123	B&W	x	2	67	3	16	Thu	9p.m.	C	17.8	30.7	Post 60's/III
Pepe	Comedy	1961	157	Color	x	2	67	5	18	Thu	9p.m.	C	16.0	30.9	Post 60's/III
Raisin in the Sun	Dramatic	1964	123	B&W	x	1	67	11	12	Sun	9p.m.	A	20.5	34.4	Post 60's/III
Ride the Wild Surf	Dramatic	1964	101	Color	x	1	67	2	17	Fri	9p.m.	C	22.7	41.9	Post 60's/II
Sail a Crooked Ship	Comedy	1962	81	B&W	x	2	67	7	20	Thu	9p.m.	C	15.0	33.7	
Ship of Fools	Dramatic	1965	150	B&W	x	1	68	4	20	Thu	9p.m.	C	NR	NR	Post 60's/III
Under the Yum Yum Tree	Comedy	1963	110	Color	x	1	67	11	22	Wed	9p.m.	A	21.1	35.5	Post 60's/III
Underworld U.S.A.	Dramatic	1961	99	B&W	x	2	67	5	25	Thu	9p.m.	C	15.1	27.7	Post 60's/II
Victors	War	1963	175	B&W	x	2	67	3	31	Sun	9p.m.	A	18.7	32.6	Post 60's/III
Walk on the Wild Side	Dramatic	1962	114	B&W	x	1	67	10	8	Sun	9p.m.	A	25.3	41.0	Post 60's/III
Metro-Goldwyn-Mayer															
Ada	Dramatic	1961	108	Color	x	1	67	4	5	Wed	9p.m.	A	17.6	32.1	MGM/7
Adventures of Huckleberry Finn—Part I	Adv	1960	107	Color		2	67	6	28	Wed	9p.m.		12.1	24.3	
Adventures of Huckleberry Finn—Part II	Adv	1960	107	Color		1	67	9	29	Fri	7:30p.m.	A	12.4	23.7	
Around the World Under the Sea	Sci-Fi	1966	110	Color		2	68	3	22	Fri	7:30p.m.		14.5	24.2	
Bachelor in Paradise	Comedy	1961	109	Color	x	1	67	10	6	Fri	7:30p.m.		14.2	26.9	
Billy Rose's Jumbo	Musical	1963	124	Color	x	2	68	3	29	Fri	7:30p.m.		8.2	14.5	
Captain Sinbad—Part I	Adv	1963	85	Color		1	67	11	24	Fri	9p.m.	C	19.4	34.9	
Captain Sinbad—Part II	Adv	1963	85	Color		1	68	1	12	Fri	7:30p.m.	A	13.2	21.4	
Cat on a Hot Tin Roof	Dramatic	1958	108	Color		1	68	1	19	Fri	7:30p.m.		15.1	24.6	
Clarence the Cross-Eyed Lion—Part I	Comedy	1965	98	Color		1	67	9	28	Thu	9p.m.	C	32.2	50.0	
Clarence the Cross-Eyed Lion—Part II	Comedy	1965	98	Color		1	67	9	8	Fri	7:30p.m.	A	13.4	27.5	
Courtship of Eddie's Father	Comedy	1963	117	Color	x	2	68	3	1	Fri	7:30p.m.		10.7	19.1	
Dangerous Days of Klows Jones	Dramatic	1966	100	Color	x	2	68	9	15	Fri	7:30p.m.		10.1	21.7	
Escape from East Berlin	Dramatic	1962	94	B&W	x	2	67	3	8	Fri	7:30p.m.		11.5	21.2	
Filipper—Part I	Dramatic	1963	90	Color		1	67	5	28	Sun	9p.m.	A	18.0	32.7	MGM/7
Filipper—Part II	Dramatic	1963	90	Color		1	67	6	18	Sun	9p.m.	A	15.0	30.0	MGM/7
Four Horsemen of the Apocalypse	Dramatic	1962	163	Color	x	2	67	12	22	Fri	9p.m.	C	NR	NR	MGM/7
Glass Slipper—Part I	Musical	1965	94	Color		1	67	12	1	Fri	7:30p.m.	A	15.6	28.2	
Glass Slipper—Part II	Musical	1965	94	Color		1	67	12	8	Fri	7:30p.m.		11.6	19.5	
Gypsy Colt	Dramatic	1964	72	Color		1	67	4	23	Sun	9p.m.	A	NR	NR	MGM/7
						1	68	2	2	Fri	7:30p.m.	A	16.2	25.6	
						1	68	2	9	Fri	7:30p.m.		15.7	25.6	
						1	67	12	15	Fri	7:30p.m.	A	14.5	25.2	

• NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B & W or Color	Syndicated:	Play Date						Network	Rating	Share	Package
						Run	Year	Month	Day	Starting Time					
Hunting	Dramatic	1964	112	B & W	x	1	67	3	12	Sun	9p.m.	A	19.3	31.8	MGM/7
John Society	Comedy	1956	107	Color	x	1	67	7	23	Sun	9p.m.	A	16.0	31.6	MGM/7
Horizontal Lieutenant	Comedy	1962	90	Color	x	2	67	7	2	Sun	9p.m.	A	20.3	32.1	MGM/7
From Rods to Hell	Dramatic	1968	92	Color	x	1	67	12	1	Fri	9p.m.	C	14.9	30.8	MGM/7
What Happened at the World's Fair	Musical	1963	105	Color	x	1	67	1	1	Sun	9p.m.	A	22.9	40.2	MGM/7
King Solomon's Mines	Adv	1950	102	Color	x	2	67	7	9	Sun	9p.m.	A	21.5	35.8	MGM/7
Sin' Cousins	Comedy	1964	96	Color	x	2	67	8	13	Sun	9p.m.	A	17.0	34.1	MGM/7
Part I	Musical	1953	81	Color	x	1	67	4	2	Sun	9p.m.	A	18.1	36.5	MGM/7
Part II	Musical	1953	81	Color	x	1	67	10	20	Fri	7:30p.m.	A	20.4	35.6	MGM/7
Money Trap	Dramatic	1966	92	B & W	x	1	67	10	27	Fri	7:30p.m.	A	14.0	26.7	MGM/7
Destiny on the Bounty	Dramatic	1963	185	Color	x	1	67	11	30	Thu	9p.m.	C	13.3	25.0	MGM/7
Death By Northwest	Mystery	1959	136	Color	x	1	67	11	30	Thu	9p.m.	C	22.2	36.2	MGM/7
Human Bondage	Dramatic	1964	99	B & W	x	1	67	9	24	Sun	8p.m.	A	23.0	38.3	MGM/7
City Girl	Dramatic	1958	99	Color	x	1	67	9	29	Fri	9p.m.	C	27.8	49.6	MGM/7
Period of Adjustment	Comedy	1962	112	B & W	x	1	67	2	26	Sun	9p.m.	A	19.6	31.7	MGM/7
Turn of the Gun-ghter	Western	1967	98	Color	x	2	67	6	25	Sun	9:30p.m.	A	NR	NR	MGM/7
Uno	Adv	1964	91	Color	x	1	67	12	14	Thu	9p.m.	C	19.3	32.5	MGM/7
Argpio Letters	Dramatic	1967	98	Color	x	2	67	8	6	Sun	9p.m.	A	16.9	32.7	MGM/7
Stepman	Western	1958	91	Color	x	2	67	4	16	Sun	9p.m.	A	16.8	31.1	MGM/7
Man The Ape Man	Adv	1959	82	Color	x	1	67	1	29	Sun	9p.m.	A	22.3	35.9	MGM/7
Spedo Run	Dramatic	1958	98	Color	x	2	67	8	20	Sun	9p.m.	A	21.1	41.1	MGM/7
Via Las Vegas	Musical	1964	85	Color	x	2	68	3	15	Fri	7:30p.m.	A	12.2	25.3	MGM/7
Welcome to Hard Times	Dramatic	1967	103	Color	x	2	67	2	19	Sun	9p.m.	A	17.8	28.4	MGM/7
Where the Spies Are	Mystery	1966	110	Color	x	1	67	8	27	Sun	9p.m.	A	NR	NR	MGM/7
Yellow Rolls-Royce	Comedy	1965	122	Color	x	1	67	9	3	Sun	9p.m.	A	25.7	40.3	MGM/7
Young Cassidy	Dramatic	1965	110	Color	x	1	67	9	3	Sun	9p.m.	A	19.5	36.6	MGM/7
Zora in the Kitchen	Comedy	1965	93	Color	x	1	67	1	18	Thu	7:30p.m.	A	12.5	22.0	MGM/7
Part I	Comedy	1965	93	Color	x	1	67	1	15	Sun	9p.m.	A	17.1	26.9	MGM/7
Part II	Comedy	1965	93	Color	x	1	67	4	9	Sun	9p.m.	A	25.5	40.9	MGM/7
						1	67	12	29	Fri	7:30p.m.				Sustaining
Man With the Golden Arm	Dramatic	1956	119	B & W		1	67	2	5	Sun	9p.m.	A	22.7	37.0	
						2	67	5	21	Sun	9p.m.	A	13.3	24.1	
About Mrs. Leslie	Dramatic	1954	104	B & W	x	1	67	4	13	Thu	9p.m.	C	19.6	33.2	Portfolio II
A Man in a Night's Work	Mystery	1961	94	Color		2	67	7	14	Fri	9p.m.	C	15.7	31.8	
A the Way Home	Dramatic	1963	97	B & W		1	67	4	4	Fri	9p.m.	C	23.6	43.0	
Adventurous Adventures of Mell Flanders	Comedy	1965	125	Color		1	67	12	17	Tue	9p.m.	N	15.9	27.7	
Another Time, Another Place	Dramatic	1958	95	B & W		1	67	4	11	Sun	9p.m.	A	14.6	25.1	
Anything Can Happen	Comedy	1952	107	B & W		1	67	3	25	Tue	9p.m.	N	15.7	26.9	
Jack Orchid	Dramatic	1959	95	B & W		1	67	3	11	Sat	9p.m.	N	15.7	26.8	
Due Hawaii	Musical	1962	101	Color		2	67	8	26	Sat	9p.m.	N	18.4	29.5	
Breakfast at Tiffany's	Western	1951	94	Color		2	67	4	25	Sat	9p.m.	N	NR	NR	
Successors	Comedy	1961	115	Color		2	67	4	6	Tue	9p.m.	N	20.6	35.6	
Sananova's Big Night	Dramatic	1959	119	Color	x	2	67	4	22	Thu	9p.m.	C	16.1	27.2	Portfolio I
Sunderella	Comedy	1954	86	Color		1	67	12	6	Fri	9p.m.	C	21.1	36.7	
Counterfeit Traitor	Comedy	1960	91	Color		1	67	10	24	Sat	9p.m.	N	NR	NR	Portfolio I
Country Girl	Dramatic	1962	140	Color	x	2	67	3	23	Tue	9:10p.m.	N	21.1	37.3	Portfolio I
Dark City	Dramatic	1955	104	B & W	x	2	67	5	12	Thu	9p.m.	C	17.7	32.6	Portfolio II
Delicate Delinquent	Comedy	1950	97	B & W		1	67	2	11	Fri	9p.m.	C	17.4	33.2	
Donovans Reef	Comedy	1963	109	Color	x	2	67	6	1	Sat	9p.m.	N	17.9	29.2	
Grand Boy	Comedy	1961	92	B & W	x	1	67	9	26	Fri	9p.m.	C	26.0	44.6	
Escape from Zahrain	Dramatic	1962	93	Color	x	1	67	3	17	Thu	9p.m.	C	18.9	35.5	Portfolio II
Five Branded Women	Dramatic	1960	106	B & W		2	67	6	15	Sat	9p.m.	N	21.3	37.0	Portfolio II
Fun in Acapulco	Comedy	1963	97	Color		1	67	1	6	Tue	9p.m.	N	19.1	33.7	Portfolio II
Heisha Boy	Comedy	1958	98	Color		2	67	5	31	Fri	9p.m.	C	18.3	31.9	Portfolio II
Girl Named Tamiko	Dramatic	1963	110	Color	x	1	67	3	10	Thu	9p.m.	C	15.5	32.3	
Girls, Girls, Girls	Musical	1962	106	B & W		1	67	1	6	Fri	9p.m.	C	29.4	49.5	
Greatest Show on Earth	Dramatic	1951	153	Color		1	67	9	17	Thu	9p.m.	C	19.6	37.3	
Harlow	Dramatic	1965	125	Color		1	67	10	15	Thu	9p.m.	C	19.6	37.3	
Hatari	Adv	1962	159	Color		2	68	3	20	Fri	9p.m.	C	25.5	42.6	
Heller in Pink Tights	Dramatic	1960	100	Color		2	67	4	18	Fri	8:30p.m.	A	20.7	37.4	
It's Only Money	Dramatic	1963	112	B & W	x	1	67	10	29	Sun	9p.m.	A	14.3	25.9	Portfolio II
	Comedy	1962	84	B & W		1	67	2	1	Tue	9p.m.	N	NR	NR	Portfolio II
						2	67	7	19	Sun	9p.m.	A	25.4	42.0	
						2	67	7	19	Wed	9p.m.	A	18.5	30.4	
						2	67	7	19	Wed	9p.m.	A	14.7	28.4	

Metro-Goldwyn-Mayer (cont.)

Otto Preminger

Paramount

NR—Not Rated

Continued

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Starting Time	Network	Rating	Share	Package
							Year	Month	Day						
Paramount (cont.)															
Joker is Wild	Dramatic	1957	126	B&W		2	67	5	20	Sat	9p.m.	N	18.3	32.2	Portfolio II
Living It Up	Musical	1954	95	Color		2	67	5	9	Tue	9p.m.	N	19.8	34.0	
Love with the Proper Stranger	Dramatic	1964	100	B&W	x	1	67	10	11	Wed	9p.m.	A	24.6	40.7	
Man Who Knew Too Much	Mystery	1956	120	Color		2	67	5	13	Sat	9p.m.	N	19.5	35.2	Portfolio I
Man Who Shot Liberty Valance	Western	1962	123	B&W	x	1	67	9	22	Fri	9p.m.	C	25.7	46.4	
My Geisha	Comedy	1962	120	Color		2	67	1	19	Thu	9p.m.	C	21.7	36.0	
My Six Loves	Comedy	1963	98	Color		2	67	5	30	Tue	9p.m.	N	21.3	38.1	Portfolio II
New Kind of Love	Comedy	1963	110	Color		1	67	9	27	Wed	9p.m.	A	21.2	37.2	
One Eyed Jacks	Western	1961	141	Color		2	67	2	16	Thu	9p.m.	C	20.0	35.5	
Papa's Delicate Condition	Comedy	1965	98	Color	x	2	67	7	25	Tue	9p.m.	N	16.5	33.2	Portfolio II
Paradise Hawaiian Style	Musical	1966	91	Color		1	67	9	20	Wed	9p.m.	A	21.8	36.0	
Pardners	Comedy	1956	88	Color		1	67	1	10	Tue	7:30p.m.	N	16.7	25.2	
Pigeon That Took Rome	Comedy	1962	101	B&W		2	67	8	29	Tue	9p.m.	N	14.4	23.1	Portfolio I
Place In the Sun	Dramatic	1951	122	B&W		1	67	3	3	Fri	9p.m.	C	21.6	39.6	
Pleasure of His Company	Comedy	1961	114	Color		2	67	6	29	Thu	9p.m.	C	16.7	35.0	
Pony Express	Western	1953	101	Color	x	1	67	1	31	Tue	9p.m.	N	20.1	32.1	Portfolio I
Proud and the Profane	Dramatic	1956	111	B&W		2	67	7	15	Sat.	9p.m.	N	16.6	32.5	
Rat Race	Dramatic	1960	105	Color		2	67	9	1	Fri	9p.m.	C	19.3	39.5	
Rear Window	Dramatic	1954	112	Color		2	67	4	15	Sat	9p.m.	N	19.7	35.7	Portfolio II
Robinson Crusoe on Mars	Dramatic	1964	110	Color		2	67	6	10	Sat	9p.m.	N	19.9	41.6	
Roman Holiday	Dramatic	1953	118	B&W		2	67	6	17	Sat	9p.m.	N	15.3	33.1	
Roustabout	Dramatic	1964	101	Color		1	68	1	3	Wed	9p.m.	A	29.1	47.8	Portfolio II
Sabrina	Comedy	1954	113	B&W		1	67	1	14	Sat	9p.m.	N	24.8	40.1	
Shane	Western	1953	117	Color	x	2	67	6	3	Sat	9p.m.	N	19.8	39.8	
Summer and Smoke	Dramatic	1961	118	Color		1	68	2	18	Sun	9p.m.	A	24.7	39.5	Portfolio II
Teachers Pet	Comedy	1958	120	B&W		1	67	1	5	Thu	9p.m.	C	23.4	39.3	
Tempest	Adv	1959	123	Color		2	67	8	18	Fri	9p.m.	N	17.6	36.9	
That Certain Feeling	Comedy	1956	102	Color		1	67	1	28	Sat	9p.m.	N	24.3	40.0	Portfolio I
Top O' the Morning	Musical	1949	100	B&W		2	67	9	5	Tue	8:30p.m.	N	18.6	30.7	
Touch of Larceny	Comedy	1960	93	B&W		1	67	4	1	Sat	9p.m.	N	15.7	28.5	
Trouble With Harry	Comedy	1955	99	Color		1	67	1	24	Tue	9p.m.	N	18.9	31.5	Portfolio I
Under Ten Flags	Dramatic	1960	92	B&W		2	67	8	1	Tue	9p.m.	N	17.2	33.0	
Visit to a Small Planet	Comedy	1960	85	B&W	x	1	67	3	21	Tue	9p.m.	N	15.5	26.0	
War of the Worlds	Sci-Fi	1953	85	Color	x	1	67	1	3	Tue	9p.m.	N	18.3	31.3	Portfolio II
Where Love Has Gone	Dramatic	1964	114	Color		2	67	6	20	Tue	9p.m.	N	NR	NR	
White Christmas	Musical	1954	120	Color		1	67	10	4	Wed	9p.m.	A	17.0	30.4	
Who's Been Sleeping In My Bed	Comedy	1963	103	Color		1	67	2	7	Tue	9p.m.	N	19.0	29.9	Portfolio I
Wives and Lovers	Comedy	1963	103	B&W		2	67	8	8	Tue	9p.m.	N	19.3	31.4	
						1	67	8	8	Tue	9p.m.	N	19.7	38.1	
						2	67	2	21	Tue	9p.m.	N	21.8	33.1	Portfolio II
						1	67	11	8	Wed	9p.m.	A	21.7	37.4	
						3	67	12	16	Sat	9p.m.	N	25.2	42.7	
						1	67	9	13	Wed	9p.m.	A	21.1	35.8	
						1	67	11	29	Wed	9p.m.	A	18.8	31.0	
Sam Goldwyn															
Guys and Dolls	Musical	1955	149	Color	x	1	67	2	8	Wed	8p.m.	A	22.3	35.3	Goldwyn Greats
Hans Christian Anderson	Musical	1952	120	Color	x	2	68	3	24	Sun	9p.m.	A	11.3	21.9	
Porgy and Bess	Musical	1959	146	Color	x	1	67	3	5	Sun	9p.m.	A	17.8	29.9	
Show Corp.															
Under Capricorn	Dramatic	1949	117	Color	x	1	67	12	7	Thu	9p.m.	C	18.4	30.8	Part One
Television Entertainment Corp.															
Destructors	Adv	1968	101	Color	x	1	68	3	22	Fri	9p.m.	C	19.5	34.1	19 for 66-67
20th Century-Fox															
Adventures of a Young Man	Dramatic	1962	145	Color	x	1	67	11	18	Sat	9p.m.	N	21.2	39.3	Vol. 13
Big Gamble	Comedy	1961	100	Color		1	67	12	20	Wed	9p.m.	A	NR	NR	Portfolio I
Big Show	Dramatic	1961	118	Color		1	67	12	24	Sun	9p.m.	A	NR	NR	
Bus Stop	Comedy	1956	94	Color		1	67	1	25	Wed	9p.m.	A	18.6	32.0	
Can-Can	Musical	1960	131	Color		2	67	8	30	Wed	9p.m.	A	12.7	23.1	Portfolio II
Comancheros	Western	1961	106	Color		2	67	6	11	Sun	9p.m.	A	12.3	25.2	
Condemned of Altona	Dramatic	1962	114	B&W		3	67	4	26	Wed	9p.m.	A	15.9	28.9	
Dear Brigitte	Comedy	1965	100	Color		1	68	2	14	Wed	9p.m.	A	12.6	21.3	Portfolio I
Ferry to Hong Kong	Dramatic	1961	103	Color		1	67	11	19	Sun	9p.m.	A	17.6	28.4	
						1	67	4	12	Wed	9p.m.	A	11.4	19.8	
						2	67	6	14	Wed	9p.m.	A	8.2	17.0	

• NR—Not Rated

Title	Type	Release Date	Length/In Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package	
							Year	Month	Day	Starting Time					
Time Over India	Dramatic	1960	130	Color		1	68	2	25	Sun	9p.m.	A	14.3	24.7	
Timing Star	Dramatic	1960	92	Color		1	67	1	18	Wed	9p.m.	A	16.9	25.8	
From the Terrace	Dramatic	1960	144	Color		2	67	8	16	Wed	9p.m.	A	14.4	29.0	
Oh, Hush Sweet Charlotte	Dramatic	1965	133	B&W		1	68	1	21	Sun	9p.m.	A	26.0	43.3	
Masterpiece Theatre	Dramatic	1961	135	B&W		3	67	5	3	Wed	9p.m.	A	13.6	24.4	
Journey to the Center of the Earth	Sci-Fi	1950	123	Color		3	67	6	7	Wed	9p.m.	A	15.1	28.3	
My Darling Clementine	Musical	1956	133	Color		1	67	10	25	Wed	7:30p.m.	A	24.7	38.7	
My Darling Clementine	Dramatic	1963	165	Color		1	67	11	5	Sun	9p.m.	A	11.1	22.5	
My Darling Clementine	Dramatic	1962	96	Color	x	1	67	1	17	Tue	9p.m.	N	18.4	30.2	Vol. 13
My Darling Clementine	Comedy	1961	104	Color		1	67	3	1	Wed	9p.m.	A	14.1	24.1	
My Darling Clementine	Comedy	1961	98	Color	x	2	67	7	5	Wed	9p.m.	A	13.2	26.0	
My Darling Clementine	Comedy	1961	98	Color	x	1	67	10	18	Wed	9p.m.	A	20.9	37.1	Vol. 13
My Darling Clementine	Comedy	1962	116	Color		2	68	3	27	Wed	9p.m.	A	13.3	23.2	
My Darling Clementine	Comedy	1962	116	Color		3	67	5	24	Wed	9p.m.	A	13.2	25.0	
My Darling Clementine	Comedy	1963	103	Color		2	67	3	19	Sun	9p.m.	A	23.8	37.2	
My Darling Clementine	Mystery	1960	103	B&W		1	67	2	15	Wed	9p.m.	A	13.1	21.5	
My Darling Clementine	Mystery	1960	103	B&W		2	67	7	26	Wed	9p.m.	A	11.1	22.9	
My Darling Clementine	Comedy	1960	122	Color		3	67	5	10	Wed	9p.m.	A	15.6	27.8	
My Darling Clementine	Dramatic	1964	107	Color		1	68	1	10	Wed	9p.m.	A	22.6	35.6	
My Darling Clementine	Dramatic	1953	135	Color		1	67	3	26	Sun	7p.m.	A	31.0	52.5	
My Darling Clementine	Comedy	1961	99	Color	x	1	67	10	3	Tue	9p.m.	N	27.7	48.2	Vol. 13
My Darling Clementine	Comedy	1961	99	Color	x	2	68	3	19	Tue	9p.m.	N	19.8	34.8	
My Darling Clementine	War	1960	97	B&W		3	67	5	31	Wed	9p.m.	A	12.5	22.4	
My Darling Clementine	Dramatic	1963	154	Color		1	67	3	22	Wed	8p.m.	A	14.7	22.3	
My Darling Clementine	Dramatic	1963	154	Color		2	67	8	23	Wed	8p.m.	A	NR	NR	
My Darling Clementine	Dramatic	1944	157	B&W		3	67	4	19	Wed	8p.m.	A	NR	NR	
My Darling Clementine	Comedy	1963	98	Color		1	67	2	22	Wed	9p.m.	A	21.8	35.6	
My Darling Clementine	Comedy	1963	98	Color		2	67	9	6	Wed	9p.m.	A	15.4	26.1	
My Darling Clementine	Western	1959	96	Color		1	67	3	29	Wed	9p.m.	A	14.7	26.3	
My Darling Clementine	Western	1959	96	Color		2	67	6	21	Wed	9p.m.	A	NR	NR	
My Darling Clementine	Sci-Fi	1961	105	Color		1	67	3	8	Wed	9p.m.	A	15.5	26.9	
My Darling Clementine	Sci-Fi	1961	105	Color		2	67	8	9	Wed	9p.m.	A	15.2	31.8	
My Darling Clementine	Comedy	1964	111	Color	x	1	67	9	16	Sat	9p.m.	N	27.6	49.6	Vol. 13
My Darling Clementine	Comedy	1964	111	Color	x	2	68	3	16	Sat	9p.m.	N	20.7	35.7	
My Darling Clementine	Dramatic	1961	114	Color		1	67	3	15	Wed	9p.m.	A	21.1	34.0	
My Darling Clementine	Dramatic	1961	114	Color		2	67	7	12	Wed	9p.m.	A	13.7	28.4	
My Darling Clementine	War	1958	167	B&W		2	67	5	14	Sun	9p.m.	A	14.7	31.5	
My Darling Clementine	War	1958	167	B&W		2	67	5	14	Sun	9p.m.	A	14.7	31.5	
My Darling Clementine	Comedy	1960	125	B&W		1	67	9	21	Thu	9p.m.	C	25.9	44.6	
My Darling Clementine	Comedy	1960	125	B&W		2	68	2	2	Fri	9p.m.	C	22.3	39.0	
My Darling Clementine	Dramatic	1964	102	B&W		1	68	3	7	Thu	9p.m.	C	14.1	23.6	
My Darling Clementine	Dramatic	1961	115	Color		2	67	7	7	Fri	9p.m.	C	17.0	37.0	
My Darling Clementine	Comedy	1963	103	Color		1	67	11	17	Fri	9p.m.	C	23.4	43.3	
My Darling Clementine	Dramatic	1963	97	B&W		1	67	2	9	Thu	9p.m.	C	24.6	39.4	
My Darling Clementine	Dramatic	1963	97	B&W		2	67	6	9	Fri	9:25p.m.	C	15.8	36.8	
My Darling Clementine	Dramatic	1958	97	B&W		1	67	10	19	Thu	9p.m.	C	22.2	37.4	
My Darling Clementine	Adv	1960	100	Color		1	68	3	1	Fri	9p.m.	C	21.9	38.2	
My Darling Clementine	Dramatic	1961	120	B&W		1	68	3	21	Thu	9p.m.	C	17.1	28.5	
My Darling Clementine	War	1963	168	Color		1	67	9	14	Thu	9p.m.	C	31.1	50.6	
My Darling Clementine	War	1963	168	Color		2	68	2	22	Thu	9p.m.	C	20.3	33.0	
My Darling Clementine	War	1963	168	Color		1	67	9	15	Fri	9p.m.	C	31.3	54.7	
My Darling Clementine	War	1963	168	Color		2	68	2	23	Fri	9p.m.	C	23.1	39.9	
My Darling Clementine	Musical	1964	85	B&W	x	1	67	10	24	Tue	7:30p.m.	N	21.6	34.7	Showcase V
My Darling Clementine	Musical	1963	96	Color	x	1	67	12	21	Thu	9p.m.	C	NR	NR	Showcase V
My Darling Clementine	Dramatic	1958	120	B&W		1	68	2	15	Thu	9p.m.	C	27.4	42.7	
My Darling Clementine	Western	1964	91	Color	x	1	67	11	11	Sat	9p.m.	N	23.5	39.8	Showcase V
My Darling Clementine	Western	1964	91	Color	x	2	68	3	12	Tue	9p.m.	N	18.1	26.7	
My Darling Clementine	Dramatic	1958	109	B&W		2	67	8	24	Thu	9p.m.	C	NR	NR	
My Darling Clementine	Dramatic	1963	94	B&W		1	67	3	24	Fri	9p.m.	C	30.0	50.0	
My Darling Clementine	Dramatic	1963	94	B&W		2	67	8	10	Thu	9p.m.	C	19.6	39.0	
My Darling Clementine	Comedy	1963	111	Color		1	67	10	20	Fri	9p.m.	C	21.6	40.0	
My Darling Clementine	Western	1963	127	Color		1	67	11	3	Fri	9p.m.	C	31.2	53.9	
My Darling Clementine	Western	1963	127	Color		2	68	3	15	Fri	9p.m.	C	24.5	43.1	
My Darling Clementine	Comedy	1965	113	Color	x	1	67	10	21	Sat	9p.m.	N	22.6	41.9	Showcase V
My Darling Clementine	Comedy	1960	91	B&W	x	1	67	9	30	Sat	9:05p.m.	N	21.7	37.3	Showcase V
My Darling Clementine	Comedy	1964	113	Color	x	1	67	9	23	Sat	9p.m.	N	24.2	44.6	Showcase V
My Darling Clementine	Dramatic	1962	91	B&W	x	1	68	2	13	Tue	9p.m.	N	18.2	29.9	Showcase V
My Darling Clementine	Dramatic	1945	135	B&W	x	1	68	1	13	Sat	9p.m.	N	23.2	38.2	Showcase V
My Darling Clementine	War	1963	98	Color	x	1	68	2	9	Fri	9p.m.	C	20.5	33.7	Showcase V
My Darling Clementine	Dramatic	1964	123	Color		1	67	11	9	Thu	9p.m.	C	22.3	37.6	
My Darling Clementine	Comedy	1964	101	Color		1	68	1	12	Fri	9p.m.	C	25.4	40.4	
My Darling Clementine	War	1964	94	Color	x	1	68	1	19	Fri	9p.m.	C	22.9	38.5	Showcase V
My Darling Clementine	Dramatic	1961	112	B&W	x	1	67	12	30	Sat	9p.m.	N	20.9	36.0	Showcase V
My Darling Clementine	Dramatic	1963	100	Color	x	1	67	12	28	Thu	9p.m.	C	21.9	36.7	
My Darling Clementine	Dramatic	1964	120	Color		1	68	1	11	Thu	9p.m.	C	19.9	32.4	
My Darling Clementine	Dramatic	1963	90	B&W	x	1	67	4	27	Thu	9p.m.	C	22.7	40.3	Showcase V
My Darling Clementine	Dramatic	1963	90	B&W	x	2	67	7	27	Thu	8:30p.m.	C	15.2	32.3	
My Darling Clementine	Dramatic	1962	120	B&W		1	67	2	23	Thu	9p.m.	C	22.7	36.7	
My Darling Clementine	Dramatic	1962	120	B&W		2	67	6	2	Fri	9p.m.	C	13.5	27.7	
My Darling Clementine	Dramatic	1964	117	Color	x	1	67	11	16	Thu	9p.m.	C	22.2	37.9	Showcase V
My Darling Clementine	Comedy	1964	106	Color		1	68	2	16	Fri	9p.m.	C	23.7	41.0	

20th Century-Fox (cont.)

United Artists

NR—Not Rated

Continued

Universal

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date				Network	Rating	Share	Package	
							Year	Month	Day	Starting Time					
Back Street	Dramatic	1961	107	Color	x	1	67	2	4	Sat	9p.m.	N	24.0	39.1	Universal 123
						2	67	7	22	Sat	9p.m.	N	18.6	40.2	
Bedtime Story	Comedy	1964	99	Color	x	1	67	11	7	Tue	9p.m.	N	23.1	39.8	Universal 123
Birds	Dramatic	1963	120	Color	x	1	68	1	6	Sat	9p.m.	N	38.9	58.8	Universal 123
Borgia Stick	Dramatic	1967	100	Color	x	1	67	2	25	Sat	9p.m.	N	22.2	35.6	Universal 123
						2	67	6	27	Tue	9p.m.	N	15.3	29.5	
Brass Bottle	Comedy	1964	89	Color	x	1	67	12	2	Sat	9p.m.	N	25.5	43.6	Universal 123
Bus Riley's Back in Town	Dramatic	1965	93	Color	x	1	68	2	17	Sat	9p.m.	N	23.9	38.3	Universal 123
Captain Newman M.D.	Comedy	1963	126	Color	x	1	68	1	20	Sat	8:30p.m.	N	23.7	37.6	Universal 123
Chalk Garden	Dramatic	1964	106	Color	x	1	67	10	28	Sat	9p.m.	N	23.5	40.7	Universal 123
Come September	Comedy	1961	112	Color	x	2	67	5	27	Sat	9p.m.	N	20.2	37.9	Universal 123
Evil of Frankenstein	Sci-Fi	1964	87	Color	x	1	68	1	2	Tue	9p.m.	N	18.8	30.8	Universal 123
Fame is the Name of the Game	Mystery	1966	100	Color	x	2	67	5	2	Tue	9p.m.	N	18.1	30.7	Universal 123
Flower Drum Song	Musical	1961	131	Color	x	1	68	2	3	Sat	9p.m.	N	23.8	41.2	Universal 123
Fluffy	Comedy	1965	92	Color	x	1	67	12	12	Tue	9p.m.	N	22.7	39.8	Universal 123
For Love or Money	Comedy	1963	108	Color	x	2	67	5	23	Tue	9p.m.	N	18.7	32.8	Universal 123
Forty Pounds of Trouble	Comedy	1963	105	Color	x	2	67	8	19	Sat	9p.m.	N	18.8	38.1	Universal 123
Freud	Dramatic	1963	120	B&W	x	1	68	2	10	Sat	9p.m.	N	17.6	30.0	Universal 123
Gathering of Eagles	Dramatic	1963	116	Color	x	2	67	6	24	Sat	9p.m.	N	NR	NR	Universal 123
How I Spent My Summer Vacation	Dramatic	1967	100	Color	x	1	67	1	7	Sat	9p.m.	N	23.0	36.3	Universal 123
						2	67	7	18	Tue	9p.m.	N	13.5	27.4	
I'd Rather Be Rich	Comedy	1964	96	Color	x	1	68	3	2	Sat	9p.m.	N	24.9	42.4	Universal 123
If a Man Answers	Comedy	1962	102	Color	x	1	67	12	5	Tue	9p.m.	N	21.4	36.0	Universal 123
Incident at Phantom Hill	Dramatic	1966	90	Color	x	1	67	12	9	Sat	9p.m.	N	22.2	37.9	Universal 123
Ironside	Dramatic	1966	98	Color	x	1	67	3	28	Tue	9p.m.	N	22.2	36.8	Universal 123
						2	67	9	2	Sat	9p.m.	N	25.3	47.1	
Kiss of Evil	Dramatic	1963	88	Color	x	1	67	12	19	Tue	8p.m.	N	NR	NR	Universal 123
Last Sunset	Western	1961	112	Color	x	2	67	5	6	Sat	9p.m.	N	21.4	38.6	Universal 123
Lively Set	Dramatic	1964	92	Color	x	1	68	1	23	Tue	9p.m.	N	26.1	42.7	Universal 123
Lonely Are the Brave	Western	1962	107	B&W	x	1	67	2	18	Sat	9p.m.	N	23.3	38.4	Universal 123
						2	67	7	1	Sat	9p.m.	N	16.5	37.5	
Longest Hundred Miles	War	1967	100	Color	x	1	67	1	21	Sat	9p.m.	N	27.5	42.6	Universal 123
						2	67	6	13	Tue	9p.m.	N	17.9	34.8	
Lover Come Back	Comedy	1962	107	Color	x	2	67	5	16	Tue	9p.m.	N	19.8	34.9	Universal 123
Man's Favorite Sport	Comedy	1964	120	Color	x	1	67	10	7	Sat	9p.m.	N	26.1	46.3	Universal 123
Marnie	Mystery	1964	130	Color	x	1	67	11	4	Sat	9p.m.	N	26.4	47.1	Universal 123
McHale's Navy	Comedy	1964	93	Color	x	1	67	11	28	Tue	9p.m.	N	21.3	37.0	Universal 123
McHale's Navy Joins the A.F.	Comedy	1965	93	Color	x	1	68	2	6	Tue	9p.m.	N	20.2	35.0	Universal 123
Mirage	Dramatic	1965	114	B&W	x	1	67	10	14	Sat	9p.m.	N	23.6	41.6	Universal 123
						2	68	3	30	Sat	9p.m.	N	18.6	34.6	
Moment to Moment	Mystery	1966	109	Color	x	1	68	3	9	Sat	9p.m.	N	19.0	32.1	Universal 123
No Man is an Island	Dramatic	1962	90	Color	x	1	68	1	27	Sat	9p.m.	N	24.4	40.7	Universal 123
Outsider	Dramatic	1967	100	Color	x	1	67	11	21	Tue	9p.m.	N	22.8	39.5	Universal 50
Phantom of the Opera	Dramatic	1962	84	Color	x	1	68	1	30	Tue	9p.m.	N	15.6	26.3	Universal 123
Prescription Murder	Mystery	1967	100	Color	x	1	68	2	20	Tue	9p.m.	N	24.2	40.4	Universal 50
Send Me No Flowers	Comedy	1964	100	Color	x	1	67	9	19	Tue	9p.m.	N	27.4	46.7	Universal 123
						2	68	3	23	Sat	9p.m.	N	21.5	34.8	
Shadow Over Elveron	Dramatic	1968	100	Color	x	1	68	3	5	Tue	9p.m.	N	26.4	42.6	Universal 123
Spiral Road	Dramatic	1962	140	Color	x	1	67	3	4	Sat	9p.m.	N	21.8	38.7	Universal 123
						2	67	8	5	Sat	9p.m.	N	15.7	35.8	
Strange Bedfellows	Comedy	1965	99	Color	x	1	68	2	24	Sat	9p.m.	N	26.2	45.2	Universal 123
Stranger on the Run	Western	1967	100	Color	x	1	67	10	31	Tue	9p.m.	N	23.9	43.7	Universal 50
						2	68	3	26	Tue	9p.m.	N	16.1	29.1	
Sword of Lancaster	Adv	1963	116	Color	x	1	67	3	18	Sat	9p.m.	N	15.2	26.0	Universal 123
Tammy and the Doctor	Comedy	1963	89	Color	x	1	67	11	14	Tue	9p.m.	N	22.9	39.4	Universal 123
Tammy Tell Me True	Comedy	1961	97	Color	x	2	67	7	8	Sat	9p.m.	N	18.7	38.2	Universal 123
That Funny Feeling	Comedy	1965	93	Color	x	1	67	10	17	Tue	9p.m.	N	22.6	39.1	Universal 123
That Touch of Mink	Comedy	1962	90	Color	x	1	68	1	9	Tue	9p.m.	N	28.2	43.1	Universal 123
Thrill of it All	Comedy	1963	107	Color	x	1	67	11	25	Sat	9p.m.	N	26.7	46.2	Universal 123
Truth About Spring	Dramatic	1965	102	Color	x	1	68	1	16	Tue	9p.m.	N	22.8	37.0	Universal 123
Ugly American	Dramatic	1963	120	Color	x	1	67	3	7	Tue	8:30p.m.	N	19.1	29.6	Universal 123
						2	67	7	29	Sat	9p.m.	N	15.7	32.8	
Wild and Wonderful	Comedy	1964	88	Color	x	2	67	12	26	Tue	9p.m.	N	19.0	34.0	Universal 123
Wild Seed	Dramatic	1965	99	B&W	x	1	67	12	23	Sat	9p.m.	N	NR	NR	Universal 123
Winchester 73	Western	1967	100	Color	x	1	67	3	14	Tue	9p.m.	N	20.1	33.6	Universal 123
Wings of Fire	Dramatic	1967	100	Color	x	1	67	2	14	Tue	9p.m.	N	21.9	37.2	Universal 123
						2	67	8	12	Sat	9p.m.	N	17.9	37.0	
Walter Reade															
Agent 008½	Comedy	1965	98	Color	x	1	67	1	8	Sun	9p.m.	A	19.5	32.0	Cinema 200
						2	67	7	16	Sun	9p.m.	A	13.4	25.6	
McGuire Go Home	Dramatic	1966	101	Color	x	1	68	2	27	Tue	9p.m.	N	15.4	27.1	Cinema 300
Night to Remember	Dramatic	1969	123	B&W	x	1	68	3	28	Thu	9p.m.	C	18.8	31.8	Cinema 200
Warner Bros. 7 Arts															
Critics Choice	Comedy	1963	100	Color	x	1	67	10	26	Thu	9p.m.	C	19.5	33.0	Vol. 13
Days of Wine and Roses	Dramatic	1963	117	B&W	x	1	67	11	2	Thu	9p.m.	C	25.4	43.4	Vol. 13
Gay Purr-ee	Musical	1962	88	Color	x	2	67	4	21	Fri	9p.m.	C	NR	NR	Vol. 13
Island of Love	Comedy	1963	101	Color	x	1	67	2	3	Fri	9p.m.	C	22.5	40.8	Vol. 13
						2	68	1	26	Fri	9p.m.	C	16.9	30.0	
Music Man—Part I	Musical	1962	161	Color		2	68	1	4	Thu	9p.m.	C	16.7	27.3	
Part II						2	68	1	8	Fri	9p.m.	C	18.0	30.3	

• NR—Not Rated

Title	Type	Release Date	Length in Minutes	B&W or Color	Syndicated	Run	Play Date					Network	Rating	Share	Package
							Year	Month	Day	Starting Time					
Warm Springs Weekend	Comedy	1963	100	Color	x	1	67	11	10	Fri	9p.m.	C	24.8	44.1	Vol. 13
Portrait of a Mobster	Dramatic	1961	108	B&W	x	1	67	12	29	Fri	9p.m.	C	19.4	35.4	Vol. 13
109	War	1963	140	Color	x	1	67	1	13	Fri	9p.m.	C	29.1	49.7	Vol. 13
Empage	Dramatic	1963	98	Color	x	2	67	11	23	Thu	9p.m.	C	23.1	41.5	Vol. 13
is of Rachel Cade	Dramatic	1961	123	Color	x	1	67	10	27	Fri	9p.m.	C	21.3	39.7	Vol. 13
ancers Mountain	Dramatic	1963	118	Color	x	2	68	3	9	Thu	9p.m.	C	22.8	38.2	Vol. 13
andor in the Grass	Dramatic	1961	124	Color	x	1	67	10	12	Thu	9p.m.	C	20.6	36.0	Vol. 13
umer Place	Dramatic	1959	130	Color	x	1	67	1	12	Thu	9p.m.	C	27.2	48.7	Vol. 13
ises	Dramatic	1955	104	Color	x	2	67	8	25	Fri	9p.m.	C	22.9	36.9	Vol. 13
of Noise	Dramatic	1963	112	B&W	x	1	67	1	11	Wed	9p.m.	A	28.6	46.7	Vol. 13
Whatever Happened	Dramatic	1962	132	B&W	x	2	67	8	2	Wed	9p.m.	A	26.0	41.1	Vol. 13
Baby Jane						2	67	1	11	Wed	9p.m.	A	NR	NR	Vol. 13
						2	67	8	2	Wed	9p.m.	A	12.1	24.7	
						1	67	12	15	Fri	9p.m.	C	19.9	35.8	Vol. 13
						1	67	10	1	Sun	9p.m.	A	25.6	45.2	
						2	68	3	17	Sun	9p.m.	A	14.0	24.8	

Warner Bros.-7 Arts (cont.)

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**“If a free society
cannot help
the many
who are poor,
it cannot save
the few
who are rich.”**

John F. Kennedy, Inaugural Address

Was the duty of business ever greater? Or more urgent? Is there more you could be doing? And if you don't, who will? The kind of world you live in depends upon the quality of the personal faith you demonstrate day by day. Live your faith and help light the world.

Religion In American Life



Published as a public service in cooperation with The Advertising Council



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lined with top people. Under Irving, Neuman and Victor are such top production hands as Doug Benton, Robert F. O'Neill, Bill Cowley; story editor, Dean Margrove; directors Lamont Johnson, Don Taylor, David Lowell Rich, Harvey Hart, John Newland; writers Richard Alan Simmons, Richard Collins, Sy Bill Cowley; story editor Dean Berkowitz, Alvin Sapinsky, William Link, Richard Levinson, Eric Percovici, Art Wallace, Harold Livingston, Herb Meadow. Bill Davidson, senior editor-at-large for the *Saturday Evening Post*, and Joe Hyams, free-lance magazine writer and former Hollywood correspondent for the now defunct *New York Herald-Tribune*, are contributing story material based on their own experiences as ink-stained wretches. Richard Billings of Time Inc. and David Zeitlin, formerly with *Life* and now under contract to Universal, are serving as technical advisers.

"The associate producers on this series are the equivalent of full-blooded producers on many others," says Herb Schlosser as a way of indicating the level of production that's being sought. "We've got some pretty good names because we're shooting for motion-picture quality with every show."

Plenty of big names

In addition to the three continuing leads, *The Name of the Game* will be cast at a comparable status and in a similar depth as *World Premiere*. So where the first several productions in the two-hour movie project boasted such performers as Bill St. John, Van Johnson, Edmund O'Brien, Robert Wagner, Peter Lawford, Ricardo Montalban, Suzanne Pleshette, James Farentino, Henry Fonda, Anne Baxter, Don Murray and Inger Stevens, the initial episode of the upcoming series will feature Burl Ives, Bradford Dillman and Laraine Day. In other words the caliber of guest performers in *The Name of the Game* is likely to be more in the journeymen category than of a top box-office status.

The people personally supervising the new series from the executive suite, however, are at the top of their careers. Jennings Lang is credited with creating and was the principal supervisor of the *World*

Premiere concept. He's also the salesperson who came up with the idea and sold *The Name of the Game* and he is now the man on top of the project. Directly under him are Sid Sheinberg and Norman Glenn, both of whom also played a large part in the success of *World Premiere*. Producers Irving, Neuman and Victor are responsible to Sheinberg and Glenn, who in turn report to Lang.

These six high-priced executives are involved with a series that amounts to a complete 90-minute feature-film-type program each week that also is part of a continuing television dramatic series. The programs will have an interrelated background and some common supporting characters. They will be linked further by Gene Barry's role that calls for him to appear in shows in which Robert Stack and Tony Franciosa have top billing. Susan Saint James, who was featured in the *World Premiere* pilot version of *The Name of the Game*, will repeat her role as an editorial assistant and appear opposite all three male leads.

Barry is middle man

According to Jennings Lang, the use of Universal contract players such as Susan Saint James and Cliff Potter, who will appear in all the Gene Barry episodes, is one of the outstanding advantages of the new concept. "This project provides us with every opportunity to use our roster of contract players, producers, directors and writers," he says. "Many of them have been working only in motion pictures. In our operation today, the only difference between a motion picture and a television program is where it is shown."

The pivotal character in the new series is Gene Barry. Without his role there would be only tenuous basis for continuing characters, and the project would develop as straight anthology. Barry plays Glenn Howard, ruler of the Howard Publications empire. This is the way producer Dick Irving describes the part: "Glenn Howard is a self-made man of integrity, responsibility, great sophistication. He's the embodiment of the best of management. He's out to present the truth at all costs, yet he swings, is one of the 10-best-dressed men.

"He appeals to women but behaves with discretion. He does ev-

erything with style. The stories that involve him have to do with the personal dilemmas of his business. The first story will pit two giants of business against each other, an 'Executive Suite' sort of thing. He's not going to carry a gun or engage in fisticuffs. His stories will have an international background like smuggling out a novel from behind the Iron Curtain. He'll be operating on a higher level but with flamboyance and in a theatrical style.

"We're going to try to say something of depth. We're not going to head them off at the pass."

Tony Franciosa will play Jeff Dillon, an investigative correspondent for *People* magazine. He will be witty and flip but will operate as a reporter with relentless drive. "He'll be a conscientious reporter and we'll try to present him as a real person," promises producer Jack Neuman. Franciosa's background in the series will be more than real, it'll be grim. A one-time newsboy from a family of six brothers and six sisters, he'll be a divorced man paying alimony.

Robert Stack will play a character somewhat similar to Elliot Ness. A former FBI agent, he's now senior editor of *Crime* magazine. Dan Farrell, the character Stack will portray, covers only what will amount to the eight biggest stories of the year.

Crime fighter

"It would have to be the kind of story that would fill 20 pages in *Life*, *Look* or *The Saturday Evening Post*," producer David Victor explains. Dan Farrell's drive is to fight crime. He believes in an informed, enlightened public. His wife was killed by organized crime but that's all in the past and in the series he takes a positive approach.

"We'll try to make him a practical, realistic, compassionate person," Victor says.

Herb Schlosser explains that the magazine empire of Howard Publications will provide a home base—"a place that generates story material"—like the Shiloh Ranch in *The Virginian*. Some industry observers already have commented that *The Name of the Game* appears to be out of the tired, old action-adventure mold of newspaper-type series of the past. Sid Sheinberg's answer is that "the continuing characters will not enclose,

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but will be just a springboard."

Yet neither, Universal wants to make clear, is this series to be confused with a pure dramatic anthology. Jennings Lang explains: "We have taken what we consider the habit form of the continuing character show and selected several stars who will appear from time to time to insure this habit form of viewing," he points out. "We also have taken the value of the anthological show or the motion picture which is in effect to be able to tell a different story every week with antagonists and protagonists."

The net result of this concept, Lang feels, is that better creative and performing talent will be attracted to television. He also feels that this 90-minute form of anthological stories in continuing series trappings will be attractive to mature minds.

Lang doesn't believe that three different outputs from three distinctly different producers will attract three conflicting audiences. "The major ingredients are indigentous to all three segments," he says. "No matter how they're tampered with; no matter how they're presented—as long as they all have a rationale and a logic attached to the way they are turned out—I would say that 90% of the audience that would be attracted to one would be attracted to the other two," he states with confidence.

A decade ago

Lang and others at Universal have been discussing longer-form projects such as *The Name of the Game* for the last 10 years. Right around the time *The Virginian*, which is going into its seventh season, went on the air there were several longer-form projects kicking around at the film studio. The first *World Premiere* type order that Universal got was for a remake of Ernest Hemingway's "The Killers" in 1962. The television movie, produced in 1964 under the *Project 120* designation but never on network TV, is the real progenitor of *The Name of the Game*.

Some two years later, on Nov. 26, 1966, the actual creative development of the new series began with the *World Premiere* telecast of "Fame is the Name of the Game" on NBC-TV. This feature film for television, the first *World Premiere*, starred Tony Franciosa

as a reporter for *Fame* magazine (afterwards it was discovered that title to *Fame* magazine is owned by an existing publisher). It achieved an audience level high enough to rank it among the top-25 pictures ever shown on network television.

That performance seemed to cry out for an encore. So Jennings Lang had a prospectus made and discussed a projected-series idea with Herb Schlosser on the West Coast and Mort Werner, NBC-TV vice president in charge of programs and talent, in the East. The network apparently showed an instant interest in the concept of *World Premiere* as a weekly series. First there was talk of making a couple of pilots but finally the project was approved on the basis of "Fame is the Name of the Game."

Carefully worked out

It was too late to develop the series for the 1967-68 season. There wasn't enough lead time, an essential to success as everyone involved agreed. Instead the film studio and the network spent more than four months developing the concept, refining it further, talking logistics. Could it be done? Who would produce it? How much lead time would be required to get the films in on time? How much lead time would be needed to order more episodes if they were wanted? Such questioning went on for months. Nobody jumped. It was carefully thought out.

The one thing that has been left hanging is the total number of shows that will be produced in the first season. With three producers turning out eight each that adds up to 24. For the most part these days it takes 26 shows to make a year's series. Jennings Lang claims he doesn't know the answer.

"The network has the right to cut back to 24," he explains. "I don't know where they're going. With specials coming in and elections maybe they figure they'll go 24 first-runs and 24 repeats and fill in the other four weeks."

NBC-TV's Herb Schlosser isn't ready to provide an answer either, but is willing to throw out a teaser. "We've kept two shows open," he says. "We figure let's get eight great ones from each producer and let's think a little bit about those other two. We may have a couple of ideas up our sleeve."

And Jennings Lang also has an idea or two about how those other

shows could be programed. "This concept also has great pilot spinoff possibilities," he points out. "If the network wants to do 25th and 26th shows and we make the proper deal, then maybe we could try something."

Assume, he asks, that the 25th show be called "Space is the Name of the Game" and the 26th show "Sport is the Name of the Game." "We could tie these in with some of the other continuing characters," he conjectures. "If they turned out to be good shows and introduced good characters they could become series on their own."

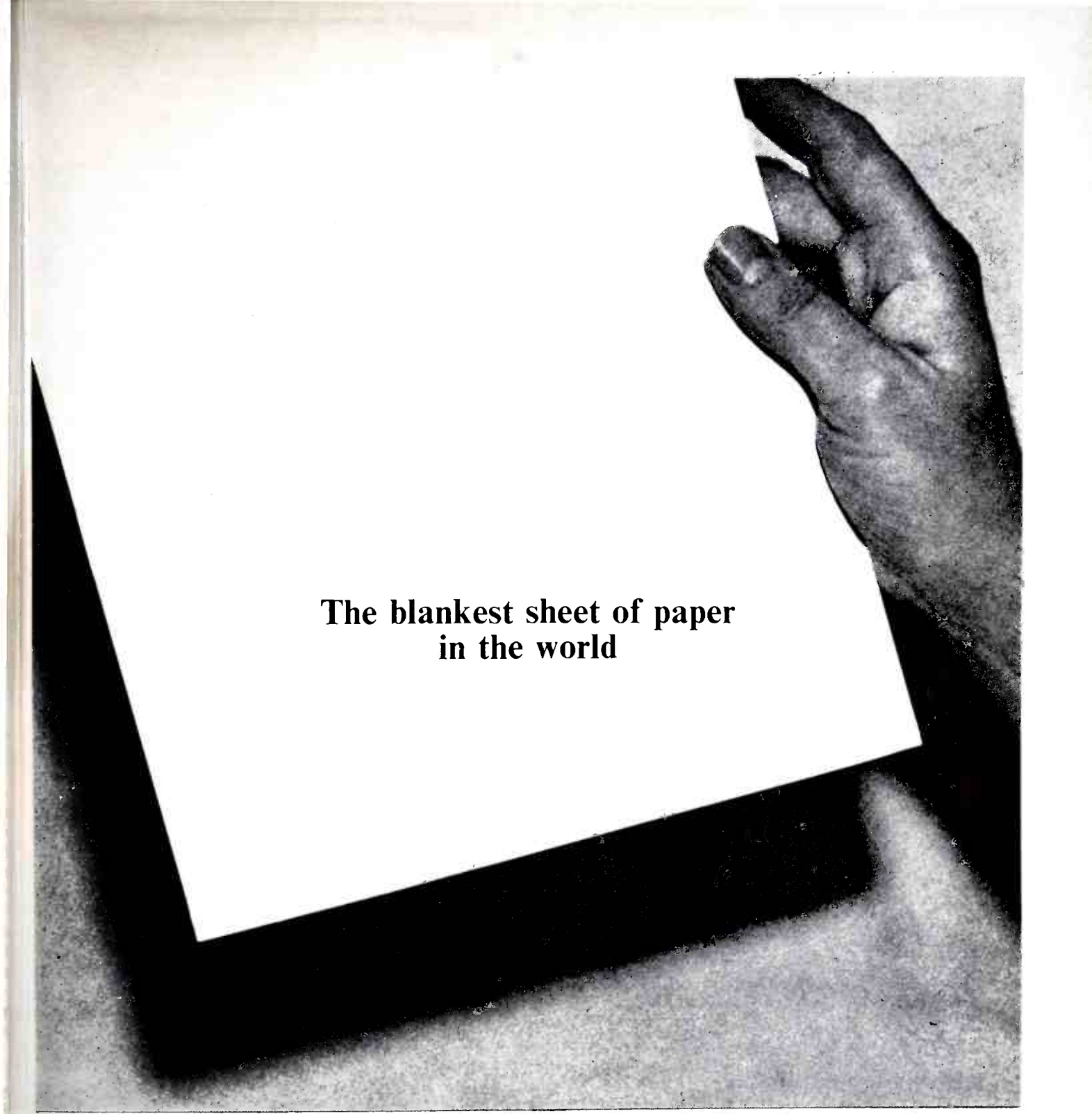
To producer David Victor this impressive combination of time, talent, money and flexibility amounts to a concept "that could influence the future of television." He believes that what Universal is doing for the benefit of "enlightened self-interest" is saving to television programing: "Let's open it up—let's see it as a 78-minute picture with recurring stars."

Change and more change

Jennings Lang says that what Universal is doing "is in the spirit of progressive change. Unless television shows change they're going to lose audience," he's convinced. "We have tried to get our imaginations thinking along the lines of what would be different from what is on," he says. "We wanted to give the producer a chance to serve up more exciting, more mature things to basically an adult audience. We're always looking for new ways of presenting television programing. We also always hope to be ahead of the audience."

More than anything else, Jennings Lang believes *The Name of the Game* is change. He's confident that it will lead to more change. "We're not going to make *The Name of the Game* again," he says "but there may be an outgrowth of it that turns out to be our next venture. We have several ideas on the drawing board. We're also anxious to do the television movie evening—a full evening of movie. And we're eager to do the long form across the board and variations of the novel."

Herb Schlosser adds one more implication to Lang's list. "Whether *The Name of the Game* is successful or not, we think the long form is a more meaningful form for TV. We think that form is here to stay." EN



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one network but rejected by another for an alleged code infraction.

"Unquestionably we spend the biggest amount of time, the most man hours, slugging it out with the networks," says Rodney Erickson, vice-president in charge of television and radio programming at Kenyon & Eckhardt. He adds that "some people feel they are over-active."

For creative personnel at major agencies, the code staff has become as remote as Himalayan tribesmen: "We've sort of become familiar with the do's and don'ts of the code, so that it's rare we need clarification in advance," says Gordon Webber, vice president and director of the broadcasting commercial department at Benton and Bowles. "Since we submit all our finished commercials to the networks for clearance on a routine basis, even they don't need to go to the code."

Following the rules

Both Jeremy Gury, senior vice president at Ted Bates, and Granger Tripp, vice president at J. Walter Thompson, say they "can't remember when we were in contact with the NAB people."

Gury adds that in a big agency, "our stuff is so thoroughly reviewed by the corporate people that it's not up to us but the company attorney to keep in close touch with the code people."

And, adds Robert Gage, executive vice president and creative director at Doyle Dane Bernbach: "Even if some question of code interpretation would arise when the creative people sit down to do the job, we wouldn't go to the NAB, we'd go to our own legal people. They know the rules and regulations. We haven't ever had much trouble, but to go to the NAB would seem to me kind of stupid because that would be asking them to start looking for problems that might not be there."

From the standpoint of agency attorneys, William Snyder, director of legal clearance for Benton and Bowles, says: "There is a little bit less going to the code now because everyone understands it better. It's gotten to be a pretty-well-run thing. You know what the rules are and you follow them. And since the networks screen everything,

they may go occasionally themselves for clarification."

Agency personnel point out that in addition to heightened awareness of code and network restrictions, "everybody's more conscious of the number of other regulatory people like the Federal Trade Commission and Food and Drug Administration." Richard Rich, treasurer and creative director of Wells, Rich, Greene, says: "After all, the NAB's only one code."

And, adds J. Walter Thompson's Tripp, "with big advertisers, such as our Eastman Kodak account, they've got so many lists of strict regulations that they turn out to be fussier than the NAB."

All of this tends to bear out the contention of Code Authority Director Stockton Helffrich, who told last April's NAB convention in Chicago, that "there has in fact been a significant, qualitative growth in broadcast self-regulation over most of the past decade."

Helffrich acknowledges that much of the reason for this is the fact that the more than half-dozen formal guidelines and scores of informal interpretations issued by the authority on everything from alcoholic beverage advertising to acne preparations "has aided substantially in setting criteria for ads."

Need priorities

Warren Braren, manager of the New York code office, which handles the bulk of the ad reviewing, says that today "everybody's just that much more cognizant of where the lines are drawn." He cites a series of guideline landmarks, beginning with the "men-in-white" rule on implied medical endorsements in July 1963, through the FTC's attack on the Rapid Shave "sandpaper shaving" use of props two years later to the dropping of "brand X"-style disparagement of such things as "greasy kid stuff" in 1966 to recent rules such as those on acne preparations and another now being formulated on weight reducers.

At the same time, Helffrich says he feels "frustrated at times because we are only skimming the surface and have to pick priorities for areas to investigate."

Braren says he still feels there is need for issuance of further regulations "in some areas we haven't got into too much; for example, analgesics, where we haven't done a

great deal on headache remedies or the laundry area, such as whiteners and the amount of cleaning power in various products."

But, notes Helffrich, because of relatively small staff, (15 in New York, a total of about 30 altogether in New York, Washington and Hollywood), the code authority continues to work on a system of priorities for those advertising subjects about which it gets the most inquiries. ("We decided to issue blanket guidelines, rather than deal unilaterally with one guy's product, to avoid situations where we have someone complaining 'Hey, you're not doing that to the other guy,'" says Helffrich.)

Under this sort of procedure, the code continues to hold to three criteria in deciding to ask an advertiser to submit a specific commercial for screening:

If it has to do with specific points that need clarification for guidelines.

If an agency or advertiser has been asked a substantive question about a commercial.

If the code authority, itself, has received a competitor, subscriber or viewer complaint or inquiry about a commercial. (On this third point, Braren says, "we try to weed out these sources as to their significance and not disclose the source to avoid any internecine warfare over who instigated an inquiry.")

Braren estimates that about half of the television commercials viewed by the New York code office last year were submitted voluntarily. But there are some important category breakdowns here.

There's always toys

In the period in which the code is drafting guidelines for a particular advertising area (such as weight reducers now) it tries to look at all of the commercials being made within that area. "Theoretically we would not like to stay with one category longer than six months," says Helffrich. But there is one major exception to this: toys.

"Screening toy commercials was the first such action we took, in 1961, and they're the only one we're still looking at," says Braren. Although he says that toy commercials now are "in quite good shape against the mess they were in when they first started," the code authority continues to monitor them because of their highly sensitive nature and audience. "T

procedure with toys has become routine and it works rather smoothly. And, of course, there's always the possibility of the erosion of the standard if we did pull out," says Braren.

Some acne product commercials are being screened as a hanger from the recently issued guidelines, and the weight reducers are being looked at as a study for the upcoming guidelines in this area, so that the code officials will know what they are talking about when they sit down with advertisers and medical authorities to map a set of regulations.

The few remaining commercials being screened are mostly in specialized fringe areas—Braren calls them "a little out in left field" and they are such things as arthritis and rheumatism medication submitted because of lingering questions over interpretation of the guidelines on them, or cocktail-mix products, which were dropped a few years ago from the code ban on liquor advertising but which can be tricky because of the intricate restrictions on wording of references to drinks in the commercials. "The advertisers do it [submit the mixer commercials] just to protect themselves," says Braren.

There also, of course, are the local or regional commercials that go directly into spot sales without receiving network clearance.

"Right now, we're having a problem in local markets with oil and gas heating," says Braren. They are using the most direct terms and strongest name calling in competition with each other. "This is a problem that is just now surfacing and we're only beginning to get into."

Many are screened

Probably the best illustration of what major guidelines have become so well established and accepted is the fact that all of last year, the New York code office reviewed a total of only 1,043 commercials for qualitative product claims (it viewed another 691 for determining time standards, e.g., whether piggyback or integrated). This further broke down into 192 of the 1,043 as toy commercials and another 92 in cigarette commercials. So there were only 759 commercials in other categories checked by the New York code office all year for content.

The Hollywood office all year screened only 148 product commercials and 93 toy commercials.

Yet CBS's continuity department screens an average of 450 commer-

cial every week.

Code officials credit one other major factor—in addition to awareness of guidelines—for holding down the number of commercials brought to it for scrutiny: a broad sense of change that has evolved in advertising over the past eight to 10 years.

"The growth in advertising sophistication during that period is remarkable," says Helffrich. "The audience, through exposure, is more sophisticated and critical, and the ad men know that there aren't a lot of naive bumpkins out there."

Adds Braren: "The ad industry, itself, has a little different viewpoint through experience. It has found different ways of selling products that it didn't think it could achieve when we first opened this office. The advertisers realize that you no longer have to follow the formula set forth in Rosser Reeves's book [*Reality in Advertising*] to sell products these days."

The implication is that even if it had not been outlawed, such once-popular dramatic devices as the Gardol invisible-shield demonstrations would seem pretty old-hat in this day of "creative" advertising.

There also have been changes in some code standards themselves, as society's tastes have changed. "Taste is one of the stickiest areas because it does vary," says Helffrich, "but audience tolerances change and so has the code."

Webber of Benton and Bowles recalls one of his few code skirmishes. "A few years ago we had a little argument with the networks over how much of a woman's back we could show: not below an imaginary bra line on the back was the rule then, but it's liberalized a little bit since and a little more cleavage is allowed, too."

Nudity standards

Actually, there's been quite a bit of change in this area: When the New York code office opened, the rule for female bathtub nudity was no more than six inches above the knees and nothing below the shoulder blades. Girls in bikinis were forbidden. "With the miniskirt that would be ridiculous now," says Helffrich.

Nonetheless, one of the few times the Hollywood code office has blown the whistle lately was in a complaint over a West Coast drive-in chain's "come-as-you-are" commercial. The ad (dubbed "Naked Lunch" at the agency where it was created) showed a husband and wife and their two young children

bare as far as could be seen, riding in a convertible pulling into one of the drive-ins, ordering lunch and then driving away. In the last shot, the two children in the back seat stood up, exposing their bare bottoms, as the car pulled through the gate of a nudist camp.

The code ordered the brief nude shot cut, and it was.

In keeping with shifting audience tolerances of the May 20 meeting of the code board Helffrich's staff recommended dropping of the blanket ban on intimate products, such as hemorrhoid treatments and products for feminine hygiene. Under the recommendation, products would be judged on individual basis of good taste, as when a similar radio ban was relaxed three years ago. Helffrich cites "new considerations," including "a higher incidence of hemorrhoids among the general population" these days.

Some agency personnel grumble a bit about greatly increased requirements for documentation of product claims to satisfy the authority's anonymous, unpaid panel of some 40 scientific advisers, but all agree with one agency man who says that "everyone is more aware of this and co-exists with it."

Disparagement is relative

The one remaining major sore point between advertisers and the code authority seems to be over naming names in competitive claims—what the code calls disparagement (on the order of the old "greasy kid stuff," "brand X" and Personna's "beeping" out of competitor's names).

Says Helffrich: "You can always tell when a product category gets tough from the in-fighting. When a guy is loosing his Nielsen ranking or there is a fall in the stock market, they need to act and the competition becomes more intense—they fight harder and the disparagement goes up with every dip in the economy."

On the other side, Kenyon & Eckhardt's Erickson complains: "It seems almost anticompetitive on the surface. The code lacks a sense of humor. And the biggest problem is that they don't want us to be competitive. But the whole advertising business was built on being competitive."

Braren counters that "when the time for in-fighting comes, the agencies always become just that much more adept and subtle at X-ing out their competitor's name, but they don't stop when they're winning and they go one point too

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far."

Rich of Wells, Rich, Greene lists this as the major gripe of his agency (which has made being highly competitive one of its trademarks). While noting both that the agency never has had an ad rejected by the code and "it's not a problem where we felt a bunch of people were being fuddy-duddies or unusually oppressive," Rich nevertheless registers the open implication that the code's disparagement guidelines cramp what he calls the agency's "style to disseminate a fact with great flare.

"The problem," he says, "is in the word derogatory. If Chrysler said Ford is junky that's one thing. But if Chrysler said 'We have a car that goes faster than Ford's,' that's something else." Claiming that people don't want hidden persuasion, they want specifics," Rich argues "why should competition be proscribed?"

As an example he cites the campaign the agency has been conducting for Personna razor blades: "In print you can say Personna outshaves Gillette—a startling fact that happens to be true. Why can't you say it on TV, too?"

The network clearance personnel, on the other hand, are more than happy with the code guidelines on disparagement, as they are

with guidelines in most other areas covered by the code.

Both ABC and CBS cite identification of competitors by name in commercials as a continuing major problem, but Norman Nelson, CBS director of programing practices for New York, says, "it's now 99% cleaned up compared to the disparagement problems we went through for a long period. At one point, we'd go to an agency and say 'It looks like there's a little disparagement here' and they'd come back with 15 examples of what others had done. We've had little problem in arbitrating this sort of thing since the standards were set up."

Clearance norms

This setting of standards by the code board and screening by the networks has become the norm for clearing commercials. Says Nelson: "In areas where the code has gone into an entire category our problems are gone. Our problems in the toy industry and hair coloring are two examples. In making claims for products or staging demonstrations, all the agencies are so aware of what's required and their legal departments work closely with ours. They know we require affidavits of authenticity and in certain instances we have even asked to be present at the making of a commercial or asked the agency to restage one."

Grace Johnsen, director of standards and practices at ABC, says "as soon as we understand guidelines issued by the code and the interpretations are clarified, then there's not too much checking back we need to do."

Ernest Lee Jahncke, NBC vice president, broadcasting standards and practices, says he finds himself still very much involved with the code authority: "We are in almost daily contact with them. Sometimes I ask for a ruling or opinion."

Part of this may be due to the fact that he is a member of the authority's review board and his NBC predecessor was Helffrich, who gave the post up to move to the NAB.

With the networks informed, the agencies are using them as their medium to the code standards. Says Nelson, "our commercial previewing has grown tremendously. I'd say we are seeing a third more than we were a year and a half ago (plus about 50% more products because of more piggybacking). Many large agencies are submitting their stuff to us before it even goes to the client because they don't

want to get client approval and then find they can't do it on the air. It's gotten to the point where 95% of all the commercials are submitted to us prior to production, plus this new further step of preclient approval."

In addition, Nelson says, "advertisers are not only using us to check their claims, sometimes they're making us play Solomon. Since they're permitted to say only what they know they can prove the product to do, often a rival sees that commercial and says they can't do that. So we're asked to decide. That sort of request has grown tremendously in the last three years."

NBC's Jahncke, however, questions any implication that the networks have assumed enforcement responsibility from the authority. "It's not a question of us taking over any screening responsibilities," he says. "The authority never was designed to function as a clearing house. And as a licensee of frequencies, NBC has a responsibility that can not be delegated. We all feel that we serve as a representative of our affiliates. We and you alone can do the screening."

Beyond requirements

Of some advertising agency complaint that the networks often carry their restrictions well beyond code requirements, all three network ad censors concur: "We have areas where we go beyond the code." Adds Nelson, "in no place are we more lax than the code. Our standards include it, but don't stop there."

Of complaints by the agencies that they often receive approval for a commercial from two networks and are rejected by a third, Nelson counters: "We have to use our own judgment. At times the three networks are accused of collusion with each other, and at other times their agencies say: 'We can't you guys get together.'"

Thus, in the delicate area of advertising censorship, the code authority finds itself the beneficiary of an evolved system in which they are placed in the semi-comfortable position of rulemaker and arbitrator with the networks interposed as a sort of gratis enforcement arm.

To NBC's Jahncke, it's all part of one big family project: "To remember that the code is something apart from the industry is erroneous," he says. "Stockton doesn't act as any czar in an ivory tower independently making decisions. The code authority is us. We are all part of it."

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UHF'S GROWTH

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percentages. He points out there was a time when network shows could reach 30% of the nation's TV sets, but now they're lucky if they reach 20%.

The answer to the program problem is clearly the key to UHF's future. When Kaiser Broadcasting put its WKBD-TV Detroit on the air it had made only \$60,000 in commitments to program syndicators. Vice President Block is of two minds about the struggle that ensued. He says to have waited longer to go on the air might have jeopardized the chances for all-channel receiver legislation. The bill to pass such a bill, he thinks, might have died in Congress in the absence of a major corporation's visibly growing commitment to UHF. But he refused to repeat the drama of short supply. Block told major program syndicators he wouldn't launch Kaiser's Cleveland UHF without a gratuitous guarantee of program availability. He got promises on \$2-million worth of programs from such distributors as Screen Gems, CBS Enterprises and MCA and their sales became contingent on FCC approval of the sale of a Cleveland station to Kaiser.

Possible joint effort

Some think UHF's place in the future is ultimately linked to the development of a fourth network. That network is an elusive term. Its definitions run all the way from a single program bicycled between two or more stations to daily nationwide interconnection of stations for simultaneous carriage of a full schedule of programs that are sold to national advertisers. The latter kind of fourth network is nowhere in sight, but various systems falling between these extremes are already regular occurrences, such as the frequent interconnection of stations for the presentations of Sports Network Inc. bought by national or regional sponsors, or the sale of a program to a long list of stations, some of which may carry it day and date.

Lately there have been rumors about a joint network effort between Kaiser and Metromedia. Kaiser is committed on the record to the formation of a fourth interconnected network and would like to see its owned stations become the basic links in such a chain.

Block says the company has been looking around to see who might come with them in such a venture

and admits that Metromedia wouldn't be a bad choice. And while Kluge of Metromedia is non-committal on the subject of network interest, his independents have hit on a very successful counter-programming formula that could be carried over into a fourth-network strategy. An important element is a mid-evening news program that falls between the early and later evening newscasts on network affiliates. With that as a staple and Metromedia-Wolper entertainment supporting, the first steps toward solution of the program puzzle might be put behind them. Block says: "News will be an important part of a fourth network's programming and that's going to require some kind of interconnection." He also says that within a year Kaiser's network plans will have crystallized.

News may be catalyst

It is significant that Kaiser is cranking up its own news operations. It has just begun a whole-hearted news effort in Philadelphia that is budgeted at \$500,000 a year. With promotion thrown in the news bill runs up closer to \$750,000. Meanwhile more modest interconnection plans are already in the works. Metromedia plans a microwave link between its New York and Washington stations, and as such links proliferate between other cities, the foundation of a national network may be built in bits and pieces.

Realizing there's no deodorant like success, but wondering how it could make itself nicer for advertisers to be near. UHF suffered agonies as it decided to form its own trade association. Wanting so much to be like everyone else (VHF), often claiming there was no substantial difference, it formed the All-Channel Television Society to iron the differences out. Pioneer UHF operator Bill Putnam of Springfield (Mass.) Television Broadcasting finds himself president of the organization, which he claims he never wanted to exist. Since formation a little over a year ago and now operating on a budget around \$100,000, ACTS credits itself with having prevented erosion of UHF signal engineering standards and with helping to keep the FCC's back stiff against untoward community-antenna-television competition with local TV stations; also with educating the commission on the dangers of letting UHF frequencies be put to the uses of land-mobile radio.

But now ACTS's preoccupation is with the problem of TV-set tuning. The great majority of UHF-VHF sets now in circulation carry two dials, one a detent tuner that clicks into the 12 VHF channel positions, the other a free turning dial that ranges over the UHF channels. The disparity, it is thought, causes a built-in bias against UHF viewing. Putnam says: "One knob is the thing, we've got to have one knob." He acknowledges it is probably impractical to ask for a detent tuner with 82 positions. The UHF people would be happy to settle for comparable tuning with VHF, whatever the system employed, but their initial efforts to sway set manufacturers to their view were unsuccessful.

FCC Commissioner Robert E. Lee, UHF's best friend at the commission, commenting on recent meetings between UHF operators and set makers, says: "It gives them a chance to meet and holler at each other, and gradually come to appreciate each other's problems. There's a difference of legal opinion as to whether we could force the manufacturers to do something different." Some lawyers at the commission believe they could de-

**SI!
WE
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**To
English & Spanish
Audiences in
Southern California**

**AS PER MAR./APR.
ARB TAB FOR L.A.**

**KLXA
TV-40**

ANGEL LERMA, PRES.

UHF'S GROWTH

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defend the point that the set makers are defying the intent of the all-channel receiver legislation.

Not all UHF operators were pleased at the emergence of ACTS as a separate voice for UHF, notably Kaiser's Dick Block who contends:

"We don't need a separate organization for detent tuners. It would be better if there was equality of tuning, but I never believed that all of UHF's problems added up together presented an insurmountable obstacle. UHF has no problems that ratings won't overcome." Putnam thinks ACTS will carry the UHF torch for at least three more years, that the organization will wither away as UHF's problems wither away.

Meanwhile the medium has difficulties to overcome with agencies and clients. New York is an especially sensitive market for UHF. When Madison Avenue moves out to Westchester for the evening and doesn't like the UHF reception it's getting from the city, the bias then becomes a national UHF calamity.

But major UHF operators say they have much more trouble selling sponsors than agencies, that a number of advertisers will dismiss an agency's recommendation to use

UHF out of hand.

Richard Anderson, media relations vice president at Young & Rubicam, typifies the receptive agency attitude. "We're bullish about it [UHF]," he says, "because we think in selected cases rating services are under-reporting their audience and as a result we're buying on a rising market. The big problem is to figure out what percentage of those people who now have UHF equipment are actually watching UHF programs."

Willing to adjust

To convince clients that UHF is ready and waiting to be plucked at efficient prices, operators will bend backwards if a national account is in the offing. Milton Grant, president, general manager and 25% owner of WDCB-TV Washington, puts his station's philosophy this way: "If we're going to be judged by the numbers let's go after them, not try to fight the system. Our idea is to get into commerce with as many people as possible by offering rates that will attract them." He says WDCB-TV will offer efficiencies of \$1.50 per thousand homes, although an independent VHF competitor might get \$2.50 or more for the same delivery.

Y & R's Anderson points out that one successful programming move can turn a UHF station into a

major-market factor. He offers an example of Field Enterprises' WFLD-TV Chicago, which purchased rights to Chicago White Sox baseball in a five-year agreement that will have the station carrying 144 regular season games, over 70 of them in prime night hours. Last month Anderson said Y & R was thinking of putting two clients in the WFLD-TV baseball schedule.

WTAF (TV) Marion, Ind., a small market UHF that has suffered uncommon agonies trying to make a go of it, will also ride the White Sox schedule in an attempt to reverse its fortunes. The Marion station will pick up WFLD-TV's origination via a new microwave system being built by Cox Broadcasting. Up four months ago WTAF had been acting as a satellite of WTTV (TV) Bloomington-Indianapolis station programming.

It still carries some of the worst shows on a washout basis, neither receiving nor paying money for privilege.

Tough treading

William Udell, WTAF's vice president and general manager, describes the life of UHF management in Marion. "We stay 48 hours ahead of the bank at all times. I get down to 36 we get nervous. The problem goes right back to programming.

Says Udell: "The trick is to deliver competitive product at low rates; that's all there is to it." That's a mouthful.

The Marion story is relatively insignificant economically in the whole scheme of UHF, but its programming dilemma is relevant. The Marion operation has an island position, but it is an island washed by the outer waves of Indianapolis stations. It is thus denied network signals and restrained by cost exclusivity agreements from buying syndicated programming.

The FCC would like to provide more programming for smaller stations, but it, too, is at sea over the problems of network affiliation and program exclusivity. Its proceedings going in both directions are very possibly going nowhere. It limits to little knowledge of program contracts now in force, but suggests a rule that would allow ratification of exclusivity on programs only within the community of their license.

The network affiliation problem reappeared again at the FCC



Copyright TELEVISION Magazine, June 1968

"Mr. Matthews isn't seeing anyone this week. He's on tape."

It's a loss-paved road to profit for independent U's

For those who would plunge into UHF TV station operation without a network line to feed on, the above table will give a sobering second thought. More than anything else it indicates that independent UHF television has entered a period of growing investment, that loss before profit is expected. In final analysis the increasing losses are a sign of increasing expectations.

The table, in format supplied by the FCC, bunches 18 stations in groups of three in descending order

of expenses for 1967 and 1966. Thus the top line shows that the three independent U's that were spending most in 1967 had combined expenses of \$8.3 million and revenues of \$3.5 million, resulting in a \$4.7 million loss. This compared with a loss of \$4.3 million for the three with highest expenses in 1966. Losses for all 18 increased from \$10.5 million to \$12 million and only one station reported a profit, the same station in both years.

Number of Stations	1967			1966		
	Expenses	Revenues	Loss	Expenses	Revenues	Loss
3	\$ 8,331,523	\$ 3,539,865	\$ 4,791,658	\$ 6,621,900	\$2,246,010	\$ 4,375,890
3	6,159,143	3,059,745	3,099,398	4,679,240	1,723,795	2,955,445
3	3,691,710	2,171,376	1,520,334	2,617,903	1,520,383	1,097,520
3	2,667,268	982,020	1,685,248	1,762,279	596,001	1,166,278
3	1,480,928	651,895	829,033	1,079,489	491,554	587,935
3	602,286	432,068	170,218	672,714	329,467	343,247
Total	\$22,932,858	\$10,836,969	\$12,095,889*	\$17,433,525	\$6,907,210	\$10,526,315*

* One station reported a profit. This station had a profit both in 1966 and 1967.

that they will snatch a top series here and there. Their existence, however meager, boosts the price and market action in program sales.

UHF TV, which for years hung on tenaciously, is now growing up determinedly. Somebody up there likes it. The ace up its sleeve has been the FCC's constant devotion to husbanding greater numbers of local broadcasters. The specter of competition from community-antenna systems or satellite TV delivery look less menacing because of the regulatory philosophy the commission has held to.

Most astute industry observers view UHF progress as inexorable, even if slow. CBS economist David Blank says: "Look, it's simple. UHF's disabilities amount to a definable factor. Start with that and work from there. Ten years ago the independent stations in New York City were in trouble. Some were dumped. Today there's relatively little change in their share of audience, but their profit position grew as the market grew. Now they're money-making units. There's a lot of leverage in this business." END

WISE ADVERTISERS WILL

"KKOG INTO 16,

KALIFORNIA'S KOAST OF GOLD SCENE"

contact

JULIAN MYERS, Channel 16, Ventura, California

— O&O by New Horizons Broadcasting Corporation —

FOCUS ON COMMERCIALS

The subtle sell for Buick contemporary prestige

- 1) Joyce Baxter, who is a real-life Buick owner, gets into her Buick outside of a bank building in Reno. Joyce (voice over): "When I first saw it, I was absolutely floored. I got inside it, it smelled so good and clean, just like it was Joyce Baxter's car and nobody else's."
- 2) Announcer (voice over): "Joyce Baxter, Nevada, talks about the 1968 Buick Skylark."
- 3) A helicopter shot. Joyce: "Each week I drive up to Lake Tahoe, up to my folks. They live about an hour's driving away and it incorporates quite a bit of mountain driving."
- 4) Joyce: "It couldn't handle better, it couldn't look better, it's just the ideal car..."
- 5) "It took me one minute to pick out the car. It took me an hour to pick out the color. I thought I wanted pink. I'm sold on Buick. I could go out and sell Buicks, I really could."
- 6) Announcer: "What can we add to what Joyce Baxter says? Buick owners keep selling Buicks for us. Wouldn't you really rather have a Buick?"

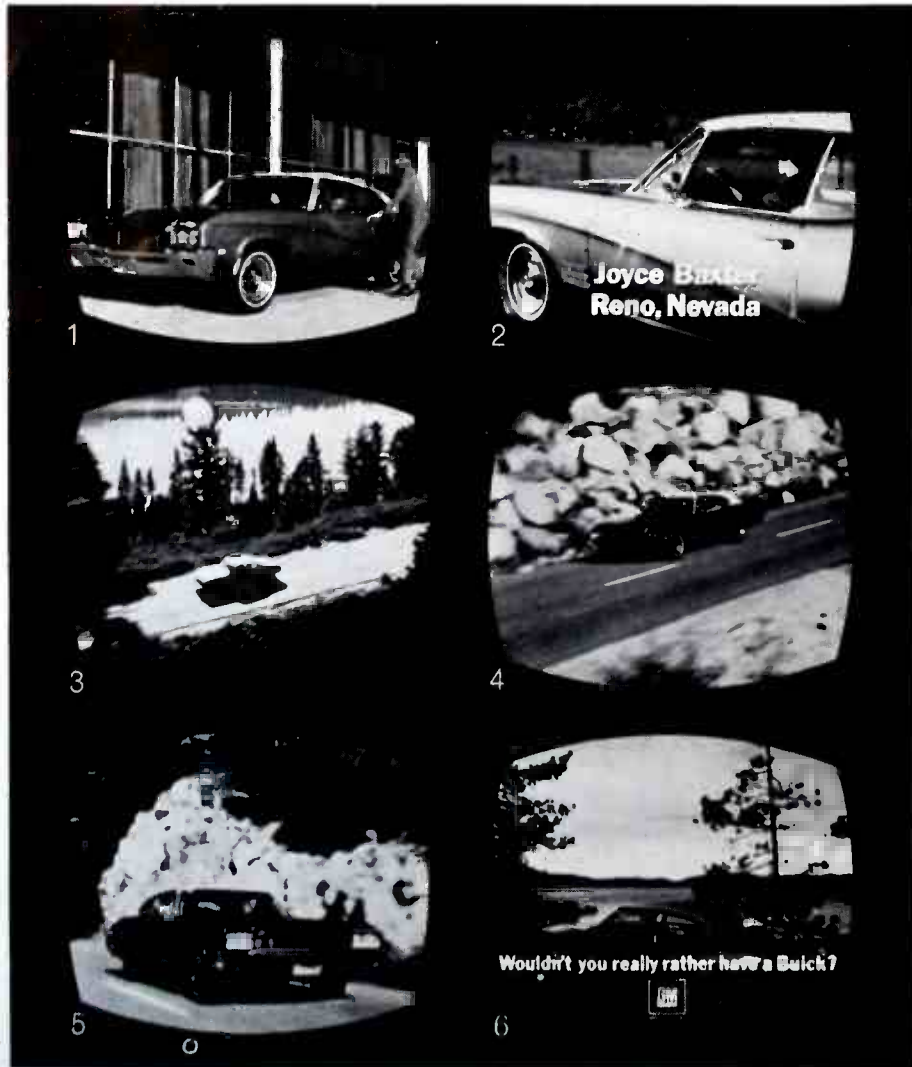
Many automotive makers now believe the prosperity image is changing. Status is no longer sought in oversized cars that look good surrounded by mink-swathed women in front of the Greenwich Country Club. At least not in recent commercials made for Buick.

In its latest series of TV spots Buick is selling a prestige car, but with a new notion of prestige. A Texas rancher who can say "I buy and sell over 16 states" is a likely candidate for a Buick, just as a single girl who lives in Reno and drives to her family's home in Tahoe on weekends is worthy of the Buick image. The prestige is there, but it is unostentatious and off-hand.

"The whole trend in our society is toward a more casual use of our money," explains Bob Marker, who is senior vice president and manager of the Detroit office of McCann-Erickson, the agency handling Buick advertising. This commercial, developed for Buick by McCann, still recognizes the car's prestige image, but projects it in what Marker calls "contemporary prestige."

The agency estimates that its client is spending between 25% and 30% of its advertising budget in television this year. "We gravitated more towards television because the testimonial technique goes over better on television," according to Marker. This special called "Joyce Baxter—Reno," like the 10 other commercials in the campaign, uses a testimonial approach. "We gave these people no scripts, put absolutely no words in their mouths," Marker says. He points out that there are two factors in car purchases—the emotional and the rational—and this commercial takes care of both. The testimony of the carefully chosen variety of owners gives Buick a chance to communicate both the Buick image and the image of the model, in this case, the "Skylark." Plus the testimony of the owner brings out the reasons for his satisfaction—which, in commercial copy, would be called copy points.

"Customer satisfaction is such a simple thing. It was so obvious that we almost overlooked it," admits Marker. Buick and McCann are proud that this commercial makes use of no professional drivers and "no Utah salt flats." Even the



ence of what Marker calls "driving music" reinforces the credibility of the testimony.

McCann recruited Joyce Baxter and the other 10 witnesses with the help of Marplan, a research organization under the same Interpublic wing as McCann-Erickson. Marplan conducted what it calls group session research." Research teams, tape recorders in tow, visited the homes of Buick owners and talked with them about cars and car advertising. The commercials' sound tracks were chosen from these tapes and the selected owners were filmed using their cars. Joyce Baxter and the other subjects do not speak on camera; rather, the film stresses Buick performance.

Buick feels that this commercial gives the company more for its money. Unlike conventional automobile advertising, which has a separate campaign for each model a manufacturer puts out, this Skyark commercial uses the same format as Buick's Wildcat spot, or any of the other spots within the campaign. This allows Buick the unified, singleness-of-purpose image the company desires, as well as one budget to advertise almost a dozen different cars. "Although we do know that different people buy big cars and small cars, we don't have that kind of money," claims Charlie Blakemore, vice president and creative director on the account in McCann's New York office. Instead, Blakemore explains, they have used the different types of owners, but incorporated them in the same campaign. "It gave us a chance to do that without fractionating our budget," Blakemore adds.

Although the decision to buy a car can take from six months to a year, and, unlike soap powders, with automobiles it is difficult to make an early, direct correlation between advertising and sales, both agency and client are pleased with Buick sales this spring. Since January 1, Buick sales have been 23.1% above last year's sales, with 184,559 units sold, as contrasted to 149,866 in 1967. In the second 10 days of April 1968 Buick sales totaled 19,824, a 16.2% rise over the 17,064 sales last year. Mid-April was the 11th straight 10-day period in which Buick sales surpassed last year's total for the same period.

The campaign began at the end of last December and will run into the middle of this summer. Buick is using network television exclusively and is heavy on sports.

The production company was

Motion Associates and the producer at McCann was Newt Mitzman.

Buick has heard responses to the commercial from two quarters. For one: "The dealers are very fond of it," claims Marker, and dealers—traditionally—are a "highly vocalized" group when it comes to commercials. McCann considers it quite a coup to have received the endorsement of the dealer. The second response came from owners. Buick has collected a stack of letters from customers volunteering to testify. END

Exploding some myths about account men

by Granger Tripp

"God must have loved account men—he made so many of them!"

"The main thing an account man has to know is: Don't lose the storyboards."

"With commercials like these, who couldn't sell 'em?"

"If only he'd told me that in the first place."

Account men of the world, relax.

If the slanders quoted above are the worst ever said about you, you are unique, lucky and maybe in some other line of work.

Complaining about the account man—as most of them well know—is the self-proclaimed prerogative and occasional pastime of all in the creative department, and sometimes in other departments, too.

It is indulged in so freely by commercial writers, art directors and producers—not to mention the boys in the paste-up room—that it may well be a kind of group therapy.

Perhaps it should be argued that an account man who is not being complained about isn't doing his job; he is not providing his share of the emotional release necessary to keep his agency's creative wheels rolling.

Once upon a time, if we are to believe the traditional mythology, the account executive was a man who had gone to college with the client. He hopped from agency to agency, with his captive account tagging along behind, patiently accepting whatever creative work the account man and his current agency chose to provide.

It's hard to believe the advertising business was ever really like that, but if that was the game that

was, it isn't any more. And one big factor for change has surely been the television commercial.

For if the fabled account man of old could peddle ads by the armful ("Don't lose the layouts, Charlie"), television commercials are quite another matter. For one thing, they are complicated and technical and hard to present. Today's account man learns television fast, or takes a creative man along with him, or both.

Further, a television commercial, at least potentially, may command much greater billing than the ads of yesterday. If one 60-second piece of film can, as in the case of the famous Anacin commercial, create up to \$84 million worth of billing, the agency will obviously be happy to send writer, art director, producer (and agency president and mail boy, too, for that matter) along with the account man when he trudges down the street to win the client's approval.

As a result of this and other changes in our business, the role of account executive has been evolving rapidly, and lots of ancient myths are exploding in the evolution.

For example, creative people used to be looked upon as delicate, moody, explosive types who would—in a client's presence—either lapse into terrified silence or, worse yet, commit some conversational *gaucherie* that would imperil the whole account.

As it happened, once creative people had been led timorously into the board room, they turned out for the most part to be just about like everybody else. They laughed at the client's jokes, nodded sagely at his comments on the weather, and argued—or not—with his suggestions, as dictated by their personalities.

Some of them turned out to be salesmen of the classic mold; some few have done so well at client relations they wonder why they need an account man at all.

Meanwhile, back at the factory, the growth of the brand manager system and the increasing sophistication of advertising departments generally created a new breed of client who knows perfectly well that his agency's creative types are not all flower people—and couldn't care less if they were. He enjoys dealing directly with the writer, artist and producer, and maybe he too wonders if he really needs to be escorted by this clean-cut fellow at his elbow.

There is, of course, much to be

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Tripp is VP-creative supervisor at J. Walter Thompson, New York.

A TELEVISION ENCOUNTER

SHOULD CATV BE ALLOWED TO ORIGINATE PROGRAMING?



WILLARD E. WALBRIDGE
vice president and general manager,
KTRK-TV Houston

Author's foreword: The views and opinions which some readers might think expressed in the following bucolic fable are not necessarily those of the National Association of Broadcasters nor of my colleagues on the Future of Television Committee. However, they may very well be the views and opinions of a great many CATV operators.

Once upon a time, in the thriving but underserved rural metropolis of Spudsville, Idaho, there lived a happy CATV entrepreneur. He had a five-channel system and brought into the homes of his several hundred subscribers the full schedules of three different network stations in whose fringes he operated. It was a good service and a good living—and he was very happy.

The stations he relayed were very happy too, because, as they said, he supplemented their coverage and served the public. And things were going to get better. There were two other stations coming on the air in a year or two. They were UHF stations nearby and he would be able to fill up those other two channels on his system. Yes, he was very happy, and the future looked bright and prosperous.

But one day he heard they were having a national convention for CATV operators and decided to attend. He was glad he did because there he saw some equipment that would enable him to show news from the wire services on one of his dark channels. "Everybody's doing it," the salesman said, so he bought the equipment and leased the news service and his subscribers had news and music. They didn't seem to mind so he was very happy. Only the local radio station seemed to be unhappy, but he told them they couldn't very well deny people the right to news.

The next year he went back to the convention, and he heard the big boys say that he had the right to cover the local town-council meeting or the high-school basketball games if he wished. This was a free country, they said. And they went on to say that if he had the right, then they had the right to cover a Broadway opening or a few championship fights or run good movies on their extra channels in the big cities.

He came home and stared at that empty channel for two days. Then he bought two cameras and trucked them down to the town meeting. It was great even if some of the council members accused others of hamming it up on camera. And when the high-school basketball season started, he set up in the gym for those games. Well he didn't set up himself; he had to hire a couple more engineers to keep the cameras working and a couple of cameramen to keep the things pointed right at the play.

But when the long hot summer came and the town meetings were adjourned until fall, and the high-school was on vacation—there was that empty channel again. Then he remembered they said at the convention that he could originate movies and film shows, too, so he bought a film camera and projector and signed contracts for features and a lot of other good shows. The channel was bright again and he signed up 22 new subscribers. He was very happy. The three television stations whose programs

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In its Second Report and Order, the FCC declares: "... CATV does not serve as an outlet for local self-expression. It does not present local discussions, the local ministers and educators, the local political candidates, etc."

Further on in the report, the statement is made that "... we shall urge that the Congress prohibit the origination of program or other material by a CATV system. ..."

Although these thoughts were couched in the framework of a pay-TV discussion in the report, the inconsistency involved in that Washington rulemaking process was never more evident.

To the extent that many of the older three- and five-channel systems did not originate programming because of limitations of channel space, the commission's assertion is partly true, but only partly, because even some low-band systems have performed this service for their communities for many years.

To the extent, however, that all of today's systems are being built—and yesterday's rebuilt—with a capacity of 12 or more channels, it is an inexcusable waste of the unique capabilities of cable service systems not to use our spectrum for local originations.

As a matter of fact, municipalities across the nation are making it a franchise requirement that the local system reserve channels for local origination of public service, educational and other programming.

The position of the FCC in this regard is all the more perplexing in consideration of the importance this body has placed on local expression, even back to the days of the Federal Radio Commission. Instead of regarding CATV as an obstacle to its policies, the FCC should take the positive approach: How can the cable-TV industry (or the cable services industry, as my company likes to regard it) further the intent of the Communications Act and the commission's own policy with respect to programming: "... the diligent, positive and continuing effort ... to discover and fulfill the tastes, needs and desires of ... [the] community ...?"

Here's how:

The cable-services industry has the spectrum capacity, the in-point community and neighborhood coverage—and, I believe, the obligation—to perform this great public service that broadcasting either cannot or has little desire to perform.

For many communities remote from any truly local TV stations, cable-system programming provides their own medium of television expression, and it is a unique experience for them. By the same token, cable systems co-located in communities with TV stations are providing local programs even more local than the stations can offer, because systems are now developing the ability to tailor different programs for specific areas, even specific streets.

Diversity, which has always been one of the real selling points of cable service, is coming to mean not only a welter of network and independent broadcast stations carried on the cable system, but also local programming suited to the specialized tastes and

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JACK R. CROSBY
chairman,
National Cable Television Association



TV STANDARDS

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immensely freer entertainment medium than it was, say, five years ago. It is theoretically possible to tackle any theme including some, such as homosexuality and miscegenation, that would have been rejected out of hand a few years back. Especially in certain prime-time variety shows, in late-night programs and in some of its panel discussions, television is definitely with it.

The occasional viewer who happened to tune in to a *Smothers Brothers* routine on CBS earlier this season to watch a skit in which a woman desperately tried to inform a man that his fly is open could easily think the entire world had gone askew.

On *Rowan and Martin's Laugh In* on NBC some of the hoariest of vaudeville jokes have been resuscitated. But coming over that 21-inch tube they seem to contain all the excitement and danger of a genuinely controversial idea. Samples:

"Does the Queen Mary have barnacles on her bottom?"

"I don't know. Why don't you ask King George?"

Delivery room of hospital. Doctor to pregnant woman: "You are about to have the most rewarding experience a woman can have."

Woman: "Oh no. I had that nine months ago." Silence, then woman saves the situation: "I mean that's when I got married."

Some slip by

There's lots more, including numerous sight gags that go by so quickly that it's hard to keep track of them. In one standard routine, generally used as a break between skits, the camera closes in on a bikini-clad member of the cast who has been tattooed with slogans. On one evening the camera briefly focused on a horseshoe-shaped sign over the girl's armpit. The sign read: "Illegal entrance." Said an NBC censor on hearing of it: "Well, that's one we missed."

Censors seldom miss things, but there is no doubt that they are bending to the times.

The network censors look for terms other than "permissive" to describe their general attitudes and for a word other than "censor" to describe their jobs. They point to society at large as a factor that has enlarged or a least modified their

standards.

"People are more educated today and they demand more mature material. Whether it's more permissive is a matter of degree," says Grace Johnsen, director of broadcast standards and practices, ABC.

Society has changed, notes Robert D. Kasmire, vice president, corporate information, NBC; there's been a slow, constant evolution "and we want the medium to reflect as closely as it can society itself."

No one at the networks is prepared to say precisely what is to be done should society itself become so free that television could no longer render it. Presumably, it would create its own reality, a teleidealization of what ought to be.

Luckily, no one in network television is talking in these terms. Rather they think that for better or worse television is a mirror of contemporary society, that in a sluggish way it merely reflects what is going on—reflects it faintly and belatedly.

Stay a little back

The censors of all three networks agree on that last point—that television *ought* to be behind the other entertainment media. CBS's William H. Tankersley, vice president, program practices, who seems just a trifle less amused at the trend than his counterparts at the other networks, feels that on questions of taste television will lag behind other media, especially when it involves things of a "shocking nature." In the realm of ideas, however, Tankersley thinks TV has been revolutionary—abortion on *The Defenders*, civil rights on *Playhouse 90*, which charted its own course years ago.

NBC's Kasmire agrees that "television will always be a laggard" in regard to changes in taste but says: "I can't think of a theme that could not be handled today, if it were handled properly."

In contrast, Kasmire remembers how several years ago MGM's Norman Felton wanted to do a two-part program on venereal disease. Felton had come up with a novel approach—the protagonist was to catch the disease on *Mr. Novak* and be cured the following week on *Dr. Kildare* (both MGM programs). Two or three drafts of a script were examined and then it was decided that because the subject had to be treated clinically and

since *Novak* was on at a relatively early hour the project might be found offensive.

All three network officials think there's been a subtle change in attitudes generally. "I read all the women's magazines," says ABC's Grace Johnsen with an astonished look on her face, "and it's just amazing how things have changed. The magazines are pretty far ahead as far as subject matter goes. They've been an education to women and the more they learn the more they expect."

Another factor that has led to an easing of rigorous standards is the decline in the vehemence and virulence of pressure groups. Network censors tend to look nervous when this is mentioned but it seems clear that the general liberalizing trend in society, including ecumenicism, has had a softening effect on militants of all persuasions who had previously fought so hard.

A more tolerant attitude

The feared Roman Catholic Legion of Decency no longer exists and the organization that replaced it, the National Catholic Office for Motion Pictures, has a broader view of its role and tends to explain and classify rather than indulge in outright condemnations.

Says the Rev. Jack Phelan, S.J., who teaches at Fordham's School of Communication Arts and who has specialized in these matters: "First of all, there is no particular Catholic point of view regarding sex in entertainment media." The various Catholic pressure groups should not be confused with the church, he warns. Moreover, since "the church is always in history and if society generally is more permissive in matters sexual then the church is affected too."

In Father Phelan's opinion, "the number-one problem is violence and emptiness in programing."

CBS's Tankersley also warns that despite the emphasis on sex the problem of violence is always "in the wings." Also, Tankersley, like his counterparts at the other networks, is not at all convinced that the pressure groups can be counted out. When they're wounded, they react. He recalls that when CBS put on *Death of a Salesman* at least two separate sales organizations protested. One of them went so far as to insist that CBS put an announcement at the end of the program to the effect that Willie Loman was

not typical of all salesmen. It was turned down.

In the opinion of the program's producer, David Susskind, *Death of a Salesman* "put a stop to all the rambling and mewling. Then, when Petula Clark and Harry Belafonte made contact and the Plymouth representative said 'out with it' and the producer said 'get lost' and the network stood by him and when the client representative lost his job, you know times have changed. In the old days the voice of the sponsor made people quake."

One reason that the voice of the sponsor is no longer as loud as it was is that there are fewer sponsors. The growth of the participation and the scatter plan have meant a lessening of sponsor identification both in a negative and in a positive sense. You may not be loved for helping to bring to the world *The Smothers Brothers*, but you're not hated either, and you'll probably never have to contend with an organized boycott.

William Lynn, director of program planning for BBDO, notes that most advertising purchases in TV today are made "to fulfill media requirements—certain audiences at a certain cost efficiency." The influence of such buys on programming is negligible although "we have on occasion felt it was better to delete a commercial from certain programs than run with it."

Lynn thinks that TV's two most controversial prime-time programs—*Rowan and Martin* and *Smothers Brothers*—are "only a reflection of TV catching up. If it doesn't it will become completely irrelevant to a huge segment of the population. You can't let your kids see 'The Graduate' and then ask them to be impressed with *Andy Griffith* or *Luce*."

Advertisers' position

In Lynn's opinion the sponsor of a participating program can leave the question of responsibility—whether a program stays within the bounds of good taste—up to the producer and network. If he feels the program has gone too far he can simply delete his commercial and run it on another day. This, of course, is a far cry from the fabled days of old when the sponsor did in fact call the program shots.

"Television may not want to lead," says Lynn, "but it certainly has to keep up." He wonders to what extent it already has become "irrelevant as an entertainment medium to nearly everyone under 25. To these people, the half-hour situ-

ation comedy is meaningless in the light of the world today."

Network officials agree that the growth of the participation and the decline in sponsor identification have helped to loosen things in programming. NBC's Kasmire thinks that sponsor concerns today "relate more to the specifics of their business policies than they do to matters of taste."

Jesuit Phelan can't help wondering if "marketing needs" have led to the so-called new permissiveness in television. "My view of media morality is that it's based on precedent rather than on principle."

Precedent certainly plays a part. The fact that an entirely different entertainment medium—the motion picture—has become an integral part of the electronic screen probably has helped to bring about changes in regular programming. It has also led to a sort of double standard whereby something totally unacceptable in regular TV programming is presented as a matter of course in a televised motion picture.

Few 'Sunday' complaints

Perhaps a prime example of this is "Never on Sunday," which was edited for the tube with the help of its co-star and director, Jules Dassin. It was the first network showing of a Legion of Decency-condemned feature. The film was presented with a minimum of editing and a minimum of squawks. But NBC's Kasmire admits that if a "TV producer had come to us and proposed a story about a happy prostitute, we would have said no."

The reason for this seeming double standard is that Kasmire and NBC feel that there's an important difference between the distribution systems of the two media. The thinking is that a feature that has played in theaters has been written about, advertised and discussed. It should not be a surprise to the viewer, for the audience has been forewarned. The contents of the next episode of *Bonanza*, however, simply arrive in the living room unevaluated and undiscussed.

But a feature whose contents have gotten by the censors for that reason stimulates the dormant desires of the regular-series television producer. It is hard to tell that producer he can't do something when he's seen it on the screen, either as a special or as a motion picture. Thus, following the acceptance of "The Mark," a motion picture about a suspected child molester, there appeared on ABC's *N.Y.P.D.*



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PHILADELPHIA, PA. WPHL-TV
(Independent UHF)

SUNDAY, 4:00PM FEB/MAR NSI
Rating 5
Metro Share 17%
Homes Del. 78,000

Against Big 3 Golf, NHL Hockey and The American Sportsman.

CLEVELAND, OHIO WKBF-TV
(Independent UHF)

SATURDAY, 12 NOON FEB/MAR ARB
Rating 4
Metro Share 17%
Homes Del. 31,300

Station and ROLLER DERBY went on air 4 weeks before rating.

HOUSTON, TEXAS KHTV-TV
(Independent UHF)

SATURDAY, 3:30PM FEB/MAR NSI
Rating 4
Metro Share 14%
Homes Del. 19,000

Against Wide World of Sports, World of Golf & Greatest Show.

SOME TYPICAL VHF RESULTS

NORFOLK, VA. WVEC-TV
(ABC Affil. - First in time slot!)

SUNDAY, 12 NOON FEB/MAR NSI
Rating 15
Metro Share 83%
Homes Del. 45,000
Our 5th year of domination!

MADISON, WISC. WISC-TV
(CBS Affil. - First in time slot!)

SATURDAY, 4:00PM FEB/MAR ARB
Rating 11
Metro Share 46%
Homes Del. 20,200

Against Wide World & Golf Classic.

ROANOKE, VA. WSLS-TV
(NBC Affil. - First in time slot!)

SUNDAY, 12 NOON FEB/MAR NSI
Rating 15
Metro Share 60%
Homes Del. 40,000

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TELE STATUS

SUMMARY OF CATV HOMES DATA

Prepared for *Television Magazine*

About 30% of all television markets have CATV penetration of 5% or more; of the 64 markets which make up this group, 30 markets, or almost half, are smaller TV markets, many with only one television station. About half of all CATV homes are found in the Atlantic and the Pacific seaboard states. However, the states which have the highest penetration of CATV homes are found outside these geographic areas.

These are a few of the conclusions reached in a study of CATV homes by C. A. Kellner, Ohio University, who used data developed by the American Research Bureau for use in its audience surveys in the current broadcast year. The primary purpose of Kellner's study was to determine those markets with the greatest CATV penetration, but other interesting and significant facts developed from the study.

Relatively few of the medium size and larger television markets have significant CATV penetration. Only seven markets having an area of dominant

influence of 200,000 or more television homes met the criteria, and 11 more markets with 100,000 to 200,000 television homes were also found. Markets in the largest Area of Dominant Influence (ADI) group with 10% or more CATV homes were: Spokane, Wash. (19%); Charleston-Huntington, W. Va. (12%), and Syracuse, N.Y. (12%).

There is rapid CATV growth in some metro areas, e.g., San Diego, with 29,700 homes wired to a system, and Bakersfield, Calif., with 16,600. If this trend continues and spreads to other medium-size, multi-station markets, existing relationships of larger to medium-size TV markets can be in for substantial change.

In comparing CATV penetration on a market-to-market basis, Kellner used the criteria established by ARB for its "area of dominant influence" concept. This has the advantage of an exclusive county assignment; if the survey area were used, fringe counties would be assigned to several TV markets; the metro areas are too restrictive for the purposes of a market comparison. In developing its ADI's for the current broadcast year, ARB ended up with 12 single-station markets without an ADI. Kellner examined these individually and found the home counties of six of these had significant CATV penetration as follows: Ft. Pierce, Fla. (21%); Lafayette, Ind. (32%); Marion, Ind. (18%); Parkersburg, W. Va. (40%); Selma, Ala. (10%); Tuscaloosa, Ala. (12%).

According to the ARB data, only 19 states have CATV penetration of 5% or more; these are scattered across the country and found in every geographic region except the north central states. Almost 60%, or 426 of the 726 counties on which ARB developed estimates, had fewer than 2,000 CATV homes. Nine counties had in excess of 20,000 homes wired to a

TV STANDARDS

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an episode about a suspected child molester.

ABC's Grace Johnsen remembers when "Man with a Golden Arm" was released it violated nearly every taboo then extant. The sociological thesis then, since disproved, was that if you showed drug addiction (or suicide or alcoholism or child molesting) you were encouraging other people to try it. When that thesis was discredited it was possible to go on to other things.

As an entertainment medium television does lag behind its competitors. In its other role as an informational medium it is at times well ahead in terms of simple frankness. This was conceded by the *Columbia Journalism Review*, which, in its Spring 1968 publication said that "surprisingly, television—usually thought of as the meekest of the media—may be on its way to establishing a standard that accepts

progress and yet maintains good taste; it may help the so-called 'tannin' publications decide what can be said and what cannot."

Recently, the publication reported: "Johnny Carson demonstrated that even a mass audience of network viewers will accept a serious discussion of sex. Carson interviewed Desmond Morris (author of 'The Naked Ape') on the *Tonight* show and needled *The Chicago Tribune*. 'You talked about his [man's] penis,' Carson said to Morris. 'And they took that out of the paper in Chicago, because it would offend people. . . . And I don't understand it, in this day and age, that you could not use that in a family newspaper.' No bleep. No outraged phone calls to local television stations. Ernest Lee Jahnce Jr., NBC's vice president for standards and practices, explains why the network didn't bleep the reference. 'This wasn't a lot of quipping and kidding around,' he says. 'It was a serious discussion, an adult

discussion.'"

And so it goes. Is there nothing sacred? How far can it go?

Not very far at all, judging from the following two skits that NBC censors handled on *Rowan and Martin* this past season.

Couple, standing at rail of ship. Hawaiian tells man he should obey ancient tradition and throw his lei (pronounced lay) overboard. Long mug shot of the clowning Martin. The critical audio passages were cut out.

A *Laugh In* skit that looks at the arts shows a couple looking at a particularly horrendous piece of modern sculpture.

Says man: "I don't get it."

Says woman: "You don't get it at home either."

The first skit was doctored and the second rejected for the same reason:

They were not only off-color but humorless. END

cable system and six of these were in Pennsylvania. Schuylkill county, Pa., had the largest number of CATV homes, 31,750, followed by San Diego county, Calif., 29,700, and Northumberland county, Pa., 24,800 homes.

It is cautioned that ARB excludes commercial establishments from its estimates and limits the data, to the extent this is possible, to homes wired to a cable system. Further, with only a few exceptions, ARB county data is limited to those individual counties that have at least 200 subscribers or a CATV penetration of 10% or more; however, it is believed that ARB accounts for more than 95% of all CATV homes.

The tables from the CATV study are as follows:

Television markets with significant CATV penetration

(Homes 000)

Number stations in market	TV market name	TV homes in ADI	CATV homes	CATV penetration
30% or more CATV penetration:				
2	Clarksburg, W. Va.	43.4	20.1	46%
1	Salisbury, Md.	28.2	12.0	16
1	Missoula, Mont.	20.4	8.0	39
3	Johnstown-Altoona, Pa.	228.6	87.0	38
1	Tyler, Tex.	39.2	13.9	35
2	Santa Barbara, Calif.	75.7	25.3	33
1	Marquette, Mich.	35.8	12.3	34
1	Bellingham, Wash.	21.8	6.7	31
1	Casper, Wyo.	33.5	9.9	30
1	Maakato, Minn.	44.4	13.0	30
2	Medford, Ore.	39.9	11.9	30
20 to 20% CATV penetration:				
1	Klamath Falls, Ore.	17.0	4.7	28
3	Wilkes-Barre/Scranton, Pa.	262.1	72.1	28
2	Yuma, Ariz.-El Centro, Calif.	34.5	9.7	28
4	Huntsville-Decatur-Florence, Ala.	111.5	28.5	26
1	Bluefield, W. Va.	61.4	16.3	25

Number stations in market	TV market name	TV homes in ADI	CATV homes	CATV penetration
3	Reno	65.6	15.5	24
1	Watertown-Carthage, N.Y.	65.3	15.8	24
1	Butte, Mont.	34.9	8.1	23
1	Ardenmore, Okla.	39.0	6.7	22
3	Binghamton, N.Y.	130.8	29.3	22
1	Greenwood, Miss.	32.8	7.1	22
1	Lufkin, Tex.	21.6	5.5	22
2	Roswell, N.M.	10.5	9.0	22
1	Alexandria, La.	38.8	8.1	21
2	Great Falls, Mont.	19.3	10.2	21
1	Tupelo, Miss.	11.4	4.2	21
2	Abilene-Sweetwater, Tex.	91.7	18.2	20
3	Bakersfield, Calif.	81.1	16.6	20
1	Macon, Ga.	58.6	12.0	20

10 to 19% penetration

2	LaCrosse-Eau Claire, Wis.	100.7	19.7	19%
1	Presque Isle, Me.	25.0	4.9	19
3	Spokane, Wash.	237.2	44.8	19
1	Twin Falls, Idaho	30.2	5.0	19
2	Yakima, Wash.	81.5	9.7	19
2	Burlington, Vt. Plattsburgh, N.Y.	125.3	22.2	18
2	Eugene, Ore.	92.4	16.1	17
1	Grand Junction, Montrose, Colo.	32.6	5.8	15
1	Riverton, Wyo.	7.7	1.3	17
1	Cheyenne, Wyo.	61.1	9.8	16
1	Biloxi, Miss.	41.6	5.3	15
2	Wheeling, W. Va., Steubenville, Ohio	137.0	20.9	15
3	Amarillo, Tex.	136.3	19.2	14
2	Austin, Tex.	96.7	13.2	14
2	Billings, Mont.	53.2	6.7	13
1	Columbus, Miss.	16.9	6.0	13
2	Bristol, Va., Johnson City, Tenn.	153.2	18.6	12
3	Charleston-Huntington, W. Va.	107.3	18.0	12
1	Harrisonburg, Va.	25.8	3.0	12
1	Panama City, Fla.	23.2	2.7	12

ENCOUNTER: WALBRIDGE

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he had been taking for several years heard about it, and they weren't happy. They said that they were showing some of the same films he was and they didn't think it fair for him to hurt them after he had built his business with their programming. He told them that he wasn't hurting them very much, and it was a free country, and if he could buy the films then he could show them.

One day his wife, who kept the books, came in and said that something was wrong. With all the people, equipment and films they were spending more money than they were taking in. And, there were payments due on the cameras. Again, he remembered they said at the convention that he could originate commercials too. So he went out and sold some spots to his merchant friends. They bought in the movies but they wouldn't buy

in news because it was all national stuff and the radio station had the local news they liked.

Well, if it was local news they wanted, he used a camera to show a newsman reading local news and announcements like the grange meeting and the church doings. And when the local weekly newspaper griped about using their copy he had to hire a couple of people to round up the stuff. But some of the merchants bought spots in the news, so he was very happy.

But they wouldn't pay any more than they paid the local radio station because they said it reached more people than he did. And, with everything else going on, he couldn't get enough time to sell the commercials, so he hired a salesman who had to have a girl to keep the traffic straight and the slides and films in order. And there were bills to get out and to collect. It sure took a lot of people.

No matter though—he was get-

ting to be a big man in town. He had a studio and cameras and a remote unit, and ever since the local movie threatened to sue him and then went out of business, he had the only movies in town. He had a news department, a sales department, engineers and cameramen. He originated news, sports, public affairs, educational programs, entertainment, religious and agricultural programming. And suddenly he realized what all this added up to. He had a television station. The only one in the area, too, after those UHF stations got chicken and turned their licenses back in before they started.

One day his brother-in-law mentioned at the dinner table that he might run for sheriff. Here was a chance to get that moocher a job, so he saturated his five channels with spots and speeches. Brother-in-law swamped his opponent who had to campaign from his front porch and the back of a pick-up truck. The fellow said it wasn't

Number stations in market	TV market name	TV homes in AD	CATV homes	CATV penetration
3	Syracuse, N.Y.	383.0	46.9	12
3	Erie, Pa.	96.0	10.2	11
1	Hattiesburg-Laurel, Miss.	38.2	4.4	11
1	Meridian, Miss.	61.4	6.0	10
3	Odessa-Midland, Tex.	101.5	10.1	10

5 to 9% CATV penetration:

1	Fort Smith, Ark.	47.3	4.4	9
3	Joplin, Mo.-Pittsburg, Kan.	113.9	9.8	9
3	Wichita Falls, Tex.-Lawton, Okla.	134.9	12.5	9
4	San Diego	368.3	29.7	8
1	Utica, N.Y.	94.8	7.5	8
4	Portland, Ore.	465.9	29.2	6
4	Tucson, Ariz.	121.7	6.8	6
2	Boise, Idaho	80.7	4.0	5
1	Ensign, Kan.	11.0	.5	5

States with CATV penetration of 5% or more

(TV Homes 000)

State	CATV homes	% Penetration	Counties with CATV		All TV homes in state
			Number	TV homes	
Vermont	29.8	27%	8	87.4	110.3
Wyoming	25.7	27	15	66.0	96.5
Montana	41.5	21	18	117.5	194.1
West Virginia	90.9	19	37	262.9	470.5
New Mexico	34.2	13	16	111.6	261.6
Oregon	71.3	12	24	187.4	594.9
Idaho	21.3	11	13	68.2	200.0
Nevada	15.8	11	6	54.9	148.9
Mississippi	51.4	10	23	223.6	530.3
New Hampshire	17.9	9	5	58.2	198.1

State	CATV homes	% Penetration	Counties with CATV		All TV homes in state
			Number	TV homes	
Pennsylvania	325.9	9	42	899.9	3,355.6
Washington	67.3	7	21	189.3	923.0
Alabama	49.5	6	15	257.6	873.9
Arizona	26.9	6	10	82.0	447.7
Arkansas	28.9	6	20	129.1	520.4
Georgia	32.7	5	17	165.0	1,154.6
Kentucky	41.0	5	34	171.4	824.6
Oklahoma	38.6	5	26	151.1	750.6
Texas	141.0	5	79	481.0	3,006.1

Analysis of markets with significant CATV penetration by size of area of dominant influence

TV homes in ADI	Number of TV markets by degree of CATV penetration				Total
	30+%	20-29%	10-19%	5-9%	
Less than 50,000	9	10	9	2	30
50,000 to 100,000	1	6	7	2	16
100,000 to 200,000	—	2	6	3	11
200,000+	1	1	3	2	7
Total	11	19	25	9	64

Analysis of markets with significant CATV penetration by number of TV stations in market

Number of stations	Number of TV markets by degree of CATV penetration				Total
	30+%	20-29%	10-19%	5-9%	
3 or more stations	1	5	6	5	17
2 stations	3	4	8	1	16
1 station	7	10	11	3	31
Total	11	19	25	9	64

ENCOUNTER: WALBRIDGE

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fair, but everyone told him to forget it, that politics is the art of the possible.

And then in the town meeting one night, they took up the road-paving contract, and after Uncle Homer had made his pitch some big outfit from the city thought they should get the job just because they had low bid. That kind of thing can be dangerous, so he had his boys turn off the cameras before the city fellows got started. It was good to have power to use in high places. He was very happy.

At least he was until his wife who kept the books came in a few days later. He was two payments behind on the cameras. And, he would have been able to pay on the films except for meeting the payroll. The staff had been getting skittish and he had heard talk of a union. He had to take in some more money, so he raised the rate on subscribers and 157 quit and bought rotary antennas. Then he raised the rates on commercials, and all of his fair-weather mer-

chant friends weren't in when the salesman called.

He tried to get an extension on his loan at the bank but they needed more security and there were too many liens on the equipment already. All he had left was the franchise with the town council, but when the bank made him go to them and try to change the clause that made the franchise revert back to the town those ingrates wouldn't do it—after all he had done for them.

A few weeks later, his brother-in-law, who was the sheriff, came around and closed him up. Later he heard that the big boys, who said that if he could originate, then they could too, were getting millions of dollars from the public with special shows and movies on their extra channels. And he wasn't very happy. **END**

ENCOUNTER: CROSBY

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interests of a specific community or neighborhood. For instance, some systems in the Southwest include local programs in Spanish to appeal to the needs of the many

Latin-Americans in their towns.

We are finding that our cable subscribers will tune in on the chorales, the college dramas, the art shows, the public hearings on zoning changes, urban renewal, you name it—we are doing it and the people are watching. Granted that not all of our production techniques can compete with the networks, but we are learning, and we are filling a real and demonstrated need. We may not get high Nielsen ratings, but we don't care about ratings and need not depend upon them.

Very interesting partnerships between cable systems and local radio stations have begun in the past few years. We feel that this relationship is a natural, combining as it does the production experience and trained personnel of the radio station and the access to the viewer the cable system affords. The willingness of the radio-station advertisers to pay a little for exposure of their messages to cable viewers has been an interesting by-product of these alliances.

I therefore would encourage my fellow operators in the cable-

State CATV totals & penetration by geographic divisions

Geographic division	CATV homes (000)	% Penetration	Number of counties
Middle Atlantic:			
New Jersey	27.2	1%	2
New York	126.0	2	22
Pennsylvania	325.9	9	42
Totals	479.7	4	66
Pacific:			
California	218.6	4	32
Hawaii	1.5	1	1
Oregon	71.3	12	24
Washington	67.3	7	21
Totals	358.7	5	78
South Atlantic:			
Delaware	2.2	1	1
Florida	67.4	4	16
Georgia	32.7	5	17
Maryland	35.1	3	5
North Carolina	3.8	—	3
South Carolina	4.8	1	3
Virginia	26.8	2	13
West Virginia	90.9	19	37
Totals	263.7	3	85
West South Central:			
Arkansas	28.9	6	20
Louisiana	11.1	2	7
Oklahoma	38.6	5	26
Texas	141.0	5	79
Totals	222.6	4	132
East North Central:			
Illinois	46.2	1	17
Indiana	29.9	2	12
Michigan	39.1	2	16
Ohio	59.2	2	19
Wisconsin	24.9	2	15
Totals	199.3	2	79
Mountain:			
Arizona	26.9	6	10
Colorado	18.0	3	14
Idaho	21.3	11	13
Montana	41.5	21	18
Nevada	15.8	11	6
New Mexico	34.2	13	16
Utah	3.8	1	3
Wyoming	25.7	27	15
Totals	187.2	8	95
East South Central:			
Alabama	49.5	6%	15
Kentucky	41.0	5	34
Mississippi	51.4	10	23
Tennessee	21.4	2	12
Totals	163.3	5	84
West North Central:			
Iowa	13.1	2	5
Kansas	23.9	4	20
Minnesota	45.1	4	21
Missouri	20.5	2	19
Nebraska	11.4	3	12
North Dakota	1.3	1	1
South Dakota	2.1	1	2
Totals	117.4	3	80
New England:			
Maine	8.2	3	2
Massachusetts	13.6	1	2
New Hampshire	17.9	9	5
Vermont	29.8	27	8
Totals	69.5	2	17

service industry to participate in origination of local programs, particularly those kinds of programs not available from networks and local stations. Furthermore, I foresee a time in the near future when they will be receiving this sort of encouragement from the FCC itself, in its efforts to promote and serve the public interest. **END**

EXPLODING MYTHS

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aid for direct communication between the client and the people who are entrusted with creating his advertising, but I think, and hope, that reports of the demise of the account man are vastly exaggerated. As a practicing member of the let's-blame-it-on-the-account-rep school, I really shouldn't let this get around. But let's face it: The man with the brief case plays a vital part in getting our commercials on the air, even more important than that of Number One subject of Today's Group Gripe.

The account man is, in the final analysis, the true "agent" of the advertising-agency system. He is the one who must understand all

the conflicting points of view in the creation of a commercial or advertisement and somehow bring them together before the deadline. He is the one who must reconcile the needs of the marketer with the needs of the musician, the tests of research with the taste of the artist, the words of the writer with the numbers of the media man.

When he is good, the account man will organize his facts so well, explain the problem so clearly, define the limits so precisely, that the commercial-writer and his friends can hardly fail to arrive at a workable creative solution.

It is, incidentally, a mistake to suppose that creative people automatically hate any kind of limit and welcome gleefully the assignment that says, in effect: "Do anything you want to, just make it great." These are the toughest assignments of all, because "no limit" also means "no clue." Furthermore, the no-holds-barred assignment often turns out to be not quite that simple. "At last, just what you've always wanted, an assignment that let's you do anything—anything you like." That's what the man says. So the writer

does what he likes, and then it turns out that maybe there was just one teeny tiny little limit after all. Just one little limit, and that's the one you broke.

So the expert account man outlines the problem so as to leave freedom where there really is freedom and sets up clear requirements and limitations wherever they truly exist.

The good account man tells the truth even when it hurts. He never confuses the client's opinion with his own; he expresses both, clearly labeled. He doesn't make rash promises his creative team will have to keep. And he has learned, alas, that any commercial successfully sold was "so good it sold itself," while any commercial turned down was killed because the account man goofed.

Do such paragons of virtue exist, even in the jaundiced eyes of the commercial writer? Well, I wouldn't want you to spread this around, but they do, in fact, they do.

Now, as for the other kind, the bad account man, well, pull up a chair and have another cup of coffee while I tell you about the time . . . **END**

EDITORIAL

The widening screen of TV standards

UHF: digging in for a long stay

□ Television's growing maturity would almost certainly shock anyone who hadn't looked at his set in the last five years. Yet it seems safe to say that the great majority of viewers is scarcely aware of it. Like age, which is not necessarily the same thing, maturity comes by an evolutionary process that goes undetected from day to day but is unmistakably apparent when measured from year to year.

Just how far television has come in its willingness—and ability—to handle “adult” subjects and “adult” conversation is examined in considerable detail elsewhere in this issue. As that report points out, the process, great as it has been, stops far short of the four-letter words—and four-letter activities—that have become fairly routine in the theater, in books and magazines and in movies. But it is perhaps almost as far removed from the television mores of only a few years ago, when a TV show made headlines for venturing to talk about homosexuality.

Television commercials, too, have been undergoing evolution, as another report in this issue makes clear. The television code and assorted regulatory agencies are properly given a big share of the credit, but the public's increasing sophistication figures in the commercial evolution, too. Where that sophistication has freed television programming from many of its inhibitions, however, it has in many cases imposed new inhibitions and requirements on the creators of commercials—the requirement to be more than a shill, to shun the humdrum as well as the flimflam, to find new ways to capture and hold the viewer's attention.

Both of these evolutions, in programming and in commercials, have made television a stronger force. We hope they will continue. In a changing society, television has no choice but to change. Because of its nature, it carries special responsibilities and must work under special limitations. It probably always will and always should lag considerably behind the avant garde in many respects. The absence of any significant cries of outraged dignity suggests that, to date, television has been moving at pretty close to a proper pace with the times.

□ At last the promise of UHF television seems to have a chance of realizing its hoped-for fulfillment.

In the past year 28 new UHF stations have gone on the air, bringing the operating total to 148. Some 160 others are authorized.

Sets capable of receiving UHF are now estimated at 27 million—a figure that will rise quickly since, by law, all sets must now have UHF capacity.

The most encouraging fact, brought out in the UHF study that appears elsewhere in this issue, is the improvement in experience and attitude of many UHF licensees. The overly optimistic UHF venturer is gone. Many of those who applied for and received licenses merely as a speculation have disappeared. The shoe-string operators whose ambition exceeded their resources are dying out. Their places have been taken by well-financed and realistic TV professionals.

The new breed of UHF operator is prepared for the long haul, the carefully planned development of clearly identified niches in the television market. This form of entry will enliven competition and so lead to the expansion of the total market. In time the distinctions between UHF and VHF, as designations of separate television services, will fade and perhaps disappear. The advertiser will make his choices on the criteria of audience delivery and cost.

It is in the major markets that UHF development is most apparent. Where there are large concentrations of population, the new station may command a relatively small share of the total universe and still deliver a commercially attractive audience. But here and there in smaller markets islands of UHF adventure are appearing, as for example in Muskegon, Mich., which is examined in the “TELEVISION on Location” department this month. In that far-from-major market, WMKG (TV) is experimenting with a type of home-town programming that just may turn out to be a model for the community station of the future.

The social benefit that all this activity promises is obvious—diversity in television service ranging from the national event to the neighborhood issue. And that is what television broadcasting ought to be all about.