

TELEVISION

The real world:
How life goes on
at two typical
CATV systems

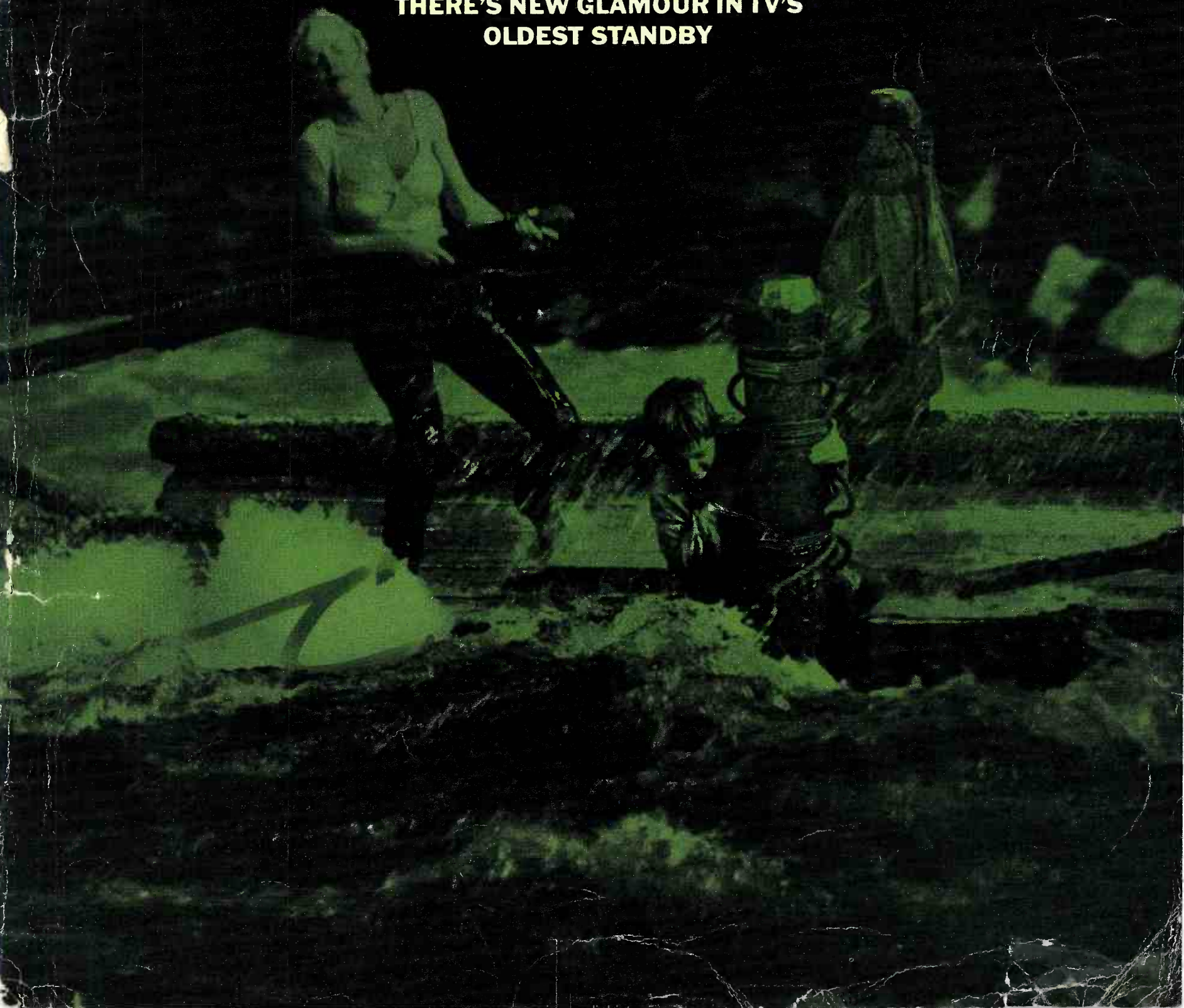
**U. S. Royal's
latest commercial:**
The rough edges
can be pretty, too

**A Boston station
shows New York
how to throw
an agency party**

Bud Barry of Y&R:
The closeup story
of one of TV's
youngest veterans.

Those Amazing Movies

**THERE'S NEW GLAMOUR IN TV'S
OLDEST STANDBY**



NEW CONCEPT in VTR simplicity and troublefree operation



An *Allenized*
VTR Provides
Simple
Troublefree
Operation
with Top
Performance
and
Convenience

Brilliant engineering achievements provide simpler equipment with better performance.

- Simpler Operation — far fewer controls, adjustments and components
- Best Performance — routinely meets or exceeds all performance specifications of the latest, most expensive "deluxe" VTR equipment
- Stable "Sync-lock" Servo — positive lock frame and line comparable to best sync generator "gen-lock," instantaneous lock-up when tape guide pulls in, automatic recovery
- High Band Color Operation — at modest cost; ALL BAND operation at the turn of a switch
- Self-Contained Console — all plug-in transistor modules fit in factory-rebuilt VR1000 console, eliminating all racks and troublesome tubes

Available as a complete machine to add to your facilities.

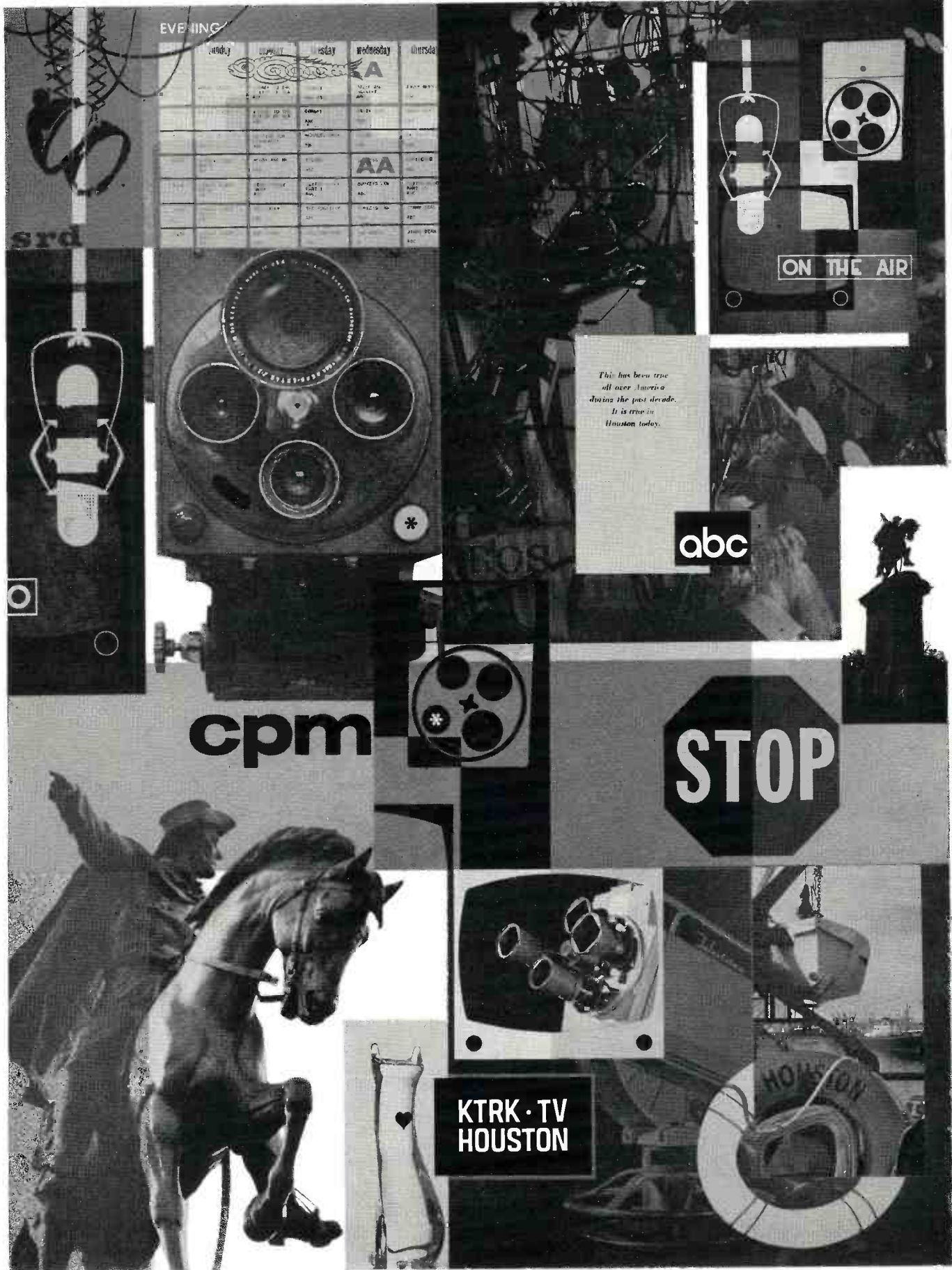
Available as system components to re-equip your existing VTR by factory rebuilding exchange.



VISUAL ELECTRONICS CORPORATION

356 west 40th street • new york, n. y. 10018 • (212) 736-5840

LOOK TO VISUAL FOR NEW CONCEPTS IN BROADCAST EQUIPMENT



*This has been true
all over America
during the past decade.
It is true in
Houston today.*



The people on the opposite page are

Talented Composers

You don't know all of them

That's the idea behind BMI

25 years ago Broadcast Music was born.

For one reason.

To create competition in the field of performing rights.

To do this, to bring about the classical feature of competition—a free and unrestricted market—BMI opened its doors to all creators and publishers of music, including those who had previously been excluded from an opportunity to share in performing rights fees. In addition, it offered nondiscriminatory contracts to all *users* of music.

For the first time, new talents found an audience. Known talents found a fresh chance for growth. And a great, vital force in American music began. A force with a conscience. A force with an unabashed sense of fair play.

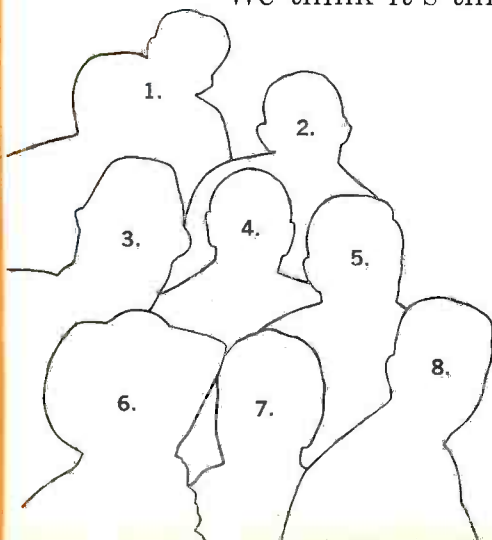
Since 1940, BMI has licensed songs written by high school principals...by jazz musicians and by teenagers...by Juilliard-trained musicians, single string guitar pickers, full-time dance band musicians and by housewives...by sophisticated night-club performers, hallowed show-business names and by one-time field hands.

All of them have immeasurably enriched the many worlds of American music. And today there are not 1000, but some 18,000 writers; not 137 but approximately 8500 publishers who have an opportunity to share in equitable performing rights revenue and an opportunity to be heard internationally, nationally, regionally and locally.

BMI has a strong feeling about competition. So do the people on the opposite page.

For competition has given them their one most important dream—the chance to be heard.

We think it's this chance that counts.



1. Jerry Bock & Sheldon Harnick
2. Earle Hagen
3. Thelonious Monk
4. William Schuman
5. Bill Anderson
6. Buddy Durham
7. Doris Akers
8. Tony Garafalo



TELEVISION

THE REAL WORLD OF CATV *Beneath the turbulent surface of community antenna television, its seething growth and spreading battles, individual systems go about making their living. TELEVISION visited two of these systems—a small father and son operation in Bainbridge, N.Y., and the nation's largest CATV in Williamsport, Pa.—to report on what CATV is like where it happens, and to launch a new series of “real world” stories on the people and companies that make up the many-faceted world of television* **37**

HOW THIS COMMERCIAL WAS MADE *No. 4 in a series about outstanding television commercials. In this issue: the introductory campaign for the new U.S. Royal “Laredo” rain tire and the new “unfinished look” technique Doyle Dane Bernbach is using to put it over* **44**

FEATURE FILMS AND TELEVISION *The romance is now 17 years old—and more torrid than ever. It started in station fringe time and blossomed into prime network hours. Movies on NBC and ABC this season made their best audience showing ever, and CBS is about to join the feature film club. It's all made for bigger demand, shorter supply and increasingly fantastic prices. This status report examines today's feature film situation from every angle and includes film package costs and the rating of every movie that has played the networks. It starts on* **46**

FROM BOSTON WITH LOVE *Station presentations are common. Many are touched with sameness. But last Feb. 24 WNAC-TV, RKO General's Boston station, came to New York with a new kind of soft sell. A word and picture report of what went on* **52**

CLOSEUP: CHARLES (BUD) BARRY *In 33 years Bud Barry has touched almost as many bases as Maury Wills—newspaper advertising, retailing, radio announcing, program managing, top programming V.P. posts at two TV networks, talent agency TV, programming boss at a major film studio and, for the last five years, broadcast chief at a major advertising agency. As Young & Rubicam's executive V.P. and TV-radio department director, Barry today calls the shots on \$120 million in TV billings. A look at the genial Irishman, his career and ideas* **56**

DEPARTMENTS

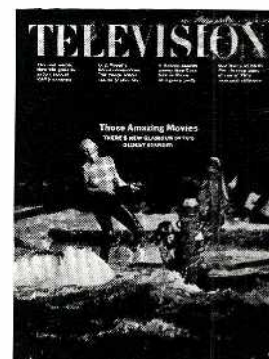
THE MONTH IN FOCUS	9	PLAYBACK	27	FOCUS ON TELEVISION	34
FOCUS ON FINANCE	13	FOCUS ON PEOPLE	30	TELESTATUS	81
FOCUS ON FILMWAYS	20			EDITORIAL	86

TELEVISION MAGAZINE

*Published by Television Magazine Corporation,
a subsidiary of Broadcasting Publications Incorporated*

- | | |
|---|--|
| Sol Taishoff | Editor and Publisher |
| Donald V. West | Vice President-Managing Editor |
| Edward L. Sellers | Sales Director |
| Senior Editor Albert R. Kroeger | Frank Chizzini National Sales Manager |
| Associate Editor Morris J. Gelman | Robert Moran Sales Representative |
| Assistant Editor Deborah Haber | Jack L. Blas Adv. Production/Office Mgr. |
| Assistant Editor Ralph Tyler | Eileen Monroe Secretary to the Sales Director |
| Administrative Assistant Francine Hand | Harriette Weinberg Subscription Service |
| Editorial Assistant Carol Meola | |
| Stanley White | Art Director |
-
- Advisory Board—Broadcasting Publications Inc.**
- | | |
|--|---|
| Sol Taishoff | President |
| Vice President-General Manager Maury Long | Edwin H. James Vice President-Executive Editor |
| Comptroller Irving C. Miller | John P. Cosgrove Director of Publications |
| Lawrence B. Taishoff | Assistant Publisher |

Cover • Marilyn Monroe, one of show business's biggest stars, still lives on in the movies that made her famous. Now, however, the medium is television. Her pictures, and other pictures made by stars of all magnitudes, are enjoying their richest comeback yet. The story is in this issue's report on "The Winning Ways of Movies," beginning on 46.



COVER PHOTO COURTESY 20TH CENTURY-FOX TV

Published monthly by the Television Magazine Corp. Executive, editorial, circulation and advertising offices: 444 Madison Ave., New York, N. Y. 10022. Telephone PLaza 3-9944. Area Code 212. Single copy, \$1.00. Yearly subscriptions in the United States and its possessions, \$5.00; in Canada \$5.50; elsewhere, \$6.00. Printing Office: 3rd and Hunting Park Avenue, Philadelphia, Pa. 19140. Second class postage paid at Philadelphia, Pa. Editorial content may not be reproduced in any form without specific written permission. Copyright 1965 by Television Magazine Corp.



This is the season that
set television on its ear.
ABC became the most watched
network in the business.
Had four of the top ten shows.
Six of the top twenty.
Fourteen of the top forty.
Six of the top ten new shows,
including the season's
biggest new hit.
An across the board average
of 10,410,000 homes per minute.
**How in the world
do you improve on that?**

Like this.

To make television's strongest schedule even stronger next year, ABC is adding new faces, new formats and new ideas.

The FBI Story. Efrem Zimbalist, Jr., stars in authentic, never-before-told cases from the files of the Federal Bureau of Investigation, under the direction of J. Edgar Hoover.

A Man Called Shenandoah. Robert Horton portrays a man without a memory searching for his past—not certain what its discovery might mean to his future.

F Troop. For the first time on television the Indians might win when an accidental "hero" of the Civil War takes command of the screwball garrison at Fort Courage.

Gidget. The whacky story of a 15 (and a half) year-old girl who has "this adolescence business" made. Bright new find, Sally Field, stars with Don Porter.

The Big Valley. The turbulent saga of a family dynasty in 19th century California struggling to keep its heritage intact.

Okay, Crackerby! A wildly wonderful saga of the "New Rich" vs. the "Old Rich," with Burl Ives as the *richest* of the New.

The Long, Hot Summer. The story of the Varner family, the town it "owns" and the upstart who dares defy shrewd, ruthless patriarch Will Varner. Starring Edmond O'Brien.

The Legend of Jesse James. The story of two young men whose exploits became part of the folklore of the Old West. Chris Jones stars as Jesse James, Allen Case as Frank James.

Honey West. Anne Francis is sure to arrest attention as a private eye who's also a private eyeful.

Tammy. Laughs explode everywhere as a backwoods ingenue punctures pomposity with a razor-sharp mind and a corn-pone drawl.

Next year's ABC schedule will have even more of the broadly appealing entertainment values that changed the nation's viewing habits this year. That's what makes a television network click.

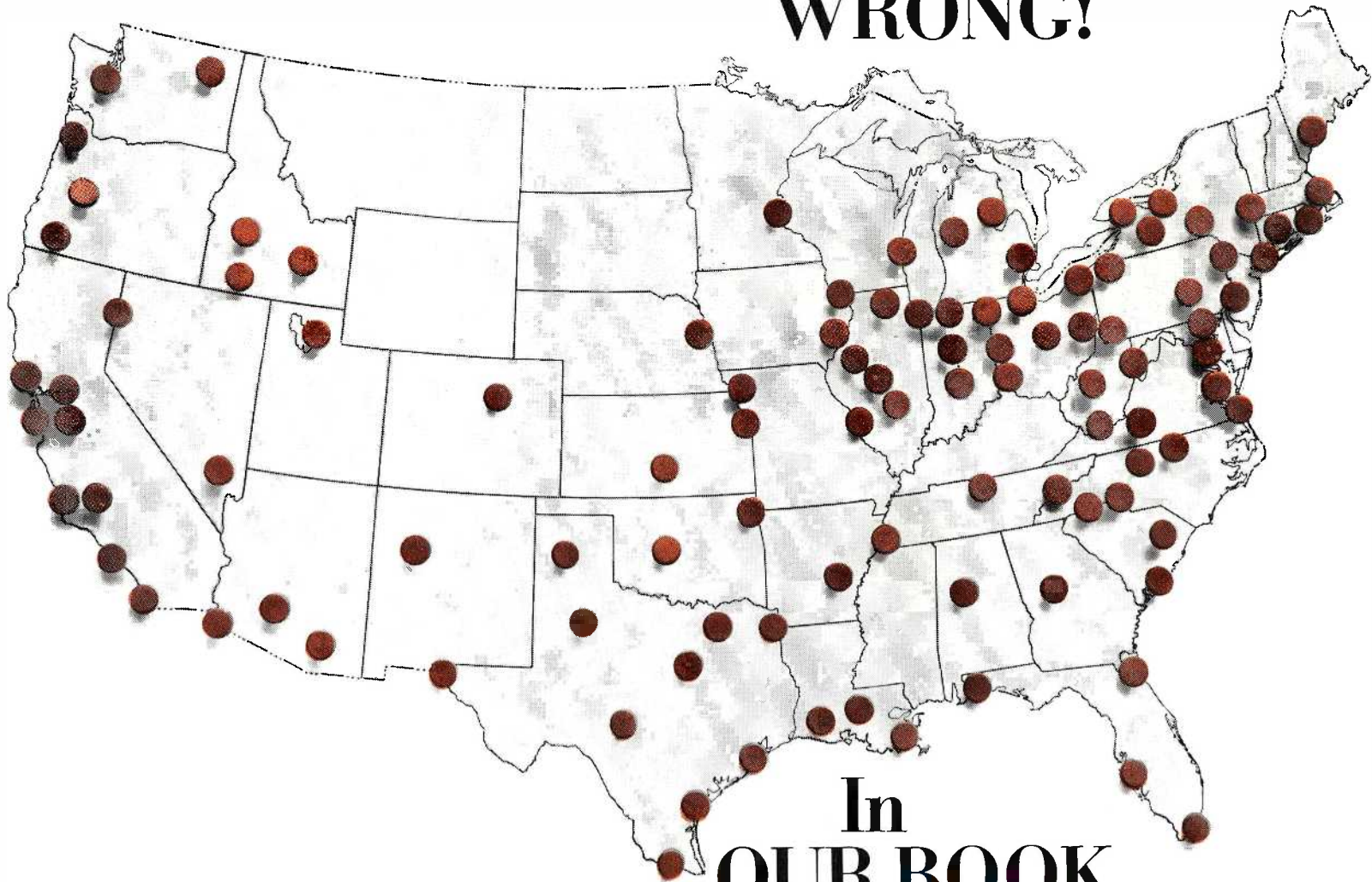
ABC Television Network 

Source: NTI Oct. '64-Feb. '65. All time periods with regularly scheduled commercial programs Mon.-Sun.
7:30-11:00 p.m. Report data subject to qualifications available on request.





TELEVISION Magazine is WRONG!



In
OUR BOOK
THESE are the **Top**
100 markets!

There's an Embassy program in every one:

"DODO, The Kid From Outer Space"—104 five minute cartoons. All in color.

"ADVENTURE 26"—26 swashbucklers. Derring-do and daring-duels! All in color.

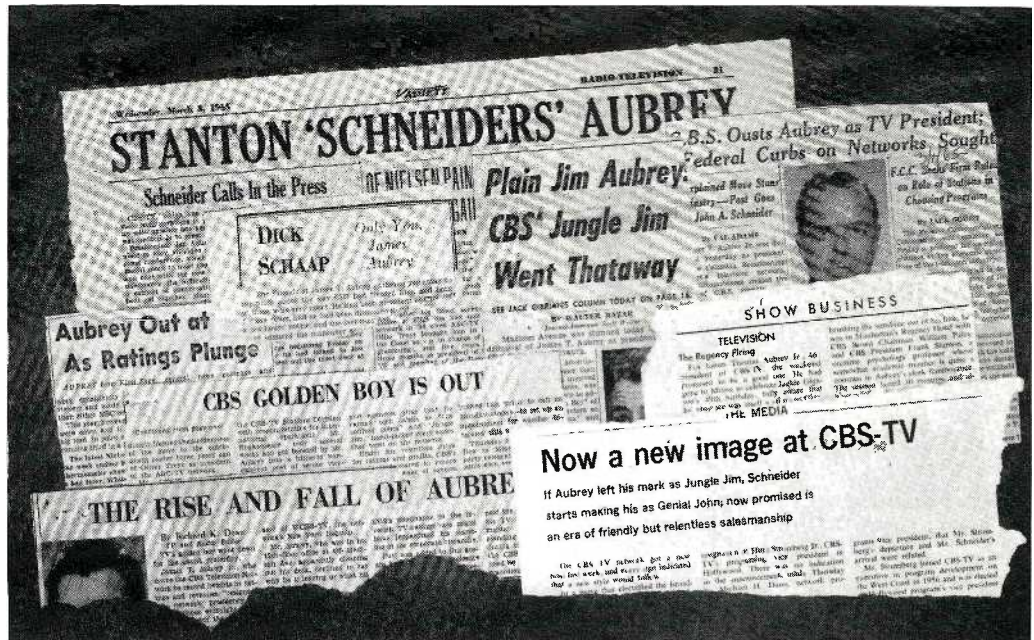
"SONS OF HERCULES"—13 strongman features, or 26 one-hour "cliffhangers." All in color.

"KICKOFF CATALOGUE"—35 top-rated pre-sold feature films. 18 in color.

JOSEPH LEVINE
EMBASSY PICTURES CORP./TELEVISION
Time & Life Bldg., Rockefeller Center, New York, N.Y. 10020 JU 2-2100

THE MONTH IN FOCUS

**Aubrey runs gantlet;
FCC drops gauntlet;
Seiden probes CATV;
Zenith's back again**



DON'T enjoy good fortune too openly" was a rule the ancient Greeks took care to observe. If you met someone on the way to the Acropolis and asked "How's it going?" he'd very likely reply "lousy"—even though his ship had just come in with a hold full of Minoan dancing girls or whatever passed for legal tender in those days. The Greeks knew good fortune was a prerogative of the gods—and the gods are jealous. Although he graduated *cum laude* from Princeton, James Thomas Aubrey Jr. neglected the classic precautions while president of CBS-TV. *Hubris* (the Greek word for overweening pride or self confidence)—not Thomas—might well, to some, have been his middle name.

During his five years and three months at the top of the TV network, Aubrey never pretended that he wasn't enjoying the power he openly exercised. Perhaps if he had done a little pretending the jealous gods—or the jealous mortals—would have been kinder than they were when they learned that Aubrey, the mighty, had fallen. But Aubrey was a perfect set-up for a come-down: good looking, still lean and athletic looking at 46 with just the proper dusting of grey in his dark hair, well born, well educated, well dressed and well heeled. And to top it off, his network led the ratings parade year after year after year—that is, until this one. If nothing succeeds like success, then nothing fails like failure.

Aubrey seemed cloaked in a mantle of invulnerability as long as high ratings gave CBS the sales edge. The mantle dropped from his shoulders as soon as the ratings faltered and Aubrey stood curiously alone, an easy target for the barbs of a press that he had never taken the trouble to woo. Almost every story of any length that mentioned his dismissal from the CBS-TV presidency also reported his "inaccessibility to the press." His successor, John A. Schneider, in what

looked like a move to establish a counter-image, called newsmen in for a *kaffeeklatsch* within a day of assuming Aubrey's 19th floor command post at 485 Madison Avenue, although he could have used his limited tenancy in the post as a believable excuse to keep them out.

Even a reporter who had been granted a rare interview by Aubrey said he found him cold, precise, unemotional—traits that may be valuable in business but a liability in most human relations.

However, Aubrey is said to be a good and loyal friend—to his loyal friends. One such, a man who has known him since Aubrey's West Coast days, saw him shortly after the ax fell at CBS-TV. The friend summed up Aubrey's attitude this way: "I've had five great years. I wouldn't trade them for anything. I'll take my medicine and go on to something else." The friend said Aubrey's reason for not commenting publicly on his ouster is based on the old sports adage: "When you get beat, shut up."

Meanwhile, with little to go on from the terse announcement of Aubrey's "resignation" by CBS Inc. president Dr. Frank Stanton, and Aubrey's silence, the press was having a field day. The speculation, which focused initially on CBS's rating troubles, grew more lurid with each day, particularly after Jack Gould wrote in the *New York Times*: "The circumstances of Mr. Aubrey's dismissal chanced to turn on a personal matter unrelated to fluctuations in program ratings or network standings." Gould left it at that—but nobody else did.

The printed speculation, of course, was couched in the most vaporous innuendo, the sort of thing anyone would be hard put to challenge because nothing specific is said. Even without innuendo, commentators wrote about the fall from grace with what seemed to be unusual gusto. The most entertaining words (entertaining, that is, to everyone but the subject of the piece) were by

the *New York Herald Tribune's* Dick Schaap, who got off this gem of a lead: "The friends of James T. Aubrey gathered yesterday to complain about the way CBS treated him and both of them were very upset."

So persistent and piercing were the spears hurled by the press at Aubrey that a reaction set in. Comments like this were heard on Madison Avenue: "All right, they've had their say, how about laying off now?" And with an irony that the ancient Greeks would have appreciated, Aubrey in defeat won well wishers that Aubrey triumphant never had.

■ The FCC voted 4-to-2 to invite comment on a proposal that would reshuffle the prime time programing deck, shifting many of the networks' high cards into the hands of advertisers. The proposal would reduce the amount of network-controlled programing in prime time, and would prohibit networks from engaging in domestic syndication or from selling, licensing or distributing independently-produced TV programs abroad. The proposal sets a limit of two hours of entertainment programing to be provided by the networks on their own evening schedules, with one and a half hours to be supplied by advertisers dealing directly with package producers. Opposing the measure were commissioners Robert E. Lee and Rosel H. Hyde.

■ Every American viewer wants his chance to see programs from all three of the television networks, and as long as he is denied that opportunity community antenna systems will flourish. This is the basic premise of a report by Dr. Martin Seiden, special consultant to the FCC, who began work last July to research the relationship between CATV and television. The 31-year-old economist came up with a 152-page "Economic Analysis of Community An-

THE MONTH IN FOCUS *continued*

tenna Television Systems and the Television Broadcasting Industry," a work that has become the basic document around which discussion on CATV is now revolving, not only in the commission but elsewhere.

Dr. Seiden's recommendation is far-reaching. He would require the use of translators to enlarge the size of the 172 one- and two-station markets in the continental U. S. to an area containing enough people to support three stations. He also would apply the policy of translators to available station assignments, about half of which are in markets unable to support more than two stations.

The report also supports proposed FCC regulations that would provide for nonduplication of local TV stations by CATV's and require the cable companies to carry local stations' signals on their lines. However, the report says the FCC should leave to states and localities such CATV regulations as rate making, awarding of franchises, protection of communities from liability and requirements of payments to local governments.

In sum, Dr. Seiden believes his proposal will attract capital to the broadcasting industry and thereby encourage the growth of UHF in areas where network affiliations are still available. He also believes this policy will eliminate

threats to the survival of small broadcasters posed by CATV. The cable systems will tend to be held in check by the ability of viewers in any market to receive the three network signals free.

Other highlights of the report:

There now are some 1,300 operating CATV's serving about 1.2 million TV homes.

The profit margin of 28 CATV systems that made their figures available on a confidential basis to Dr. Seiden was 57% in 1963. This is more than twice the profit margin of 27% calculated that year for the TV broadcasting industry, exclusive of the networks and their owned stations. (The TV figure includes interest payments while the CATV figure does not.)

CATV's are expected to have little effect on UHF's in large markets, such as Philadelphia, since these have sufficient population to support both.

A study of 86 TV stations with declining local revenue in 1963 shows that 71 didn't have CATV penetration of their "A" contour and 61 didn't have CATV competition within their "B" contour. And 49 of these stations had a net circulation gain through extension of their service by CATV beyond their "B" contour.

An analysis of 377 CATV systems franchised since 1960 shows that they are established where at least one of the network signals is at least 40 miles away. There are said to be 16 million homes in

areas meeting this criterion. Half of them are in urbanized locations capable of supporting a CATV system. According to Dr. Seiden, a realistic estimate of potential subscribers is two thirds of these homes in urbanized locations, or 6 million.

■ The Zenith Radio Corp., which makes radio and TV sets and Zenith Phonevision equipment for pay television, has asked the FCC to authorize pay TV on an extended nationwide basis.

The Zenith petition was filed as RKO General made plans to request the FCC for permission to extend its pay TV test in Hartford, Conn., for another three years. Zenith cited the "success" of the Hartford experiment in its petition. The test there is operated by RKO Phonevision Co., utilizing Zenith Phonevision equipment and serving 5,000 outlets. The current three-year test period expires June 30.

Looking to the future, Zenith predicted the development in five years of a pay system reaching some 175 markets with 10 million subscribers and a gross revenue of \$650 million.

■ Also in the month that was:

President Johnson seemed to have hit his television stride March 15 with his appeal to Congress to pass a law assuring the Negro's right to vote. Many viewers felt the speech carried more self assurance and conviction than his previous TV efforts.

Americans spent a record amount of time viewing television in the first two months of this year, according to the Television Bureau of Advertising, which based its report on A. C. Nielsen Co. figures. Daily time spent viewing in February was 6 hours, 23 minutes per TV home. In January it was 6 hours, 21 minutes, the previous record. The average viewing time this year for January and February combined was 6 hours, 22 minutes, compared to 6 hours 9 minutes for the same two-month period in 1964.

Geyer, Morey, Ballard Inc., resigned as agency for the automotive division of American Motors Corp., a client for more than 30 years.

CBS Inc. bought Del Webb's 10% interest in the New York Yankees baseball club for \$1.4 million, thus becoming 90% owner of the team.

The Screen Actors Guild notified the FCC that the Guild "strongly supports" a proposed rule by the FCC to limit network control of programming.

Xerox Corp. set up a "fourth network" of some 100 local TV stations throughout the country to "insure the maximum possible viewing audience" for *Let My People Go*, a documentary on the struggle of the Jewish people for a homeland, produced by David L. Wolper. It will be aired the week of April 4. **END**

*More than a decade of Constructive Service
to Broadcasters and the Broadcasting Industry*

HOWARD E. STARK

Brokers—Consultants

50 EAST 58TH STREET

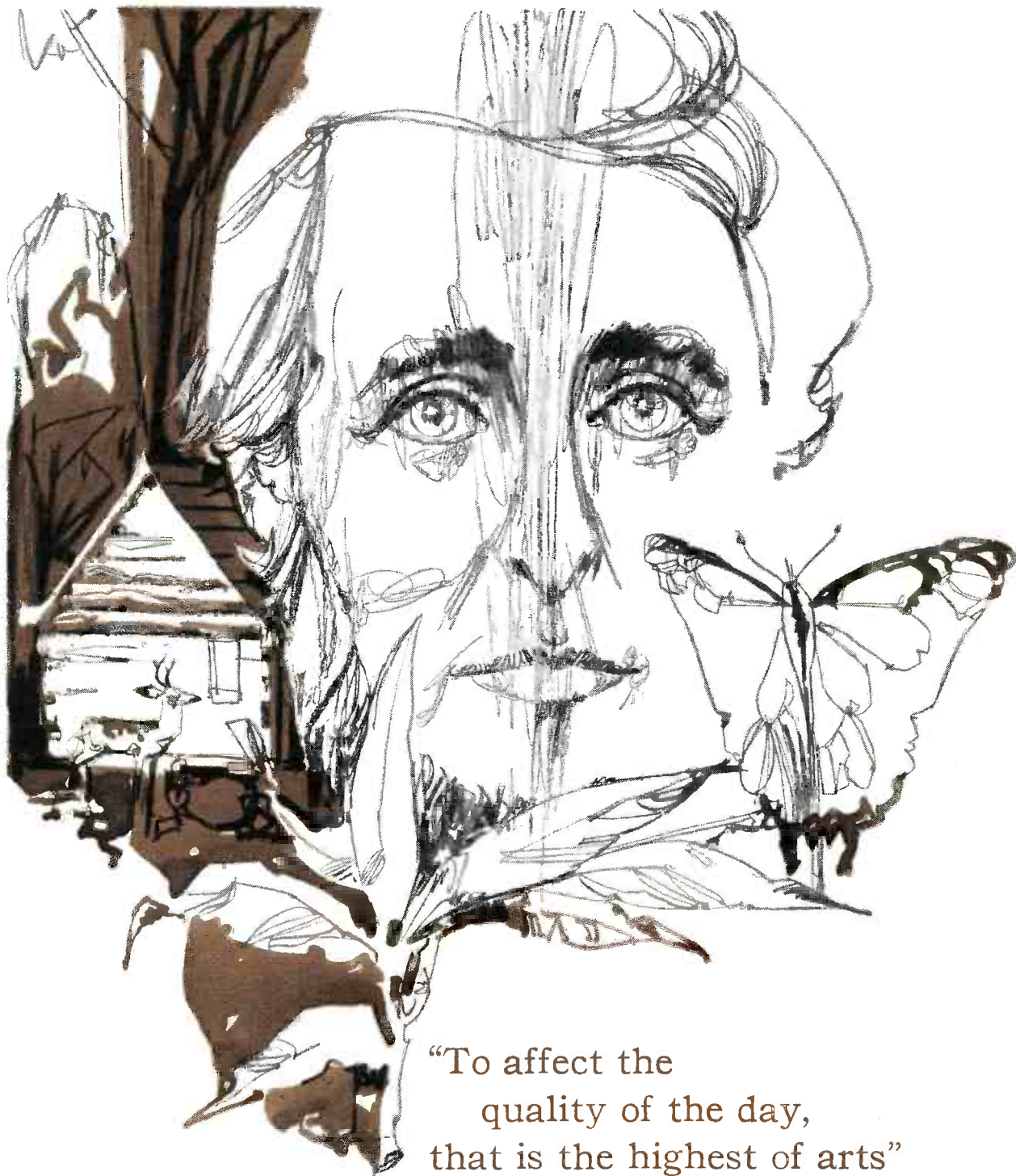
NEW YORK, N. Y.

ELDORADO 5-0405

WJTV
Channel 12
Jackson, Mississippi

CBS ABC

KATZ



“To affect the
quality of the day,
that is the highest of arts”

In his beloved *Walden*, Henry David Thoreau wrote: “I know of no more encouraging fact than the unquestionable ability of man to elevate his life by conscious endeavor. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmos-

phere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts.”

Quality radio and television do not just mirror what exists—they are active forces striving for the common welfare. WGN’s stations try to affect the quality of the day...as any dedicated citizen would.

WGN
IS
CHICAGO

the most respected call letters in broadcasting

In the Money!



Joey, master of ceremonies for WSOC-TV's award-winning children's show, "Clown Carnival"

Charlotte's consumer spendable income per household is the highest in the South. The 2 million plus people in a 75-mile radius of this action city make it the biggest trading area in the Southeast. If your advertising goal is to be "in the money", you need the wide

coverage of WSOC-TV. Proven sales action in a 54-county Carolina gold mine!

Charlotte's WSOC-TV

NBC-ABC affiliate/represented by H-R



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

FOCUS ON FINANCE

ABC, CBS boost color, set-makers buoyant, gains to continue

THE full-page ad by the self-proclaimed "World's Largest Department Store," in the paper that says it carries only "All the News That's Fit to Print," was all about color television. That sort of exposition is not uncommon these days. For color TV has finally made it as a hot commodity item and a topic of legitimate news conversation. Many people were talking about it last month (besides RCA, that is). More importantly, many apparently were buying it.

Even on a Wall Street which has become somewhat fat and smug, wrapped as it is in the longest peacetime business boom in the nation's history, color TV made a stir. On March 3, as striking illustration, Radio Corp. of America, the sixth most active stock traded on the New York Exchange, advanced $\frac{3}{4}$; Zenith Radio Corp. gained $1\frac{3}{4}$; Admiral Corp. went up 1 and Magnavox Co. also rose 1. What do they all have in common? They all manufacture and sell color television receivers.

Even more sweeping increases were registered for the month-long period, Feb. 15-Mar. 15. On the TELEVISION MAGAZINE index to 67 TV-associated stocks, no issues showed up better in aggregate than those in the manufacturing category. Of the 13 stocks in the group, 9 advanced during the month. The gainers included all the color TV set manufacturers. Zenith Radio led the move, up $10\frac{1}{2}$ points, or 15%; followed by Magnavox up $4\frac{1}{4}$, or 12%; Admiral Corp. up $2\frac{5}{8}$, or 11%; Motorola Inc. up 11, or 10%; Emerson Radio $\frac{3}{4}$, or 7%; General Electric $6\frac{1}{8}$, or 6%, and RCA $1\frac{5}{8}$, or 5%.

Did color TV spur this advance? Pinpointing reasons for market fluctuations must be considered an exercise in futility. It's like determining why the boss is sour in the morning. The reasons don't have to be monumental or even significant. Maybe his wife doesn't know how to make coffee.

Still, the March 3 increases seemed definitely triggered by a *Wall Street Journal* report that the sales of color TV sets are soaring beyond estimates. Among other items the financial publication noted that January's sales volume for the receivers climbed 70% ahead of the 1964 month, with orders for 141,000 units registered. It indicated "that sales in February ran every bit as strong" and that now "most manu-

THE TELEVISION MAGAZINE INDEX

to 67 television-associated stocks

	Closing March 15	Change From Feb. 15 Points	%	Appx. Shares Outstanding (000)	Total Market (000)
TELEVISION					
American Broadcasting-Paramount	63	+ 5 $\frac{1}{2}$	+ 10	4,586	\$288,918
CBS Inc.	40 $\frac{3}{8}$	- 4 $\frac{3}{8}$	- 10	19,890	803,059
Capital Cities Broadcasting Corp.	38	+ 2 $\frac{3}{8}$	+ 7	1,346	51,148
Cox Broadcasting Corp.	28	+ 1 $\frac{5}{8}$	+ 6	2,652	74,256
Gross Telecasting Inc.	28 $\frac{3}{4}$	+ 3 $\frac{1}{4}$	+ 3	400	11,500
H&B American Corp.	5 $\frac{1}{2}$	+ 1 $\frac{1}{8}$	+ 33	2,577	14,174
Metromedia Inc.	42	+ 2	+ 5	1,894	79,548
Reeves Broadcasting Corp.	4 $\frac{3}{4}$	+ 7 $\frac{1}{8}$	+ 28	1,409	6,693
Scripps-Howard Broadcasting Co.	22 $\frac{1}{2}$	+ 3 $\frac{1}{8}$	+ 2	2,589	57,282
Storer Broadcasting Co.	50 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 4	2,022	102,869
Subscription TV Inc.	2 $\frac{1}{4}$	-	-	3,029	6,815
Taft Broadcasting Co.	45 $\frac{1}{4}$	+ 4	+ 10	1,641	75,076
Wometco Enterprises Inc.	31	+ 1 $\frac{1}{2}$	+ 2	2,222	68,882
Total				46,257	\$1,640,220
TELEVISION WITH OTHER MAJOR INTERESTS					
Avco Corp.	25	+ 1 $\frac{1}{4}$	+ 5	11,048	\$276,200
Boston Herald-Traveler Corp.	42	-	-	540	22,680
Chris-Craft Industries Inc.	15 $\frac{1}{4}$	- 1 $\frac{1}{8}$	- 1	1,508	22,997
Cowles Magazines & Broadcasting	14 $\frac{1}{2}$	+ 3 $\frac{1}{8}$	+ 5	2,951	42,790
General Tire & Rubber	22 $\frac{1}{2}$	+ 2 $\frac{1}{4}$	+ 10	16,719	376,178
Macfadden-Bartell Corp.	6 $\frac{1}{4}$	-	-	1,762	11,013
Meredith Publishing Co.	42	+ 1	+ 2	1,331	55,902
The Outlet Co.	27 $\frac{1}{8}$	+ 7 $\frac{1}{8}$	+ 3	499	13,910
Rollins Broadcasting Inc.	44 $\frac{1}{4}$	+ 11 $\frac{1}{8}$	+ 35	2,874	127,534
Rust Craft Greeting Cards Inc.	14 $\frac{3}{4}$	+ 1 $\frac{1}{8}$	+ 10	727	10,723
Time Inc.	67 $\frac{1}{2}$	- 1 $\frac{1}{4}$	- 3	6,560	442,800
Total				46,519	\$1,402,727
PROGRAMING					
Allied Artists Pictures Corp.	2 $\frac{1}{8}$	+ 1 $\frac{1}{8}$	+ 5	932	\$2,680
Columbia Pictures Corp.	23 $\frac{3}{8}$	+ 1	+ 4	1,804	42,620
Desilu Productions Inc.	8 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 14	1,196	10,017
Disney (Walt) Prod.	57	+ 5	+ 10	1,841	104,937
Filmways Inc.	15 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 21	621	9,548
Four Star Television	6	+ 1 $\frac{1}{2}$	+ 2	666	3,996
MCA Inc.	53 $\frac{1}{4}$	+ 7 $\frac{1}{8}$	+ 17	4,681	249,263
MGM Inc.	43 $\frac{1}{8}$	+ 4 $\frac{1}{8}$	+ 12	2,609	113,818
Medallion Pictures Corp.	8 $\frac{3}{4}$	+ 1 $\frac{1}{4}$	+ 3	632	5,530
National Telefilm Associates	3 $\frac{1}{2}$	+ 3 $\frac{1}{8}$	+ 100	1,670	626
Official Films Inc.	3 $\frac{1}{4}$	+ 3 $\frac{1}{8}$	- 20	2,629	1,972
Paramount Pictures Corp.	57	+ 6 $\frac{1}{4}$	+ 12	1,608	91,656
Republic Corp.	7 $\frac{1}{8}$	-	-	2,454	19,325
Screen Gems Inc.	23 $\frac{1}{2}$	+ 2 $\frac{1}{2}$	+ 13	3,173	73,376
Seven Arts Productions Ltd.	13 $\frac{1}{4}$	- 1 $\frac{1}{4}$	- 9	2,271	30,091
Trans-Lux Corp.	11 $\frac{1}{4}$	+ 1 $\frac{1}{2}$	+ 5	718	8,078
20th Century-Fox Film Corp.	29 $\frac{1}{4}$	+ 2	+ 7	2,755	80,584
United Artists Corp.	38	- 1 $\frac{1}{4}$	- 1	2,011	76,418
Walter Reade-Sterling Inc.	1 $\frac{1}{4}$	-	-	1,545	2,704
Warner Bros. Pictures Inc.	18 $\frac{1}{2}$	- 3 $\frac{1}{8}$	- 2	4,860	89,910
Wrather Corp.	5 $\frac{1}{8}$	+ 1	+ 22	1,753	9,861
Total				42,429	\$1,027,010
MANUFACTURING					
Admiral Corp.	25 $\frac{1}{2}$	+ 2 $\frac{1}{8}$	+ 11	2,441	\$62,551
Ampex Corp.	17 $\frac{1}{4}$	- 3 $\frac{1}{8}$	- 4	9,250	164,188
Emerson Radio & Phonograph Corp.	11 $\frac{1}{4}$	+ 3 $\frac{1}{4}$	+ 7	2,213	26,003
General Electric Co.	102 $\frac{1}{4}$	+ 6 $\frac{1}{8}$	+ 6	90,564	9,260,169
Jerrold Corp.	6 $\frac{1}{8}$	- 1 $\frac{1}{4}$	- 4	2,046	12,532
Magnavox Co.	40 $\frac{1}{4}$	+ 4 $\frac{1}{4}$	+ 12	7,379	297,005
Minnesota Mining & Manufacturing	63 $\frac{1}{8}$	+ 2 $\frac{1}{2}$	+ 4	53,329	3,379,725
Motorola Inc.	116 $\frac{1}{2}$	+ 11	+ 10	4,033	469,845
RCA	32 $\frac{3}{4}$	+ 1 $\frac{1}{8}$	+ 5	57,756	1,891,509
Reeves Industries Inc.	2 $\frac{3}{4}$	-	-	3,237	8,902
TelePrompTer Corp.	8 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 11	762	6,763
Westinghouse Electric Corp.	49 $\frac{1}{4}$	+ 3 $\frac{1}{2}$	+ 8	36,651	1,805,062
Zenith Radio Corp.	78 $\frac{1}{4}$	+ 10 $\frac{1}{2}$	+ 15	9,308	733,005
Total				278,969	\$18,117,259
SERVICE					
C-E-I-R Inc.	8 $\frac{1}{8}$	- 3 $\frac{1}{8}$	- 4	1,555	\$13,412
Comsat	57 $\frac{1}{8}$	- 3 $\frac{1}{8}$	- 6	10,000	576,250
Doyle Dane Bernbach	33 $\frac{1}{8}$	- 1 $\frac{1}{8}$	- 5	997	33,026
Foote, Cone & Belding	19	+ 1	+ 6	2,126	40,394
General Artists Corp.	4 $\frac{1}{4}$	- 1	- 17	600	2,850
MPO Videotronics Inc.	9	+ 1 $\frac{1}{4}$	+ 24	469	4,221
Movielab Inc.	16 $\frac{1}{4}$	+ 1 $\frac{1}{4}$	+ 11	383	6,224
Nielsen (A. C.) Co.	68 $\frac{1}{2}$	+ 1 $\frac{1}{2}$	+ 1	1,710	117,135
Papert, Koenig, Lois Inc.	9 $\frac{1}{2}$	+ 3 $\frac{1}{8}$	+ 4	779	7,498
Total				18,619	\$801,010
Grand Total For List				432,793	\$22,988,226

Market data prepared by Roth, Gerard & Co.

FINANCE *continued*

facturers" feel that volume in 1965 will reach 2.2 million units. Such a pace, the *Journal* said, not only would be "55% ahead of last year's record output of 1.4 million units but a sharp increase from the 2 million estimate made by the industry just seven weeks ago."

Giving further buoyancy to the cause of color TV were new trade estimates (the source, however, open to challenge) which placed color home penetration at 6% of U. S. TV homes as of the first quarter of 1965, with 10% a level that should be reached by mid-1966.

That's getting close to a meaningful audience for colorcasts, a consideration ABC-TV and CBS-TV now have acknowledged (NBC-TV didn't have to be convinced).

Since television's infancy, color seemed to be ensnared in a cause and effect log-jam that thoroughly impeded its progress. One of the keys to a breakthrough was increased network interest—other than NBC—in colorcasting. Both ABC and CBS consistently took the position that the public would let them know when it wanted more broadcasts in color. That message has been delivered.

Last month ABC and CBS said they plan to increase color TV programming next season. ABC will telecast four shows, accounting for three hours weekly, in color. That's two more programs than are currently seen in color. In addition ABC will colorcast its special shows and those feature films on its Sunday night program which were originally produced in color.

CBS, by far the most determined color holdout, announced that it will present two programs—*Red Skelton Hour* and *Danny Kaye Show*—in color next season. The network also disclosed that more than two-thirds of the 28 feature films it has scheduled for prime time presentation (a programming first for CBS-TV; see feature film story, page 46) will be televised in color. In addition it was revealed that CBS will continue to use color for specials and that its five owned stations would present locally originated feature films in color beginning next fall. The network currently hasn't any regularly scheduled color telecasts.

These moves read like the prelude to a general capitulation. They came in the wake of NBC trumpeting that next season, 27 of its 29 nighttime programs, or 96% of its prime time weekly schedule, will offer color service. That's a 26% hike over the current rate of 70%.

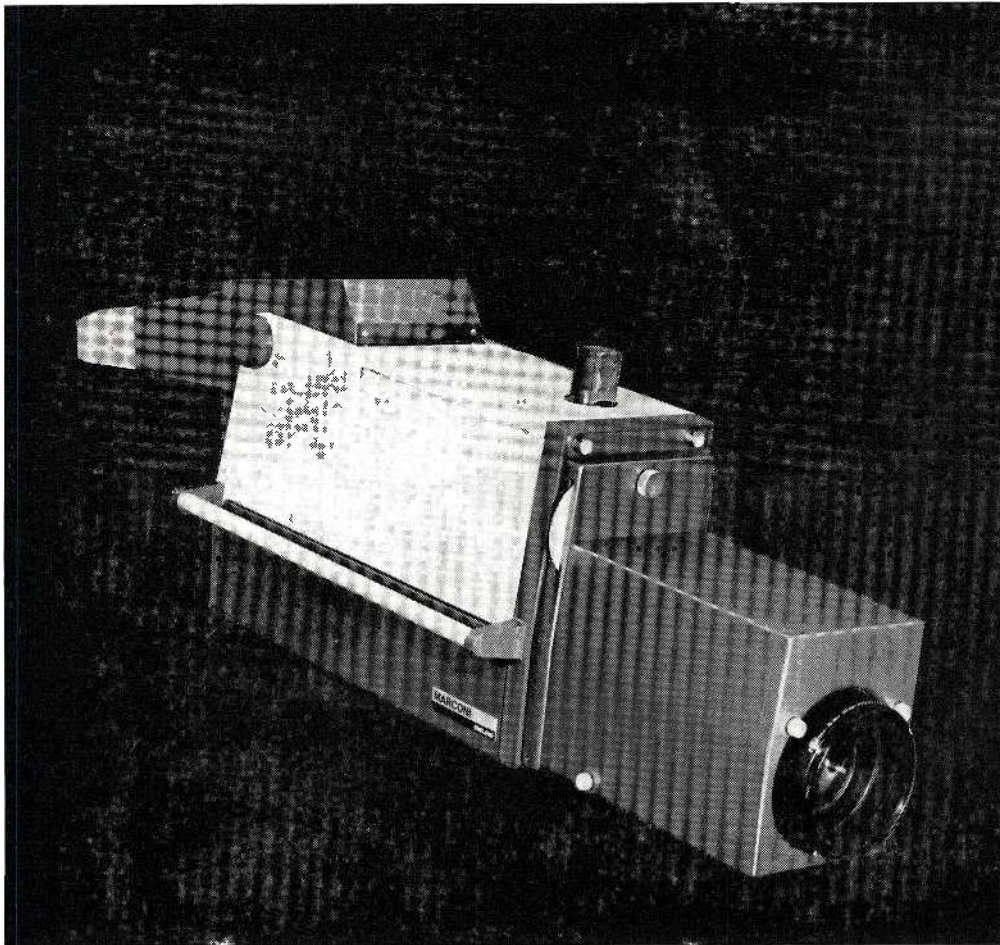
The assumption in financial circles seems to be that with NBC converted to almost total color programming and the resistance of the two other networks definitely penetrated, there's going to be a lot of top-notch color programming dangling in front of U.S. TV viewers. And one of the things Wall Street has learned about the domestic breed of consumers is that to be tempted is to be almost sold. With some 50 million TV households as a potential market, how can the set manufacturers, they reason, lose.

And, last month manufacturers showed no signs of doing anything but winning. Even minus color's rosy hue, their overall news was glowingly bright.

NBC, of course, is the spearhead for RCA, which, as the leading producer of color sets and color-picture tubes, stands to count bountiful blessings assuming widescale set conversions. Color TV was RCA's toughest corporate fight—waged for 15 years and at a reported cost of some \$130 million—so it's no surprise that now that it appears to have taken a decidedly upbeat turn, the company is jumping in for the kill.

To sweeten the carrot for the consumer, RCA introduced three color sets using the newly developed 25-inch rectangular picture tube. The sets carry optional retail prices ranging from \$700 to \$750. Previously, the least expensive RCA 25-inch set had a suggested price of \$850.

Already, color TV is RCA's leading consumer product in sales volume. That



**WORLD'S FIRST FULLY TRANSISTORIZED TILTING VIEWFINDER
4½" IMAGE ORTHICON, ZOOM CAMERA**

The new Marconi Mark V. Here's the broadcasting and teleproduction camera that's as advanced as the Mark IV when it was introduced 5 years ago. And everybody's still trying to catch up with that one. Here are some of the things they'll have to shoot for to equal the new Mark V: integrated 10 to 1 zoom lens; a unique tilting viewfinder; near perfect linearity and geometry; precision mechanics; superbly stable circuitry. You can have as little or as much remote control as you

desire. Two new types of joy-stick remote control panels make the Mark V extraordinarily easy to operate. The lens may be manually or servo controlled. And it's from Marconi, makers of the world's standard television camera. The new Marconi Mark V and the whole line of Marconi equipment is distributed by Ampex. Term leasing and financing are available. For complete information call your Ampex representative or write to: Ampex Corp., Redwood City, California.



© AMPEX CORP. 1965



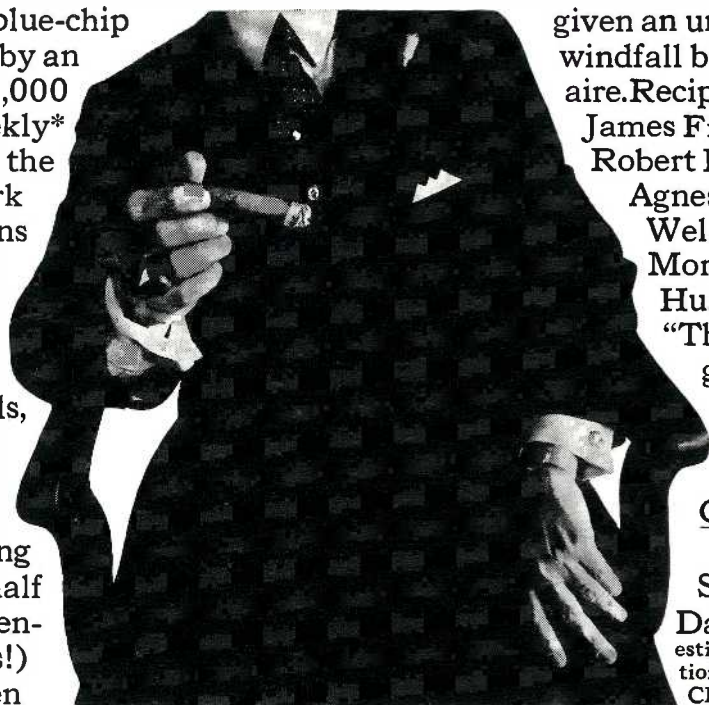
How to become a millionaire:

- 1) Marry one.
- 2) Write a musical version of "Pygmalion."
- 3) Become a Beatle.
- 4) Have your book banned in Boston.
- 5) Play Monopoly for real.
- 6) Discover that your attic is papered in old IBM shares, or...

Buy one!



"The Millionaire" is the blue-chip series that was enjoyed by an average of some 24,000,000 prime-time viewers weekly* during its six seasons on the CBS Television Network ...that fascinated millions more as a daytime network strip...that sold the goods for such vip advertisers as Eastman Kodak, Standard Brands, General Mills, Colgate-Palmolive, Coca-Cola. "The Millionaire" brings your audience fascinating human drama, as each half hour focuses on the adventures (or misadventures!) of someone who has been



given an unexpected \$1,000,000 windfall by a benevolent billionaire. Recipients are portrayed by James Franciscus, Jim Backus, Robert Horton, Inger Stevens, Agnes Moorehead, Tuesday Weld, David Janssen, Rita Moreno, Dorothy Provine, Hugh O'Brian and others. "The Millionaire" offers a golden opportunity for local advertisers who want to strike it rich. You can bank on it! **CBS FILMS**—branches in New York, Chicago, San Francisco, Atlanta, Dallas.*Based on Nielsen home estimates, ARB audience composition (subject to qualifications which CBS Films will supply on request).

volume reached a new high last year, a company financial statement revealed last month. Earnings, too, were the highest ever and the uptrend is expected to continue, the company said. Profit after taxes last year rose to \$82.5 million, or \$1.37 a share, adjusted for a 10% stock dividend paid Feb. 1, 1965, from \$66 million, or an adjusted \$1.09 a share, in the preceding year. Sales last year rose to \$1.812 billion from 1963's \$1.189 billion.

Zenith Radio, one of the more significant gainers on this month's "Focus on Finance" index, also advanced to record-

breaking financial heights last year with color set sales providing a major impetus. Net income after taxes climbed 16% to \$24.3 million, or \$2.61 a share, from 1963's \$20.9 million, or \$2.27 a share. Sales increased 12% to \$392 million from 350 million.

The company indicated that its color TV business was racing into high gear. Among other gains, it made the biggest contribution to the company's overall increase in sales. Zenith's share of the color TV market reportedly was greater last year than its share of the black-and-white TV set market, where it has been leading for many years.

Motorola Inc., not to be outmaneuvered, introduced five new color TV sets with 23-inch rectangular picture tubes. All bore lower price tags than the previously lowest-priced model with the same size tube. The cheapest of the new sets has a suggested list price of \$479.95, or \$145 less than the former low.

As another link, in what appears to be a commonplace trend, Motorola also announced that it had achieved all-time records in sales and earnings last year. Net earnings after taxes jumped 60% to \$20.7 million, or \$5.12 a share, from 1963's \$12.9 million, or \$3.21 cents a share. Color TV volume was cited by the company as a major contributor to the sharp increases. By year's end, stockholders were told, Motorola, recently just an also-ran, was among the top four color set manufacturers in the television receiver field.

And color TV's bounty nourished at least two other TV set manufacturers in 1964, contributing importantly to their growth. The Admiral Corp. reported that sales during the year increased by 10% to \$238 million from \$216.1 million the previous year. Net profits after taxes went up 34% to \$4 million, or \$1.66 a share, from 1963 profits of \$3 million, or \$1.24 a share.

The Magnavox Co. announced that both its sales and profits after taxes increased substantially last year, the one by 30%, the latter by 22%. Sales rose from \$174.5 million in 1963 to \$227.2 million, while profits amounted to \$13.8 million, or \$1.88 a share, up from \$11.3 million, or \$1.54 a share, earned the previous year.

Both financial statements credited consumer demand for color TV sets as an impressive force behind their accelerated volume and earnings performances. Both said they were going to expand color TV facilities in 1965, and Admiral, predicted that U.S. sales of TV sets this year would total about 10 million, including 2.3 million to 2.5 million color sets.

With little question, color TV has come of age. RCA's-NBC's perennial color promotion—which in effect said wait 'till next year for the breakthrough—really seems at hand. The March issue of the newsletter, "Grey Matter," Grey Advertising's monthly review of advertising-marketing trends, tags color commercial production "a bargain buy." When Madison Avenue starts thinking that way can a color cascade be far behind? Color supply—thanks to increased network and local programming, the introduction of rectangular tubes and reduced prices for sets—may have a hard time catching up.

• Among other happenings on the TELEVISION index of TV-associated companies it appeared to be a month of general advances. Of the 67 stocks examined, 46 showed gains, 15 declined and 6 registered no change. **END**



BIG EATERS — BIG SPENDERS

Here's important food for thought: Upstate Michigan people spend more money at the grocery than folks in Detroit and Wayne County — \$31.00 a year more! (\$362 vs. \$331. Source: SRDS, July, 1964.)

For food advertisers, this is a sure sign that Upstate Michigan is a healthy market—that these

36 well-fed counties represent a tremendous opportunity for powerful advertising results on your part.

Put this million-people market on your advertising menu. Get the facts. Ask your jobbers or distributors what stations they'd like to use. Or check with Avery-Knodel.

The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

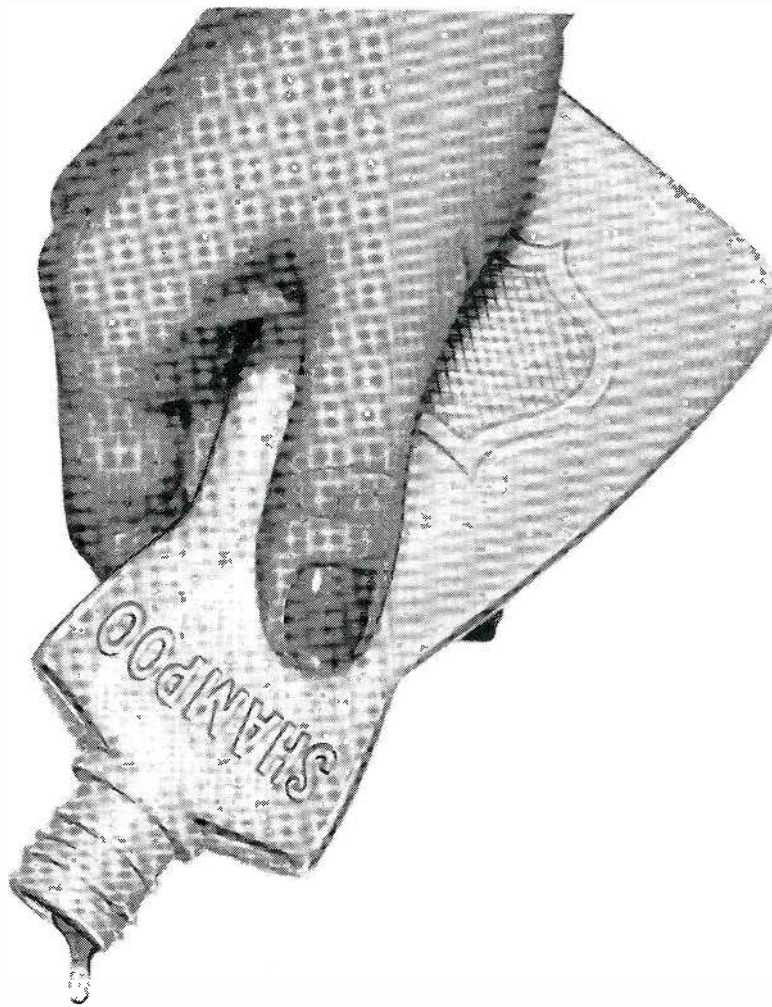
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW/CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLA-TV/LINDEN, MICHIGAN
/KQIN-TV GRAND ISLAND, MICH.

WWTW/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

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

Avery-Knodel, Inc., Exclusive National Representatives



HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

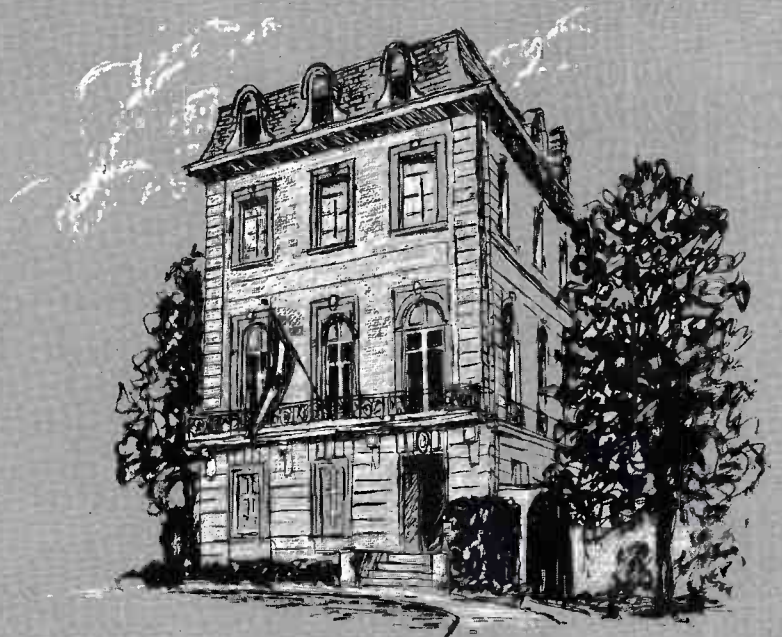
The WWJ Stations play a **leading role** in their community. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 39 years. And home ownership by The Detroit News.

Because of this **leadership**, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit Minute is to spend it on the WWJ Stations. Whether you sell shampoos or stereos.

WWJ and **WWJ-TV**


Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

THE NEWS STATIONS

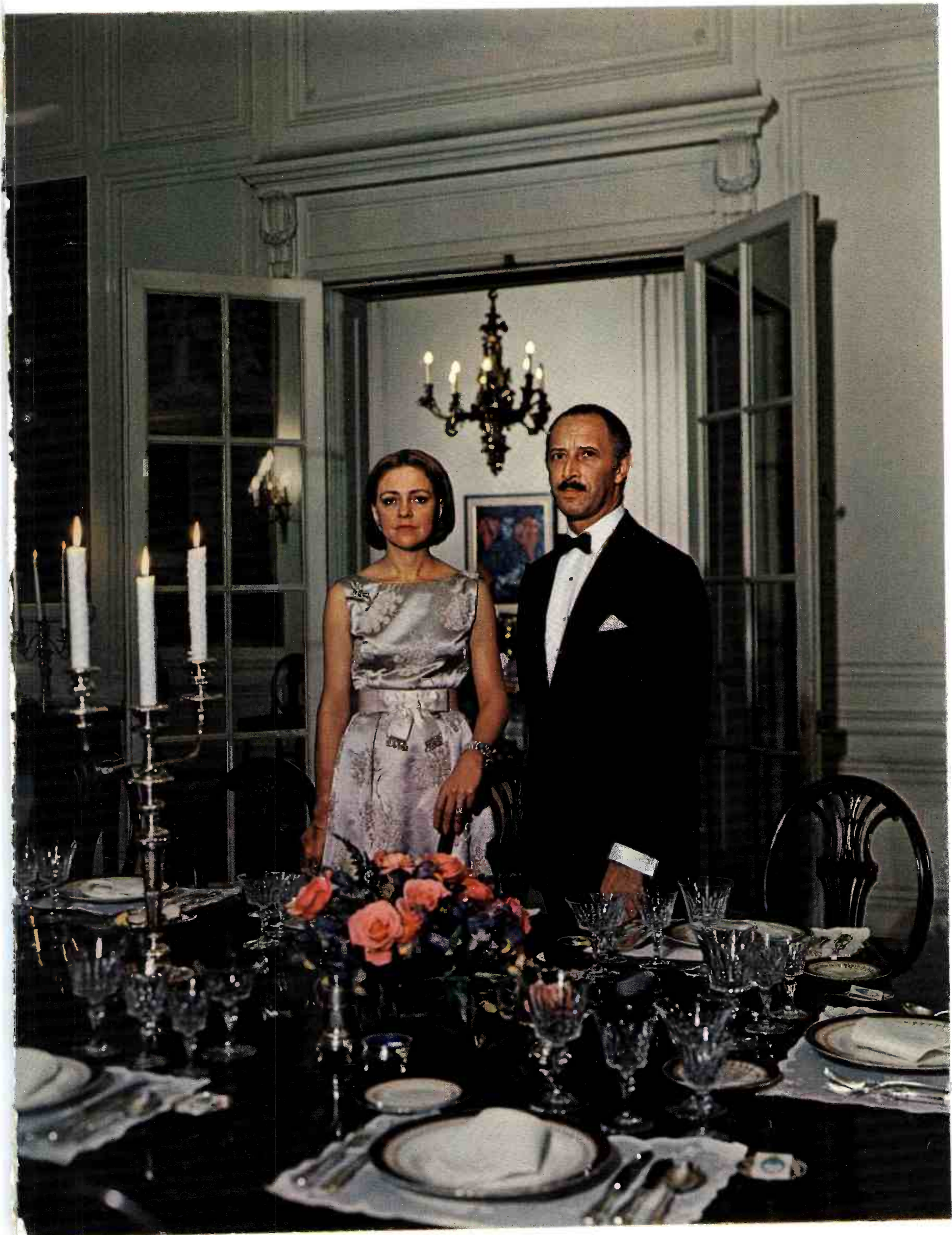


The Embassy of Argentina

His Excellency Dr. Norberto M. Barrenechea,
Ambassador from Argentina, and Senora
Barrenechea in the Embassy dining room . . .
another in the WTOP-TV series on the
Washington diplomatic scene.

WTOP-TV 
WASHINGTON, D. C.
Represented by TvAR
A POST-NEWSWEEK STATION

Photograph by Fred Maroon



OVER the last seven years, Filmways Inc. has pulled off one of the trickiest of business conversions: it has successfully changed its corporate spots. It once was a major producer of filmed commercials for television. And that's all it was. Now, though commercial making is still a lively corporate function, it's the other, more prominent, side of television's creative equation—programs—that spins the company's wheel of fortune.

Currently more than 50% of Filmways' gross revenues comes from TV program production (some estimates place the figure above 65%). At last count the company had four programs running in prime time on network television, with the likely promise of two new entries for next season. Included among this season's stable are *Mr. Ed*, now in its fifth go-around; *The Beverly Hillbillies*, TV's erstwhile number one series, in its third year; *Petticoat Junction*, last season's highest rated newcomer, in its second year, and *The Addams Family*, a TV trend-setter, introduced this season.

As a program producer, Filmways is in the unique position of batting 1.000 with its regular season, prime time product: every show it has created is still playing the network nighttime schedule. The two additions that are almost certain to join the fold next season are *Country Cousins*, the second spinoff (*Petticoat Junction* was the first) from *Beverly Hillbillies*, via the talented pen of Paul Henning, and *The Trials of O'Brien*, in which the versatile Peter Falk will be engaged as an anti-hero lawyer. That adds up to a possible six series and three-and-a-half hours of programming coming out of Filmways' shop next season (all are 30 minute shows except *O'Brien*, and all but *Addams Family*, on ABC, either are or will be shown on CBS).

There seemed less cause to equivocate about this output before James T. Aubrey was deposed as president of the CBS-TV network last month. On the final schedule he made public, Filmways came up with a perfect score. But with others in on the decisions at the network, *Mr. Ed* may be in jeopardy.

Still, with prospects good for at least five prime time series to its credit, the 1965-66 season should find Filmways listed among the more active independent TV producers. That would be reason enough for Filmways' stockholders to cheer. But increased TV production, of course, also indicates greater incoming revenues and earnings. That's been the pattern of the company's fiscal development since it first edged into television

programming in 1958. Filmways' financial position has improved as its TV program productivity has multiplied.

Both variables to this correlation are at peaks today. Never before have the company's production and financial graphs shown such pronounced climbs. For the fiscal year ended Aug. 31, 1964, Filmways reported net income after taxes of \$327,434, or 53 cents a share, up from \$122,408, or 20 cents a share, in fiscal 1963. Gross revenues also showed a robust increase, from \$10.8 million to \$14.7 million. In addition (as adjusted for a 3% stock dividend paid last June), three months earnings after taxes for the first quarter of the current fiscal year ended Nov. 30, 1964 (the latest financial report issued to date) were 59% higher than the same period last year.

Those are greater revenues and earnings than Filmways has been able to gen-

for three successive, bitter years—fiscal '60, '61 and '62—Filmways lost money. In fiscal '62, the prime example, the company generated more gross billings than it had in any previous single year (topped only by last year's results), yet still was forced to show a deficit of \$125,800, next to the worst on its record.

Those were the years in which Filmways, aware that the nature of the commercial production business had changed disastrously for its purposes, was striving long and hard to diversify its operations. And diversify it did.

At this point in its existence, besides being a producer of TV program series, Filmways also packages and produces feature films, produces TV commercials through a California subsidiary and derives additional corporate revenues through the leasing of its two New York studio and equipment facilities to other

Filmways head-man Martin Ransohoff with friends Taylor, Burton and Andrews. The occasion: a party following completion of MGM-Filmways "Flight of the Sandpiper."



erate in its more than 13-year history. Today, too, the company's stock (traded on the American Exchange) is attracting more volume and a steadier run of strong prices than ever before. The issue's all-time high was reached last month at 157/8 points a share, but subsequently fell off a little. For the year-long period of Dec. 16, 1963, to Dec. 15, 1964, Filmways' stock far outpaced broad market results, showing a gain of 62%. At the mid-point of last month, company shares were being traded for about 27% higher prices than the month before. This was in keeping with the stock's general robust attitude.

The way of Filmways, finances always has been one of peaks and valleys. Those current summits of achievement become even more laudable when the depths from which they sprang are considered.

With the exception of fiscal 1963, the company has never had great difficulty in substantially increasing its gross revenues from year to year, but it hasn't always shown the same ability to turn a profit on the money it makes. Indeed,

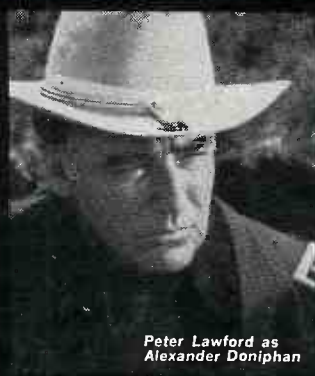
television commercial and program producers.

The company's motion picture activity has expanded rapidly in recent years. Released last year to generally enthusiastic notices and audiences were "Topkapi" and "The Americanization of Emily." Awaiting imminent release are "The Loved One," an adaptation of Evelyn Waugh's much talked-about novel, and "The Flight of the Sandpiper," starring Elizabeth Taylor and Richard Burton.

Currently in production is "The Cincinnati Kid," featuring Steve McQueen and Edward G. Robinson, while both "Ice Station Zebra" and "Muscle Beach" are being prepared for filming. Earlier features made by Filmways were "Boys' Night Out," released in 1962, and "The Wheeler Dealers," released in 1963.

Despite this admirable crop of motion picture product, the harvest, so far, has hardly been golden. Filmways has not yet realized a single penny of profits from any of the features it's produced. There's always a question, of course,

Now in syndication, NBC Films proudly presents
PROFILES IN COURAGE



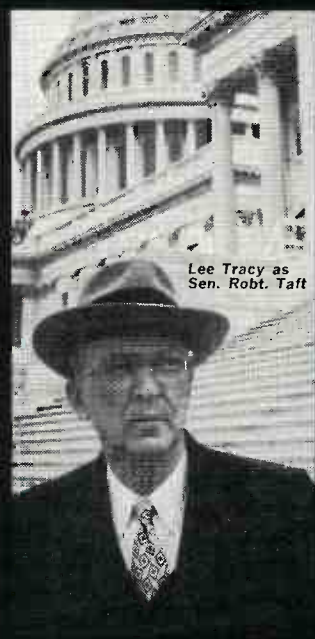
Peter Lawford as
Alexander Doniphan



Wendy Hiller as
Anne Hutchinson



Brian Keith as
Thomas Hart Benton



Lee Tracy as
Sen. Robt. Taft



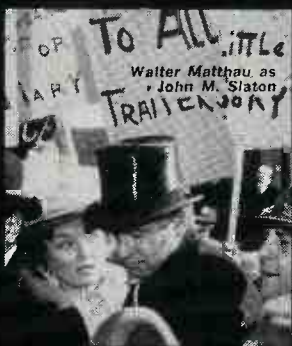
David McCallum
as John Adams



Janice Rule as
Prudence Crandall



Burgess Meredith as
John Peter Altgeld



Walter Matthau as
John M. Slaton

Twenty-six hour dramas acclaimed and honored for their vivid dramatizations of heroism under fire. These dramas of conflict and determination were creatively produced by Robert Saudek, heading a production team rarely equaled in the history of television.

These stories of the men and women that gave America its backbone are powerfully portrayed by such stars as Burgess Meredith, Peter Lawford, Gary Merrill, George Grizzard, Janice Rule and Rosemary Harris.

These inspiring events that underlie our heritage of freedom are brilliantly created from the late President John F. Kennedy's Pulitzer Prize winning best seller, Profiles in Courage — 138 weeks on the New York Times Best Seller List, five hard-cover editions (46 printings), 25 paperback editions . . . four million copies sold.

PROFILES IN COURAGE is without doubt the most important syndicated offering of the year.

**NBC
 FILMS**

30 ROCKEFELLER PLAZA
 CIRCLE 7-8300

whether they'll turn a profit at all. "Topkapi," for one, is sure to be a money-winner and Filmways ultimately will get some additional income from its motion picture activity. Meanwhile, though, the only revenues Filmways has squeezed out of its features have come from packaging fees charged for the services of Martin Ransohoff, the driving force in the creation of the films and the company's chairman.

But even if its features don't make money, Filmways can't lose. For all of its motion picture product is financed by major distributors ("Topkapi" by United Artists, the others by MGM) and Filmways always maintains a substantial equity in the finished product. It will, for example, share in the proceeds from the eventual sale of the features to television.

Filmways of California Inc., a wholly-owned subsidiary engaged in the production of commercials for television, is a modest revenue earner. It's what remains of what used to be a flourishing East Coast operation. When Filmways shifted its production of commercials from New York to Hollywood, it set up the subsidiary, which is now headed by Will Cowan, president. Filmways of California rents its studio facilities from Metro-Goldwyn-Mayer in Culver City.

When it was still a flourishing East Coast commercial producer, Filmways used to work out of studios at 127th Street and 2nd Avenue, in New York's East Harlem section, and on East 95th Street. For the last three seasons the East Harlem facilities, which include two sound stages providing a total of 19,000 square feet of shooting space, have been leased by Herbert Brodtkin's Plautus Productions for the filming of *The Defenders* and *The Doctors and the Nurses* TV series. The downtown studio is leased for independent motion picture and TV commercial production.

These are all profitably functioning cogs in the corporate machinery, but Filmways TV Productions Inc., the company's TV program producing subsidiary, is the balance wheel of the entire operation. As much as \$9 million of the corporation's nearly \$14 million in revenues in the last fiscal year may have come from TV program production. And that could be only a sample of its future contributions. For the company can expect to share in the profits of its successful TV series for many years to come. None, as yet, has been syndicated or shown in other than first-run, prime network time. By the end of this season company officials estimate that there will be 348 episodes of company-produced TV series in the can and ready for further exposure.

In no instance, however, does Filmways have sole syndication rights to its

products. MCA Inc. has complete syndication rights to *Mr. Ed*, while CBS-TV and ABC-TV share in rights to the series they've presented. Even foreign rights are split up, but they can still mean considerable income for Filmways, with *The Beverly Hillbillies* now showing in 34 other countries, *Mr. Ed* in 20, *Petticoat Junction* in 13 and *The Addams Family* already sold in 17 world markets.

When all the pieces are counted, Filmways doesn't often own as much as a 50% share of its product. It owns, for instance, only 42½% of equity in the *Hillbillies*.

Al Simon is president of Filmways TV Productions and a director of the parent company. He makes his office at the General Service Studios just off of Santa Monica Boulevard on Las Palmas in Hollywood, where all the company's TV programs are filmed.

Simon is day-to-day boss of TV operations, but Martin Ransohoff, chairman of Filmways Inc.'s board, oversees all. Filmways is as much an organization that Ransohoff forged as the Yankee Stadium is the house that Babe Ruth built. He's been the company's personality, its star and headline-maker, its clean-up hitter and the man who makes the team go.

"YOU GOTTA HAVE A GIMMICK"

Ransohoff, a former door-to-door salesman and one of Madison Avenue's legion of the disenchanted (he once worked for Young & Rubicam) started Filmways in 1952 with a reluctant partner named Ed Kaspar and \$200 worth of capitalization. The partners set up a one-room office over a packing plant on the outskirts of New York's Hell's Kitchen neighborhood. Ransohoff, a full subscriber to the "you gotta have a gimmick" tenet, came up with an inexpensive method for pretesting filmed commercials. He sold the idea to the Colgate-Palmolive Co. and Filmways was on its way to making waves in the commercial production business.

At the end of its first fiscal year the company had gross sales of \$128,000. (Net income that year was about \$17,000.) That total was increased more than three-fold in the second year, by some seven times in the third year and by better than 10 times in the fourth year. By the end of fiscal '58, Filmways, reaching the height of its success as a TV commercial producer, had gross billings of \$3.8 million, net income after taxes of \$224,870 and earnings of 73 cents a share.

The job that established Filmways in TV commercial production in a big way was a series of 13 one-minute commercials produced for the Ford Motor Co. through the J. Walter Thompson agency. The theme of the advertising campaign—reportedly, at \$1 million, the most expensive ever undertaken for television

—was "Around the World in '58 Fords." Ransohoff actually was the advance man for that worldwide trip, picking out locations, setting up facilities, and the experience not only brought in a flow of new business to the company, it also widened his personal outlook considerably.

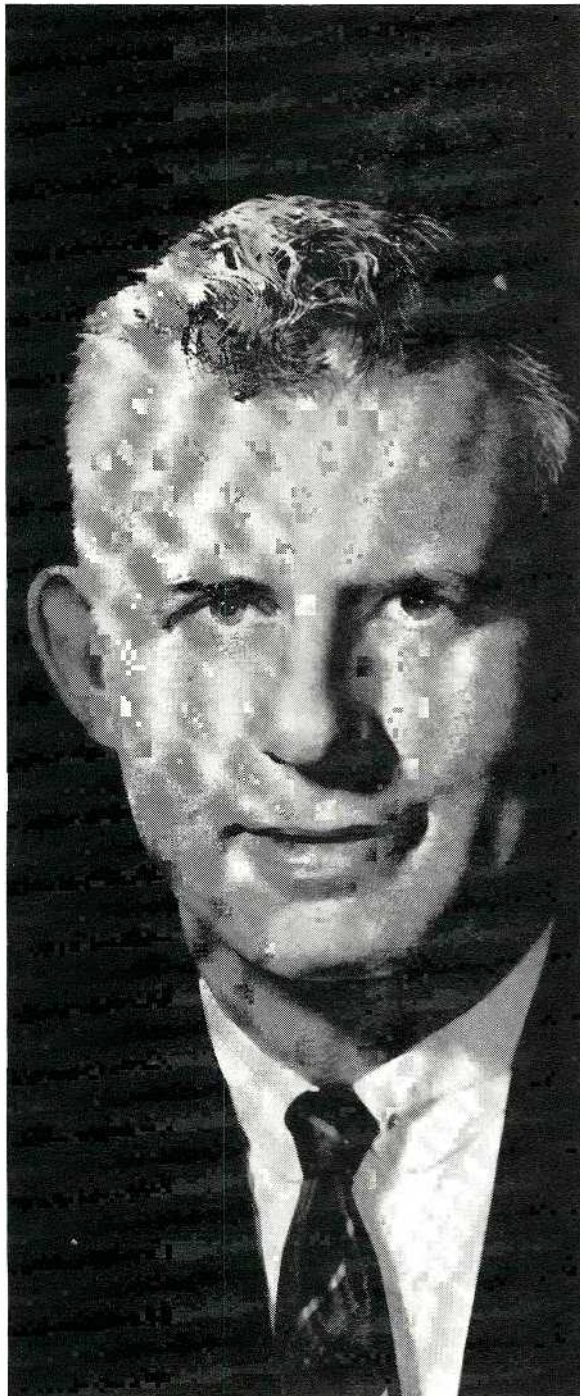
For the commercial production business in the late 50's was rapidly evolving into the worst kind of rat race. The industry, freewheeling in its infancy, was becoming a cut-throat operation as its members learned more and more how to survive on a shoestring. Ransohoff, who built his business on high quality product produced by the best talent available and under contract, was caught in an embarrassing squeeze. With indiscriminate price-cutting the general scheme of the industry by that time, Ransohoff found it difficult to maintain his contract talent. When Filmways took a piece of the discount action, it found itself losing more than it gained. That's why the company showed a deficit in fiscal '62, the year its gross billings reached another all-time high.

It was obvious that Ransohoff had to take his business drive in some other direction. He had already bought out his partner and completely recapitalized the company. Filmways went public late in 1958. Some 150,000 shares were sold to the public for a little under \$5 a share.

Now Ransohoff really got the company moving. Filmways took on its first non-commercial television business by handling the technical production of *The Valiant Years*, the Winston Churchill series on ABC-TV. Al Simon, who had been in charge of TV production for comedian George Burns, was hired to keep the TV program ball rolling. He came with a couple of program hopefuls in tow. *21 Beacon Street* was a detective series which Simon had intended as a summer replacement show. *Mr. Ed* was in pilot form, with no buyers apparent.

Ransohoff arranged the financing for *Beacon Street*, sold *Mr. Ed* to the Studebaker Corp. (the advertiser in turn sponsoring the series on local stations around the country), and Filmways was safely launched in the television program production business. When *Mr. Ed* soon showed surprising popularity and became the first syndicated program to make the big switch to the network schedule, Filmways was established as a prime time program supplier. That position was greatly enhanced by the overwhelming smash success of *The Beverly Hillbillies*, which attracted great audiences almost from its first showing in the 1961-62 season.

On the corporate front, Ransohoff also was busy making changes. Rod Erickson, who was president of the company, was bought out in 1961. Lee Moselle, a partner in the law firm—Katz,



**Why KNTV bought
Volumes 1,2,3,4,5,7,8 & 9
of Seven Arts'
"Films of the 50's"**

Says Allen T. Gilliland:

President—KNTV, San Jose, California

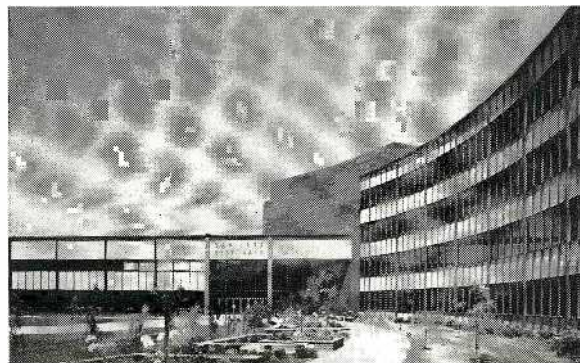
"Our marketing position is extremely competitive, facing major overlap coverage from five VHF channels. Yet, we are in the unique situation of having

**9 of our 11*
weekly movies
fully sponsored**

by automotive dealers and could sell more if we could free the time.

SUMMARY OF KNTV'S 9 FULLY SPONSORED WEEKLY MOVIES

DAY	TIME	SPONSOR
1. Monday	11:30 pm — 1:00 am	Happy Valley Rambler
2. Tuesday	11:30 pm — 1:00 am	San Jose Ford
3. Wednesday	11:30 pm — 1:00 am	West Valley Ford
4. Thursday	11:30 pm — 1:00 am	Bob Sykes Dodge
5. Friday	11:30 pm — 1:00 am	Bonded Motors
6. Saturday	12:30 pm — 2:30 pm	Bob Sykes Dodge
7. Saturday	3:00 pm — 5:00 pm	Ken Keagan Volvo
8. Saturday	11:00 pm — 1:00 am	Bob Sykes Dodge
9. Sunday	11:15 pm — 1:00 am	West Valley Ford



San Jose City Hall

One of the major factors behind this enviable record has been the strategic use of our complete library of 522 Seven Arts' 'Films of the 50's'. These films not only sell automobiles but also, more importantly, build for KNTV a viewer dial habit in highly competitive time slots. This, after all, is the basic reason for our successful investment in Seven Arts' features.

* The other two are: The ABC Network Sunday Night Movie and a Sunday 6:00 - 7:30 pm feature time slot sold on a spot basis (S.R.O.)."



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

FILMWAYS *continued*

Moselle & Schier—which handles Filmways' legal business, was named president and chief executive officer in 1962. He works out of the parent company's New York headquarters.

Ransohoff, a confirmed movie addict since youth, spends his days (and many of his nights) making features, but keeps in touch with the other operations by telephone on a daily basis. He's Filmways' principal stockholder, owning 103,180 shares, or 16.7% of the company, outright and 12,608 shares, or 2.0%, beneficially for his children. As chairman of the board he receives \$92,500 annually, plus \$25,000 in deferred salary.

Lee Moselle, the second ranking officer in the company, makes \$52,000 a year as president. At 51, Moselle is one of the elder statesmen in a company that abounds in youth. L. Douglas Nolan, vice president, secretary and treasurer, the executive with the most years in service, is only 39. Ransohoff, 37, supposedly is the youngest head of any company listed on the American Stock Exchange.

More youth joined the company in recent weeks with the appointment of Harold (Bud) Austin, 45, as executive vice president, and Bob Stewart, 43, to head the audience participation and game show division of the company's expanding TV activities. Both Austin and Stewart are alumni of the Goodson-Todman game show assembly line and have joined the company primarily to add product of that category to Filmways' network output.

There are still other programs in Filmways' TV future. Company president Moselle says that two series are currently under development, one being discussed with ABC and the other with CBS. He declines, however, to specify titles or plots.

He's somewhat more explicit in discussing the company's financial prognosis. He expects a sharp rise in profits for the second quarter ended Feb. 28, 1965. "We're going to be well ahead of last year," he says.

Filmways is eager to diversify still more, Moselle stresses. In the recent past the company has sought several acquisitions, including an electronics concern, an auto-parts supplier, a maker of camera accessories and a plastics manufacturer. Most of these probes, however, never reached the negotiating stage. Nonetheless, the direction in which the company definitely seems headed is towards diversification outside the entertainment or theatrical business.

"I think," says Moselle, "that our future picture is one of continued growth and increased earnings. We've only started to tap the full potential of the company." END



LETTERS

PREJUDICED COMMENT

Thanks for a good, accurate, well-written story ["Focus on Doyle Dane Bernbach," December 1964]. We found it interesting—but we are prejudiced. MAXWELL DANE *Vice President-General Manager, DDB, New York.*

LOCAL TV NEWS

I think I have been misquoted by your magazine in its February issue.

In the article, "The Explosion in Hometown News" by Albert R. Kroeger, please note that on page 60, in the last paragraph, I am quoted as saying that: WLBW-TV Miami news director William Freland Jr. has the problem of a morning newspaper 'holding' news items until late in the day 'so that we end up missing having it on your early news shows, and by the time it appears in the paper the next morning, it's old news.' This should have read: "One problem that we experience is with news makers holding news until after the evening TV newscasts and then releasing it to the newspapers. Apparently these news makers feel that the big morning daily will not make headlines out of a story that was aired on television the night before. By holding so that it makes the next morning's paper it has the effect of making television news departments look as though they missed something the day before, when it actually was not available." WILLIAM B. FRELAND JR. *News Director, WLBW-TV Miami, Fla.*

I thought your report on television news was excellent. EDWARD F. RYAN *General Manager, WTOP News, Washington, D.C.*

CLOSEUP FOLLOWUP

Your Closeup of Frank Smith in the March issue of TELEVISION represents the finest piece of writing of its kind that I remember having read. I am an associate of Smitty for many years and a part of the Capital Cities team; thus, I believe that I am qualified to say that your "Capital Man" article has caught the very essence of the man and the company. Because the very nature of both are so difficult to describe, I com-

mend you on your insight and sensitivity. HARMON L. DUNCAN *General Manager, WTVB Durham, N.C.*

The portion of your article in the March issue of TELEVISION that referred to "impartial sources" stating that the Cherry & Webb management of WPRO-AM-TV (prior to Capital Cities) had something less than a good sales force, deserves one slight amendment.

The same sales staff that worked for Cherry & Webb stayed with Capital Cities for more than two additional years. . . including the sales manager, the local sales manager and the clerical help mentioned. During that time the sales department grew to 12 hardy souls—as opposed to the seven you state are now in command.

As in any change-over in ownership, there is more to the story than the "last guys" were "bad guys". . . and, for the record, the group that Capital Cities took over in Providence stayed intact for quite a while. They were a happy, effective and respected group. EUGENE W. WILKIN *Vice President, Guy Gannett Broadcasting Services, Portland, Me.*

KUDOS & REQUESTS

Thank you so much for your fine story on TV trends ("The In's and Outs of TV's Trends," March 1965). I thought you handled a difficult subject extremely well and I am happy that I was a "participant." DAVID LEVY, *Filmways TV Productions Inc., Hollywood, Calif.*

I am grateful for the excellent exposure of our Ikonogenic program which you carried in your February issue. First, it is evident that you believe in the concept. Secondly, you were skillful in transmitting the idea to the reader.

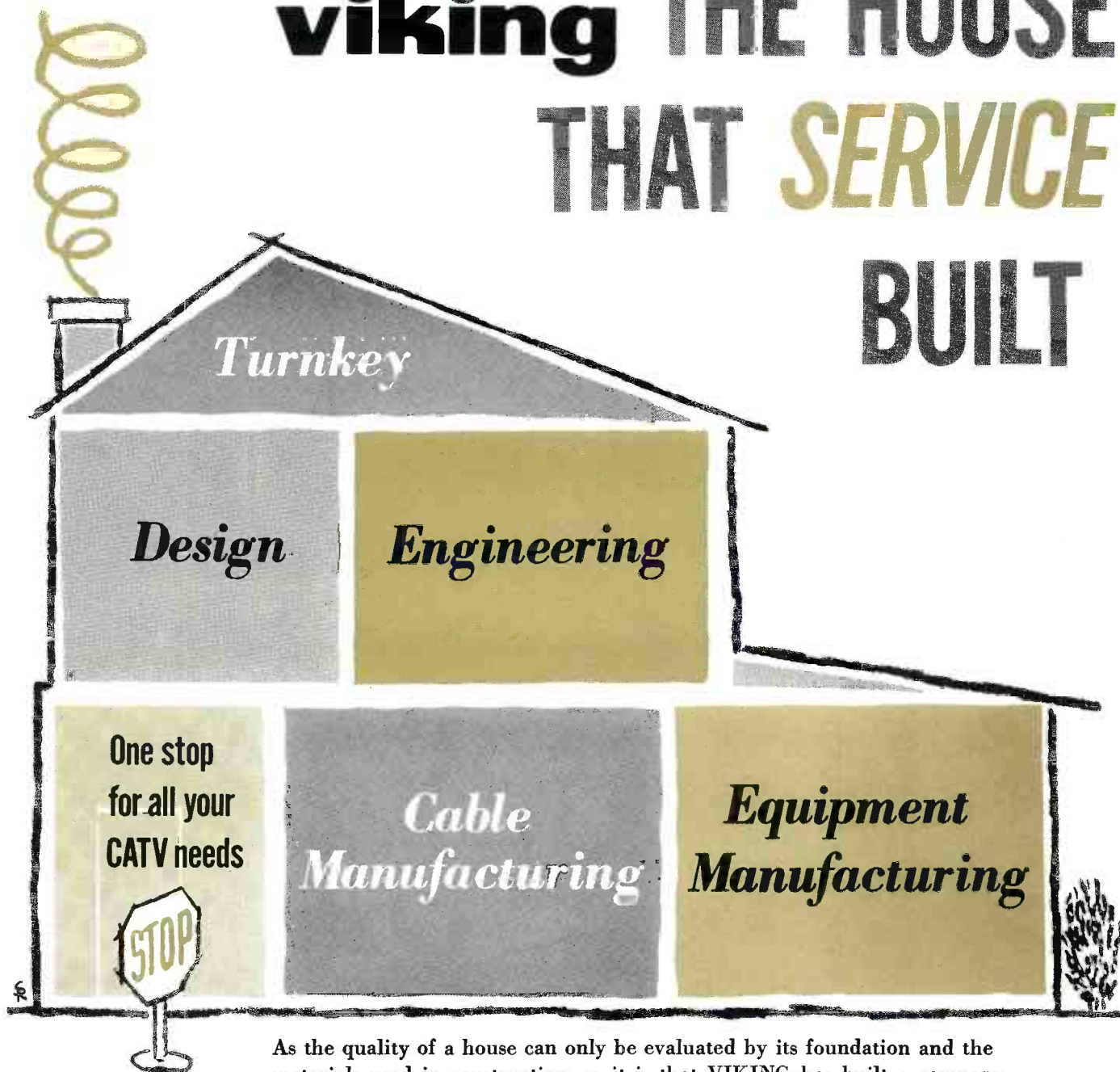
Anyone seriously concerned with the elimination of distractive elements and the substitution of focus in television communication will find the article of great interest. ROY BACUS *General Manager, WBAP-TV Fort Worth, Tex.*

Please [send] 10 reprints of the article on community antenna television systems which appeared in your September 1964 issue ("CATV Revisited").

The Borough Council has before it an application for a franchise to operate such a system in this community. I am sure that your article will help fill the gaps in their knowledge of such systems. FRANK A. SARATINI, P.E., *Borough Engineer, The Borough of Ramsey, Bergen County, N.J.*

Your "Telestatus" reprints are a most welcome source of information in our media department. A special thanks for providing ten reprints for a client presentation. HARVEY MANN *Media Supervisor, Campbell Mithun Inc., Chicago, Ill.*

viking THE HOUSE THAT *SERVICE* BUILT



As the quality of a house can only be evaluated by its foundation and the materials used in construction, so it is that VIKING has built a company dedicated to the complete services and growth of the CATV industry.

Each specialized division at VIKING has been carefully planned to meet the expanding requirements of the CATV Industry and has resulted in the unique formation of an organization "that does everything"; equipment manufacturing, coaxial cable manufacturing, systems designing and engineering as well as complete turnkey construction.

When next you are considering the construction of a new CATV system, or rebuilding an old system, why not call upon VIKING — "THE HOUSE THAT SERVICE BUILT." No job is too big or too small.

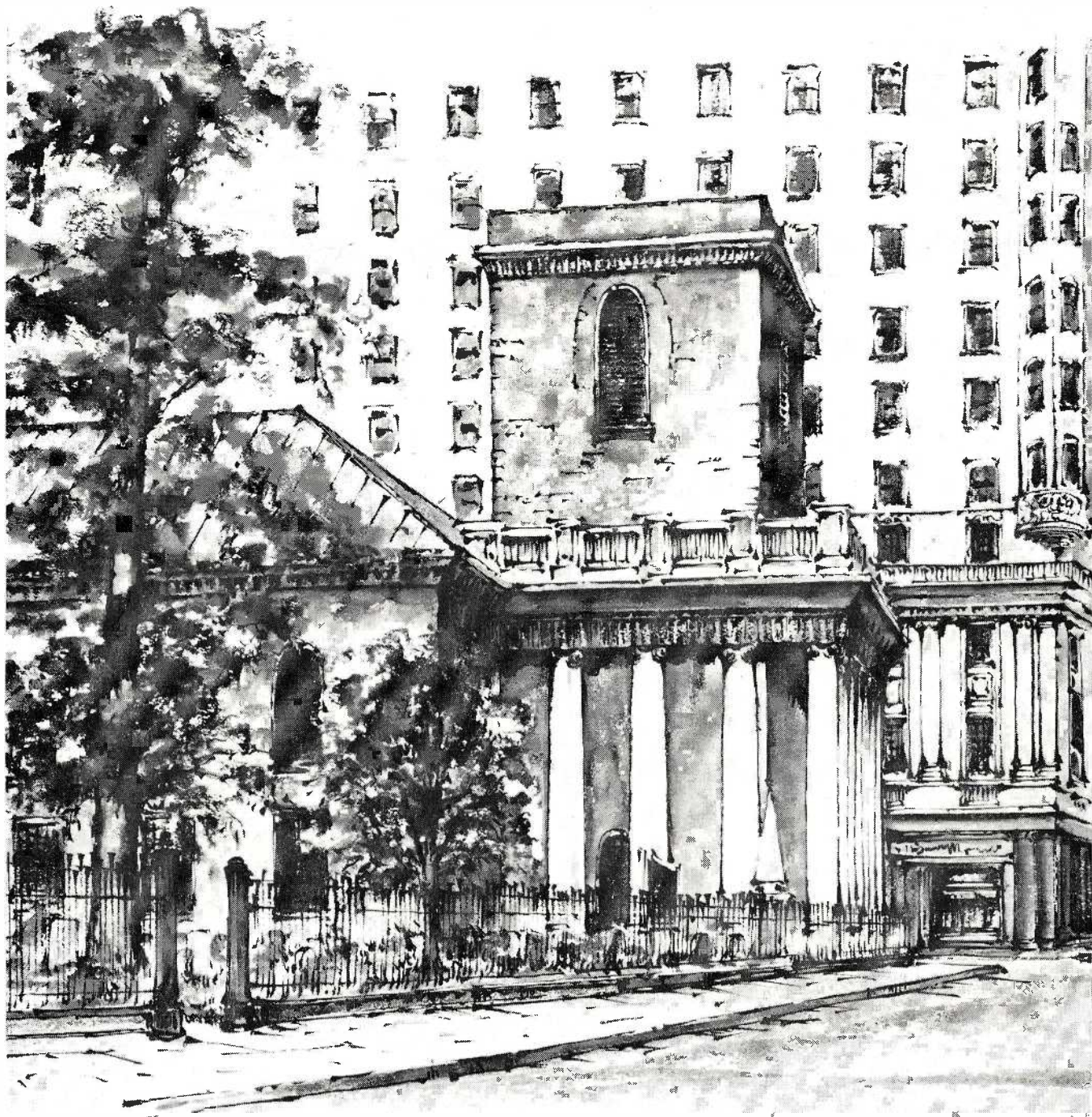


Manufacturers of Quality Coaxial Cables and Television System Products

DISTRICT SALES OFFICES

Hoboken, New Jersey—830 Monroe Street—201-OL 6-2020
New York, New York—212-WH 3-5793
Atlanta, Georgia—Fulton Federal Building, Suite 908—404-52-3-8379

Dallas, Texas—56-35 Yale, Room 212—214 EM 3-8054
Lewistown, Pennsylvania—17 S. Dorcaus—717-248 8844
Omaha, Nebraska—119 South 19th Street—402-341-1443
Los Angeles, California—1001 Glendale Blvd.—213-386-3030



King's Chapel Boston

King's Chapel, the first Episcopal Church in Boston, was completed in 1754. After the Revolution, it became the first Unitarian Church in America. This is one of the stops along the famous Boston Freedom Trail. For an 18" x 24" copy of this original watercolor by Robert Keenan, in full color without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian...Buy WHDH

TELEVISION: CHANNEL 5  • RADIO: AM 850 KC 50,000 WATTS  FM 94.5 MC
REPRESENTED NATIONALLY BY BLAIR TELEVISION-RADIO

PLAYBACK

A MONTHLY MEASURE OF COMMENT AND CRITICISM ABOUT TV

ABC V.P. James Hagerty, in a speech last month before the New York State Broadcasters Assn. in Albany, N.Y., ticked off some grievances on the state of electronic journalism. He charged that TV newscasters either "overdo it or lose themselves in a mass of electronic hodgepodge."

On what makes important news, Hagerty asked whether it was worthwhile, when President Johnson caught the flu, to "flood the air with special programs and breathless bulletins that couldn't help but give the impression that his life was at stake, when actually it wasn't any more than many of us had who contracted the same bug."

On bulletins, the former ABC News chief noted: "We are at war in Viet Nam, and the international situation is serious but not disastrous. Radio and TV reach every citizen of our nation, and when we interrupt regularly scheduled programs with a bulletin, the collective hearts of all our people must miss a few beats until they hear the bulletin. Unless it is a matter of vital importance, aren't we running the risk of crying wolf too many times, with the resultant loss of public confidence?"

On the quality of TV interviews: "I don't know anyone in the industry who hasn't been embarrassed from time to time by the disgraceful and frenzied interviews of public figures that are put on the air. Hordes of radio and TV reporters, augmented by photographers and reporters of the newspapers, literally swamp the person being interviewed. Hand-carried microphones are thrust into his face from all directions; he is often half-blinded by the TV lights; questions are shouted at him simultaneously from two or three reporters. All too often everybody gets the same treatment.

"Only the other day, the wife of Malcolm X had several microphones shoved in her face and was asked: 'How did you feel when your husband was assassinated?' How in God's name would anyone think she felt?"

The New York Times, quoting the Rev. Dr. Martin Luther King Jr. as he addressed civil rights marchers massed in front of the Montgomery (Ala.) County Courthouse on March 17, a day after Montgomery police had battled demonstrators:

"We are here today because we do not like what happened in Montgomery yesterday. We are here to say to the white men that we no longer will let them use clubs on us in the dark corners. We're going to make them do it in the glaring light of television."

No one raised a hand against the marchers, the Times added.

From James Reston's "Washington" column in the New York Times, March 19, 1965:

It is clear from the present crisis over voting rights in Alabama that the new activist spirit of the church and the university in America, allied to the modern television and airplane, is now having a profound influence on law and politics in the United States.

The "right of the people peaceably to assemble and to petition the Government for a redress of grievances" goes back to the first article of the Bill of Rights (1792) and even to chapter 61 of the Magna Carta (1215), but the power of these rights has been greatly increased by the new modern instruments of communication.

It is the almost instantaneous television reporting of the struggle in the streets of Selma, Ala., that has transformed what would have been mainly a local event a generation ago into a national issue overnight. Even the segregationists who have been attacking the photographers and spraying black paint on their TV lenses understand the point.

We are told by our philosophers and sociologists that our machines are enslaving and debasing us, but in this historic battle over voting rights these very machines are proving to be powerful instruments for equality and justice.

From a "John Crosby Abroad" column, "Farewell, Smiling Cobra," Publishers Newspaper Syndicate:

The divorcement of James Aubrey from his job as president of CBS-TV was attended by the most thorough-going flogging in the papers in my recollection. John Dillinger got a better press than the Smiling Cobra.

I'm not saying it wasn't all richly deserved—it probably was—I'm just surprised at the thirst for this particular blood. There have been villains before in TV. Some of them are still pretty active, too.

Meanwhile, on this side of the Atlantic, Donald Baverstock was eased out of his job as director of BBC-1, which is roughly the same position in the BBC that Aubrey had on CBS, for almost exactly the opposite reason. Baverstock, who was described by John Morgan in the New Statesman as "BBC's most original mind and energetic and very efficient spirit," was bounced for being too experimental, too bold, too controversial and all that.

You might say—and you couldn't be wrong—that Aubrey was fired for being too basely commercial while Baverstock was

fired for being too visionary and impractical. Actually, Aubrey was not fired for being too commercial, but not commercial enough.

Similarly, the program Baverstock was most closely allied with, TW-3, was the sort of boldly experimental, frequently controversial, often infuriating type of non-commercial program which nevertheless managed to attract an audience of 13 million viewers, which in a little island like England is roughly comparable to a TV audience of 50 million in the U.S.

The public's role in all this is, as usual, widely misrepresented and totally misunderstood. In America, I'm alarmed to read, the FCC is trying to wrest program control away from the networks and hand some of it back to Madison Avenue. For years we liberals fought to get program control away from Madison Avenue and into the hands of the networks. It's true the networks have not been as responsible as they should be, but my God, putting the programs back into Madison Avenue's fist is a little like rescuing the baby from a wolf and handing it over to a tiger.

The real protector of the public ought to be the FCC. I know the FCC is prevented by law from having any say over program content, but the law, I think, ought to be changed. That's what the government is for—to protect the people. I know this is considered an infringement on some mythical freedom, to have the government inquire as to why all television is so lousy. What malarkey! What freedom has the viewer got now—the freedom to switch from one hospital soap opera on NBC to an identical one on CBS?

NBC board chairman Robert W. Sarnoff at the NBC-TV affiliates meeting, March 18, 1965. Excerpts on the FCC's proposals to regulate network programming:

- Apparently the [FCC] staff has kept in mind that the law gives the commission no direct regulatory power over the networks—a power it has unsuccessfully sought by legislation. But noting that each of the network companies also holds five VHF licenses, the staff has engaged in a new game of words. Calling networks "television network licensees," it seeks to create jurisdiction by phrase-mongering.

- The proposed rules would hand some advertisers an enormous economic lever, and this apparently is what the [FCC] staff intends. Networks would be so dependent upon advertiser-supplied programs to fill half their schedules that advertisers could dictate the assignment of time period and

terms of sale. This, in turn, would prompt rate-cutting, with resulting loss in station compensation, and would reduce the networks' financial ability to produce their present volume of news, informational and cultural programming. The rules, nevertheless, would be an albatross to many advertisers, forcing the larger ones into the costs and risks of the program business as a price for using television, while penalizing in particular the smaller ones.

- The proposed rules have also revived the catchy old canard that "three men" in New York decide what the nation shall see. Anyone experienced with the complications of network program development and scheduling knows what a silly oversimplification that is, even though it is true that the networks exercise final control over their own schedules. Actually, the judgments of literally hundreds of creative people at networks, independent production organizations, talent agencies and advertising agencies ultimately contribute to the whole programming process.

- The commission was not given the mission of reforming broadcasting to serve the interests of the few rather than many; and if it undertakes to tinker with the basic mechanisms of the medium, it will create more problems than solutions, more questions than answers.

FCC Commissioner Rosel H. Hyde, accepting the IRTS Gold Medal Award for 1965, March 10, 1965:

The full potential of broadcasting is, of course, still something for which to strive. In the meantime, there will naturally be criticism. As a service reaching out toward the entire population, it has the common touch. But somehow, that has a certain appeal to me as a humble member of a great but still imperfect society.

Broadcasting in a democracy is bound to reflect a composite of diverse ideas. Basically, broadcasting must mature in the same manner as democracy itself. The process may at times seem cumbersome. And yet, this process, on balance, as Sir Winston Churchill observed about democracy, is still the best when considered against all of the alternatives.

The function of broadcasting was recognized as essentially a matter of "communications"—truly an all-embracing term. To communicate is to convey, to bestow, to inform, to enlighten, and to awaken.

This is the challenge to us all. The challenge applies to you, the broadcasters, trusted with this versatile means of mass communications. You have the opportunities through picture and sound to convey ideas, to relate history and to enrich lives. But also, the challenge applies to us, the regulators, to provide the atmosphere where the creativity of the communications art can best flourish. We should recognize that the past achievements were made possible by

private ingenuity, initiative and imagination. Our principal reliance in the future must be on these same forces.

Bob Hope at the dinner honoring Hyde: The FCC is investigating this dinner. They want to know what he did that we liked.

Russell Baker's Feb. 8 "Observer" column in the New York Times, "In Defense of Mindlessness":

A Washington viewer named Finney asks rather heatedly just what the TV industry thinks it is up to.

This Finney bought his first TV set two years ago and had lived happily with it until one night last month. He was sitting in front of the thing as usual, he reports, when he felt a mild irritation between the ears and, upon checking, discovered to his annoyance that he was thinking.

Investigation showed that he was thinking about the TV show he was staring at. In a few more minutes he was not merely thinking about it but deeply engaged in the problem on the screen, which concerned a recognizable human being in a recognizable human dilemma.

The show, **The Defenders**, left Finney so ruffled that he turned the set off, took two tranquilizers and went to bed early. During the next four weeks he had two other equally bad experiences—one with a show called **The Doctors and the Nurses** and the other with **Slattery's People**.

"They're trying to destroy television," he says. His complaint is well taken, and the television industry will be wise to examine its responsibilities to the public before this thinking trend gets out of hand. If it lets theatrical pretension interfere with its duty to provide betel nut for the eyes, a lot of us are going to start looking elsewhere for our lethargy.

The charm of TV entertainment is its ability to bridge the chasm between dinner and bedtime without mental distraction. It is peace of mind in a box.

You leave the family problems at the dinner table, aim the eyes at the box and feel the mind slowly ease to the curb and stop. A pleasant slackness releases the jaw, the head droops gently and the body becomes soft and spongy under recurrent waves of dishwasher, beer and gentle easy-on-the-brain soapsuds.

The older TV critics keep harking back to "the golden age" when television, they say, was Theater in the Living Room. This must have been terrible. Most theater nowadays is bad enough in the theater, where you can face it in a necktie and a clean shirt.

Surely nobody wants to have to sit in his living room in stocking feet and undershirt and have a box try to convince him that life is just a filthy trick. What TV has given us is an easy way to get life off our minds. As the complainant Finney points

out, "All I want from my box is a little uninterrupted coma."

There are times when some people want to rack their brains about what "Tiny Alice" or Ingmar Bergman really mean. The proper places for this activity are the theater and movie house, and not the living room, where a man only wants to forget what Lyndon Johnson and Charles de Gaulle really mean, and what his wife really means, and what his boss really means, and what his doctor and broker and all those other nuisances really mean.

When a man lights up his box, he expects release; not escape, but release. When some amiable imbecile in a military uniform gambols across the glass, the viewer doesn't escape into the box's world. He merely stares at it with no sense of engagement and no thought of escape because the box's world is so remote from life that only another imbecile could possibly become involved.

The beauty of the thing is its refusal to put claims on the brain. It is to be stared at like the hypnotist's spinning watch. Pomaded cowboys, cardboard surgeons, women with bad breath, dreamboat detectives—they all flash by in pleasant kaleidoscopic confusion to release the mind from life.

Television entertainment has nothing to be ashamed of. It should realize, however, that its public duty is to keep us staring, and not to make us blink.

[Editor's Note: Two of the three programs cited will not return next fall.]

George Olden, a V.P. of McCann-Erickson, last month told a combined audience of the Boston Advertising Club and Art Directors Club that the "popular myth" is to blame advertising's troubles on a relatively small amount of bad advertising. Olden sees it the other way around: problems spring from "a very large number" of very mediocre ads. Says Olden:

"Open to a page of any magazine, tune to any channel of the great milk-white eye, and you'll see them staring back at you. Piece after piece of safe, supposedly sound, well-researched dullness. This is the mediocre, and this is the challenge. But if you sit down and review great quantities of today's advertising—assuming you have the strength—it would almost look as if the mediocre were the goal."

The McCann ad man's suggestion for doing away with the mediocre: the "challenge principle . . . the state of mind that looks at every problem as if it were brand new rather than merely bettering the old solutions [and it] is not without hazards. Challenge implies the risk of losing . . . Once you've got creative work that challenges the old assumptions, you've got to have an account executive who is willing (and able) to sell it to the client and face the implied risk. The best advertising in the world is worthless unless some client has the courage to publish it." **END**

RRRRRRRRRRRRRRRRRRRRRIP

Our readers tear us to pieces! It's not that we're mis-used, just much used.

Each issue of Television starts out clean as a whistle, handsome enough to frame. What happens after that is just exactly what our editors had in mind.

Articles are ripped from their hinges, annotated, sent along for media action. Pages are pulled apart, stapled to memos, routed for special perusal. One feature story is the basis for an advertising report. Another triggers a manufacturer's survey.

And it happens issue after issue.

Want your own issue to tear up? Call our circulation department.

Want to tell your story in an active editorial environment? Call our sales department.

They both answer the phone at PLaza 3-9944.

TELEVISION

444 MADISON AVENUE, NEW YORK, N.Y., 10022

FOCUS ON PEOPLE

JOHN A. SCHNEIDER
President
CBS-TV



PERRY LAFFERTY
Programming V.P.
CBS-TV Hollywood



DONALD SIPES
V.P. Business Affairs
CBS-TV Hollywood



FRANK J. SHAKESPEARE JR.
Executive V.P.
CBS-TV Stations Division



FRANK M. SMITH
General Sales Executive
CBS-TV Network Sales



JOHN KAROL
V.P. Director of Special Projects
and Business Manager
CBS-TV Network Sales



CLARK B. GEORGE
General Manager
WCBS-TV New York



EDWARD R. KENEFICK
General Manager
WBBM-TV Chicago



With the kind of headlines usually reserved for the suicide of a Hollywood starlet, the nation's newspapers heralded the "firing" of CBS-TV president **James T. Aubrey Jr.** CBS issued a tersely worded statement that Aubrey had "resigned." Speculations on the former iron man's dismissal were numerous and imaginative but the real story came from neither Aubrey nor CBS. At month's end the only certainty was that Aubrey, former Princeton *cum laude* (class of '41), KNXT general manager ('52-'56), ABC-TV programming V.P. (57-'59) and CBS network monarch for five successful years was out. In his place: **John A. Schneider**, an amiable 38-year-old station man, with CBS since 1950. Schneider, who had no network experience was (since September '64) general manager of WCBS-TV New York. Prior to WCBS-TV Schneider had been general manager of WCAU-TV Philadelphia. He started his career in 1949 with WGN Chicago, joined CBS as an account executive in the Chicago office of CBS-TV national sales in 1950. In 1952 he became an account executive with national sales in New York, then midwestern sales manager and eastern sales manager. In 1956 Schneider became general manager of CBS-TV Stations National Sales and two years later, when CBS bought WCAU-TV, he became general manager. In 1959 he was elected vice president of the CBS Television Stations Division. He has also been elected to the board of parent CBS Inc.

In successive winks of the CBS eye after Aubrey's abrupt departure came the "resignations" of **Hunt Stromberg Jr.** from his post as V.P. programs, Hollywood, and **Franklin Rohner**, V.P. business affairs, Hollywood. Stromberg's replacement is **Perry Lafferty**, a Yale University music graduate in TV as a producer and director since 1947. His last assignment was producing the *Danny Kaye Show*. Rohner's replacement is **Donald Sipes**, for the past two years director for package negotiations, CBS-TV business affairs, N.Y.

Other CBS shifts include the transfer of **Frank J. Shakespeare Jr.** from his month-old post as senior V.P. of the CBS-TV network to executive V.P. of the CBS Television Stations Division. He'll be responsible for CBS Films Inc. and international TV investments. **Frank M. Smith Jr.** was appointed to the newly-created post of general sales executive, CBS-TV network sales from manager of sales development and network account executive. **John Karol**, V.P. and director of special projects, CBS-TV network sales, assumed new responsibilities as V.P. director of special projects and business manager for CBS-TV sales. Karol has been with CBS since 1930.

CBS owned stations also have new top personnel. At WCBS-TV **Clark B. George** assumes the post of general manager vacated by John Schneider. He leaves the general manager spot at WBBM-TV Chicago, has been with CBS since 1946 when he started as publicist. George has also been a KNX radio account executive, California sales manager of the Columbia Pacific Radio Network, account man and general manager for CBS-TV Stations National Sales and general manager of KNXT Los Angeles and the CBS-TV Pacific network. **Edward R. Kenefick** takes over from George as general manager of WBBM-TV. He had been WBBM-TV's general sales manager since 1960, before that was on the sales staff of WCBS-TV, an account executive with NBC Spot Sales and served with the George P. Hollingbery Co. as a station representative.

Both George and Kenefick are V.P.'s in CBS-TV's Stations Division.

*Now...
another
great
half-hour
western
series
from*



Warner Bros. **COLT.45**

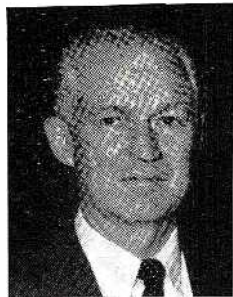
COLT .45 stars Wayde Preston as Chris Colt, whose skill with the family's product helps him operate as government undercover agent. Over three network seasons—in five time periods—COLT .45 averaged an 18.2 rating, 29% share.* In 1958-59, when it stayed in one time period, COLT .45 won a full-year 32% share. Available for fall start—67 fast-moving half-hours.

*Source: Nielsen Television Index



WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N. Y. Circle 6-1000

ROSEL H. HYDE
Commissioner
Federal Communications
Commission



The International Radio and Television Society's 1965 Gold Medal Award was presented to FCC Commissioner **Rosel H. Hyde** for "staunch adherence to the basic principles of his oath of office in discharging his responsibilities."

The commissioner, with the FCC since 1928 and a commissioner since 1946, said that in stating what "government's function should be," it was "appropriate to first note that governmental power is typically employed as a limiting force." Hyde has publicly criticized the proposed FCC rulemaking to limit the amount of prime time programing networks may own or financially control.

EDWARD L. BOND JR.
President and Chief Executive
Officer
Young & Rubicam



Young & Rubicam (1964 billing: \$330 million) has a new chief executive officer: **Edward L. Bond Jr.**, Y&R president since 1963. Announcement of the Bond promotion was made by former chief executive officer **George H. Gribbin**, who continues as chairman of the board. In his new position Bond assumes responsibility for all agency operations and services, internally and with clients. Gribbin will concentrate on the creative output of the agency in the U.S. and abroad.

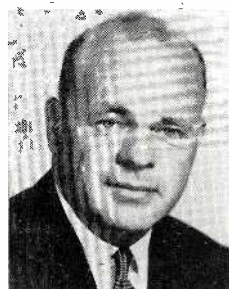
Young & Rubicam is off to a strong start in 1965. The agency has added six new accounts billing close to \$15 million annually. At the same time 18 new overseas accounts were added, bringing foreign billings to more than \$60 million.

Bond started his climb up the advertising success ladder from the mailroom of Kenyon & Eckhardt. He went to Y&R in 1946 as an account executive, moved successively to V.P. and account supervisor, senior V.P. and director of the contact department, general manager, executive V.P. and, finally, president.

GEORGE H. GRIBBIN
Chairman of the Board
Young & Rubicam



ROD ERICKSON
Senior V. P. and Director of
Marketing
American Research Bureau



Filling the number two spot at the American Research Bureau as senior V.P. and director of marketing is **Rod Erickson**, who moved over from his job as senior V.P. at Maxon Inc. In joining ARB, he divested his interests in Universal Broadcasting, which owns three radio stations. From 1960 to 1962, Erickson was president of Filmways Inc., and before that he served as a special sales consultant to NBC. ARB promoted three of its sales force to V.P. status: **Herbert S. Kaufman**, for network, agency, film company and advertisers services, **Clarence A. Kellner**, for station services, and **William N. Shafer**, for western sales and marketing services.

ROBERT M. MCGREDY
President
Television Advertising
Representatives Inc.



Robert M. McGredy has been elected president of Television Advertising Representatives Inc. McGredy has been managing director of the station representative firm since July 1963. Before joining TvAR as an executive V.P. in 1961, he was national television sales manager of Westinghouse Broadcasting. McGredy began his career as sales manager of WTOP Washington in 1946. In 1948 he became sales manager of WPAT Paterson, N. J., in 1949 was assistant director of Broadcasting Advertising Bureau (now RAB). He joined WCAU-TV Philadelphia in 1950, first as sales manager and then V.P. in charge of the station. He joined Westinghouse Broadcasting in 1958.

LOUIS C. LERNER
Board Chairman and President
Official Films Inc.



Louis C. Lerner, board chairman of Official Films Inc., New York, has been elected president of the corporation, and thus will be responsible for the duties of both offices. He replaces **Seymour Reed**, who resigned the presidency. A former Official Films executive, **Howard B. Koerner**, has returned to the company as vice president—operations. In addition, **Wynn Nathan** has been named general sales manager in charge of all domestic and international sales. He will have responsibility for Official's day-to-day operations. Reed has organized his own TV film distribution company, Reed Productions Inc., with an announcement of detailed plans in the offing. According to Official, its new executive team is formulating blueprints for expansion into other broadcast and theatrical areas.

Bunch M



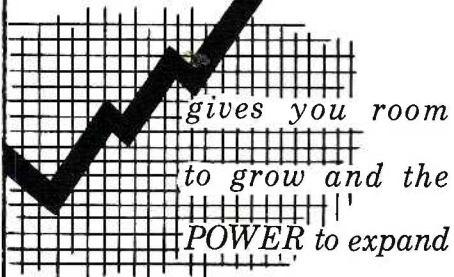
the
Meredith
bunch



MEREDITH BROADCASTING: KANSAS CITY KCMO AM FM TV; OMAHA WOW AM FM TV;

PHOENIX KPHO AM TV; SYRACUSE WHEN AM TV

CATV FINANCING...



MONEY • For purchasing systems

MONEY • For new equipment

MONEY • For expansion

MONEY • For turn-keys

Phone us collect — Area Code 317,
MELROSE 8-1331. Ask for:
Harold Ewen, Gail Oldfather,
or Jim Ackerman.

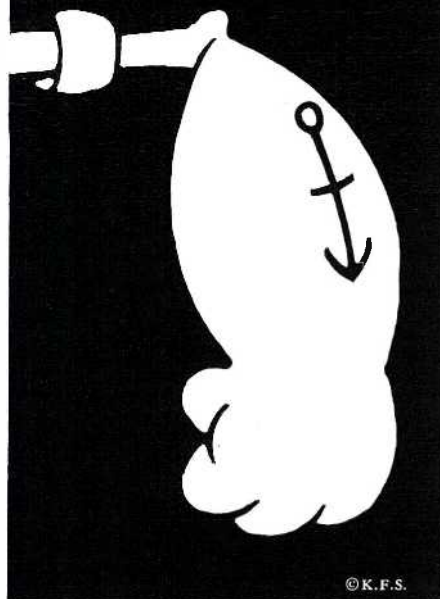
ECONOMY

FINANCE

CORPORATION

108 East Washington St., Indianapolis, Indiana

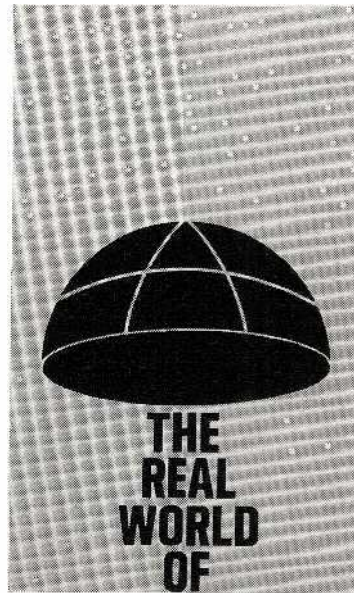
POPEYE RENEWALS STILL RUNNING AT 92%



KING FEATURES SYNDICATE
235 E. 45th St., New York, NY 10017 MU 2-5600

FOCUS ON

TELEVISION

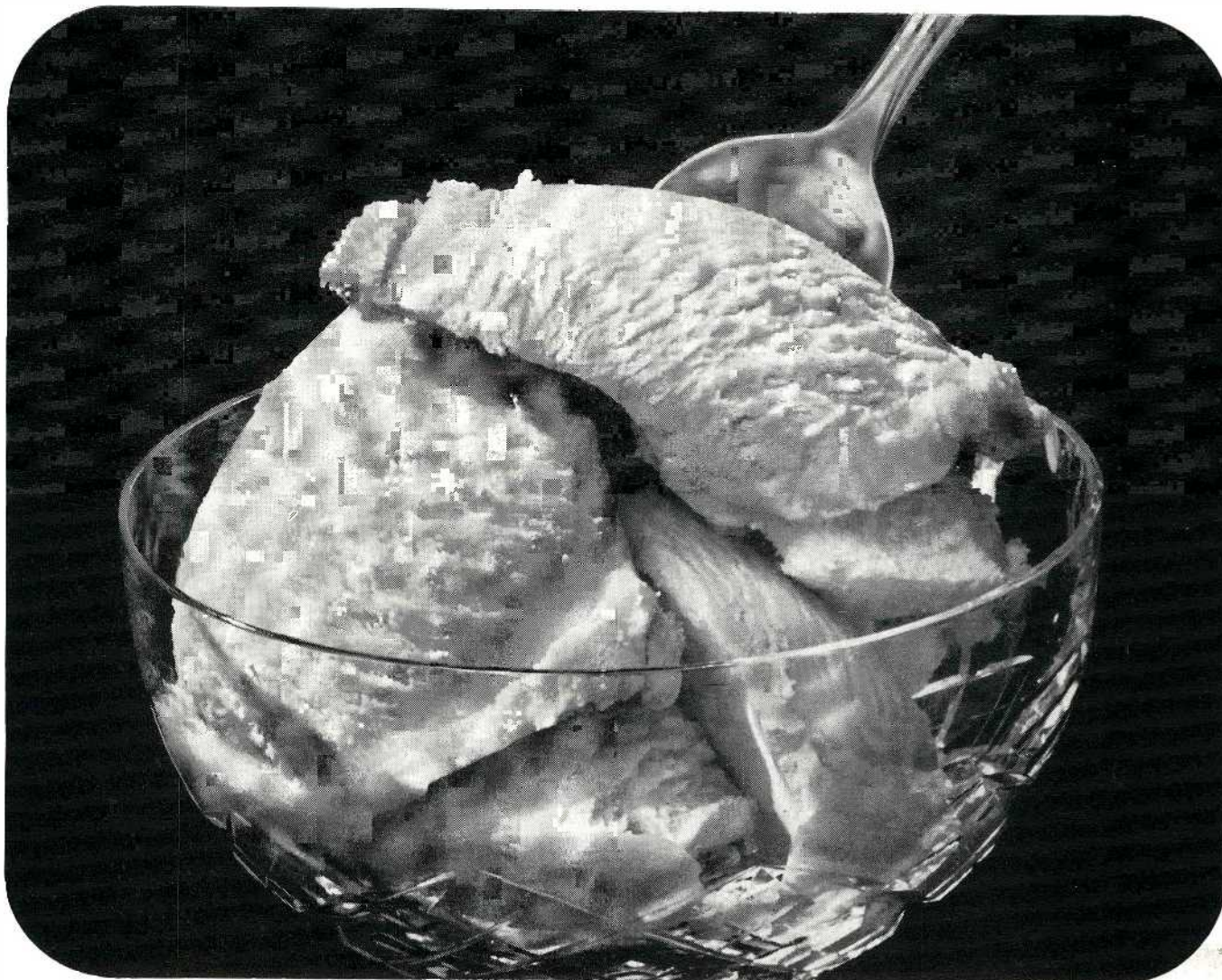


THE "special report," the "status report," the big, in-depth study of an industry and its problems, closeups on personalities—all of which TELEVISION has used amply over the years—are fine in their way and necessary. Now the editors have decided to take on yet another journalistic technique. We've cut a new signature block for it (a section of which is shown above) and on page 37 we've put it to use examining the seldom examined operations of two CATV systems.

From time to time we'll use "The Real World Of . . ." to take intimate looks at people, jobs and organizations that we feel require a "different" treatment, a behind-the-scenes viewpoint or just a hard-nosed (perhaps controversial) reporting job. We might, for instance, spend a day making rounds with a station representative; cover a reporter-cameraman team as they cover a station's local news; sit in on a bull session with some ad agency creative directors; live through a production day with the director of a TV show; find out how a network continuity acceptance man makes his decisions.

The real world isn't a strange place, but it sometimes appears remote behind the bigger picture of an industry's problems, growth and organization. The job of "The Real World Of . . ." will be to cut away these attending factors to get at the heart of a job or a topic, to narrow the scope rather than broaden it and present a fresh look at what really goes on. We believe our readers will enjoy and benefit from the new approach and that we will be challenged by it.

THE credit line on TELEVISION's monthly financial index reads "prepared by Roth, Gerard & Co." And readers of the feature film story in this issue (page 46) will note that the same firm supplied much of the detailed research information for it. The company, a member of the New York Stock Exchange, was formed in 1961 as a research organization specializing in the entertainment business. Its clients are exclusively institutional investors. Partner Emanuel Gerard is a Brown University and Harvard Business School graduate who was associated with Wood, Struthers & Co. for five years prior to joining forces with Alan Roth. Partner Roth, also a Brown man, was in securities research at Lehman Brothers for five years before co-founding Roth, Gerard.



Live couldn't. Scotch® Brand Video Tape did.

Kept ice cream from melting for KAKE-TV!

Video tape makes sure the ice cream always looks its most appealing on tv. Pleases the sponsor, Steffen's Dairy. Brings in the customers. And makes the commercials less expensive to produce.

Used to be at KAKE, Wichita, the ice cream dishes were set up under the lights prior to the 10 p.m. news. But began to melt before the mid-program commercial. Adding an extra man to put the ice cream in place at the last second was considered. But going to video tape proved both more convenient and less expensive.

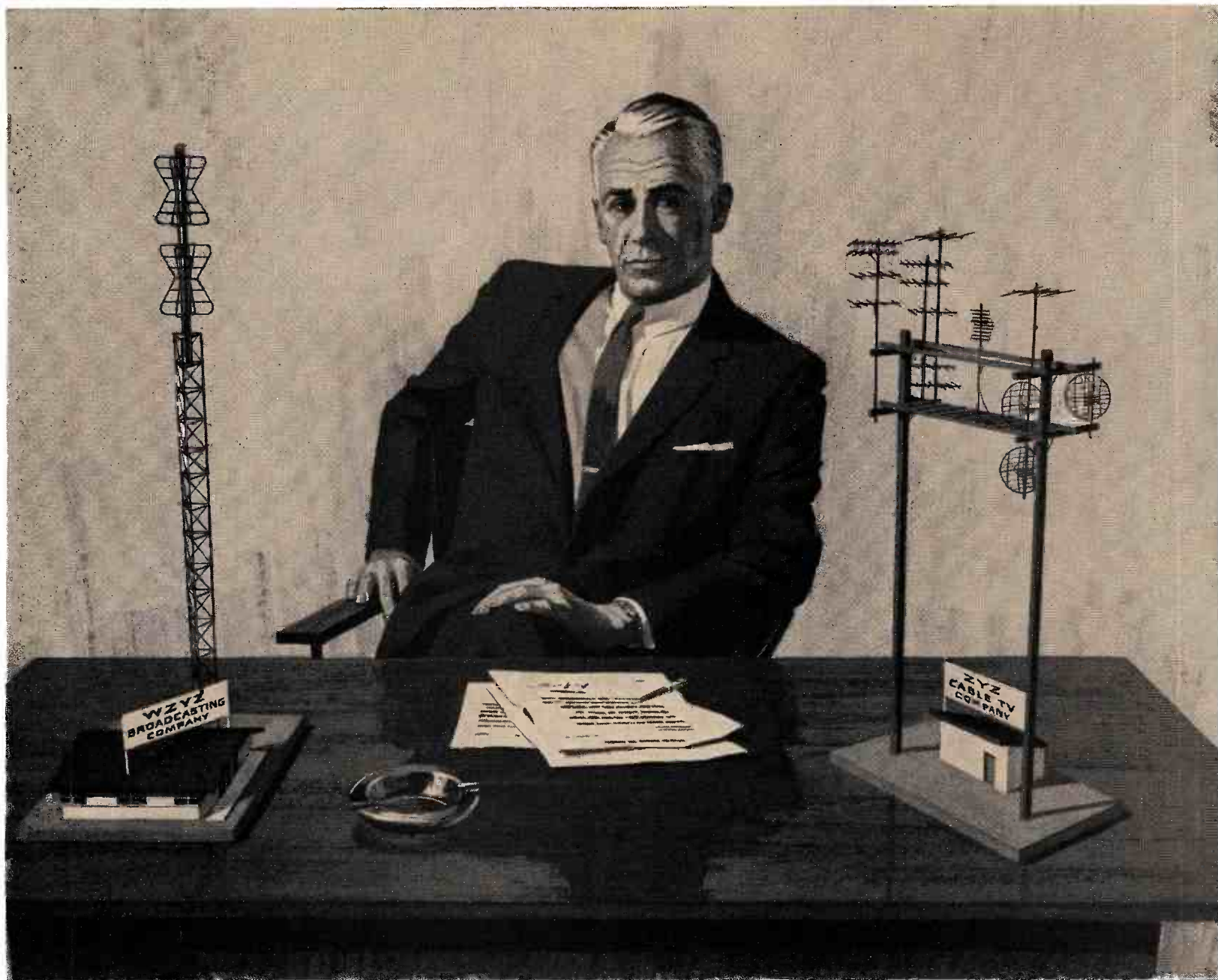
KAKE now tapes virtually all evening commercials by local clients in advance. Less crew is needed during the evenings. The advertiser enjoys greater control over his commercials. And the commercials themselves have *live* picture quality without danger of an on-the-air goof.

KAKE is among more than 200 stations throughout the country that are utilizing 3M's video tape program to show advertisers that taped commercials best show their merchandise. Stations near you are now offering a variety of helpful reference materials as well as production service. Give them a call. Or write 3M Magnetic Products, Dept. MCS-45, St. Paul, Minn. 55119.



Magnetic Products Division **3M**
COMPANY

"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS OF 3M CO. © 1965, 3M CO.



MR. BROADCASTER: You belong at both ends of the signal

More and more broadcasters are finding that the operation of community-antenna systems is a natural business for them.

Like broadcasting, CATV is a public service, demanding a management familiar with and sensitive to the needs and desires of the public for high-quality television pictures regardless of the distance from the transmitter.

And so, to assure studio-quality reception and a rich variety of programs to homes in your broadcast area, you should investigate the advantages of entering community-antenna television (CATV).

Consult the leader • To make your entrance into CATV uncomplicated and economical, Jerrold—pioneer and

leader in this field—offers you a range and depth of technical and management services unmatched anywhere. Jerrold's tremendous experience and nationwide organization can help in any or every stage of setting up a new community system—in conducting signal surveys; engineering the system; supplying all electronic equipment, including microwave; constructing the entire plant, from antenna site to house-drop; training your personnel; arranging financing to meet your needs; and, finally, turning over the key to an operating system to your system manager.

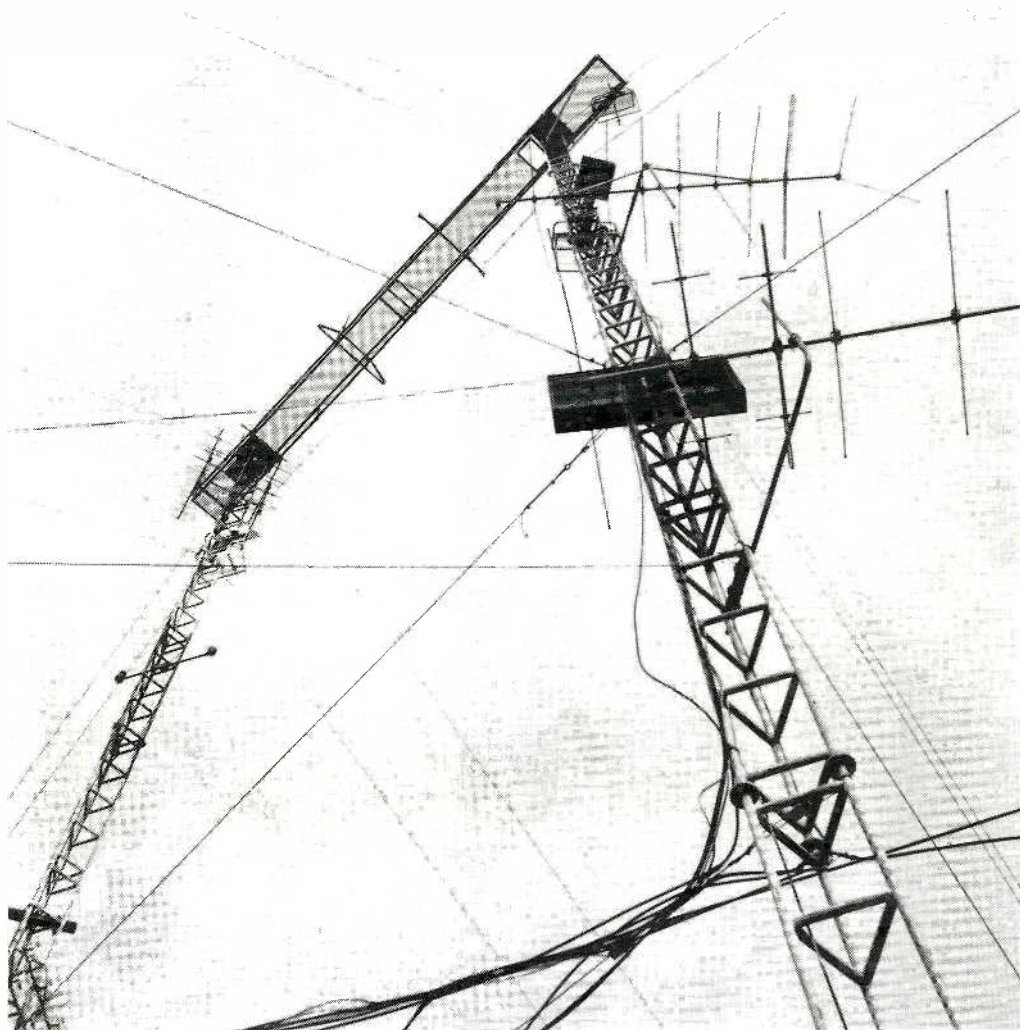
Make the first move into a profitable extension of your own business—contact the Jerrold Community Systems Division today.



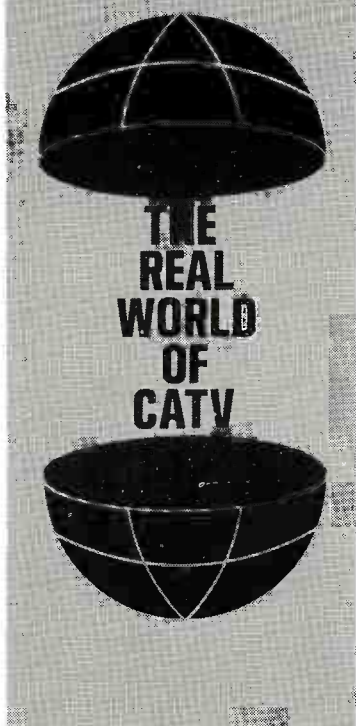
JERROLD—FIRST IN CATV!

Community Systems Division, 15th & Lehigh Ave., Philadelphia, Pa. 19132 • Phone (215) 226-3456
A subsidiary of THE JERROLD CORPORATION

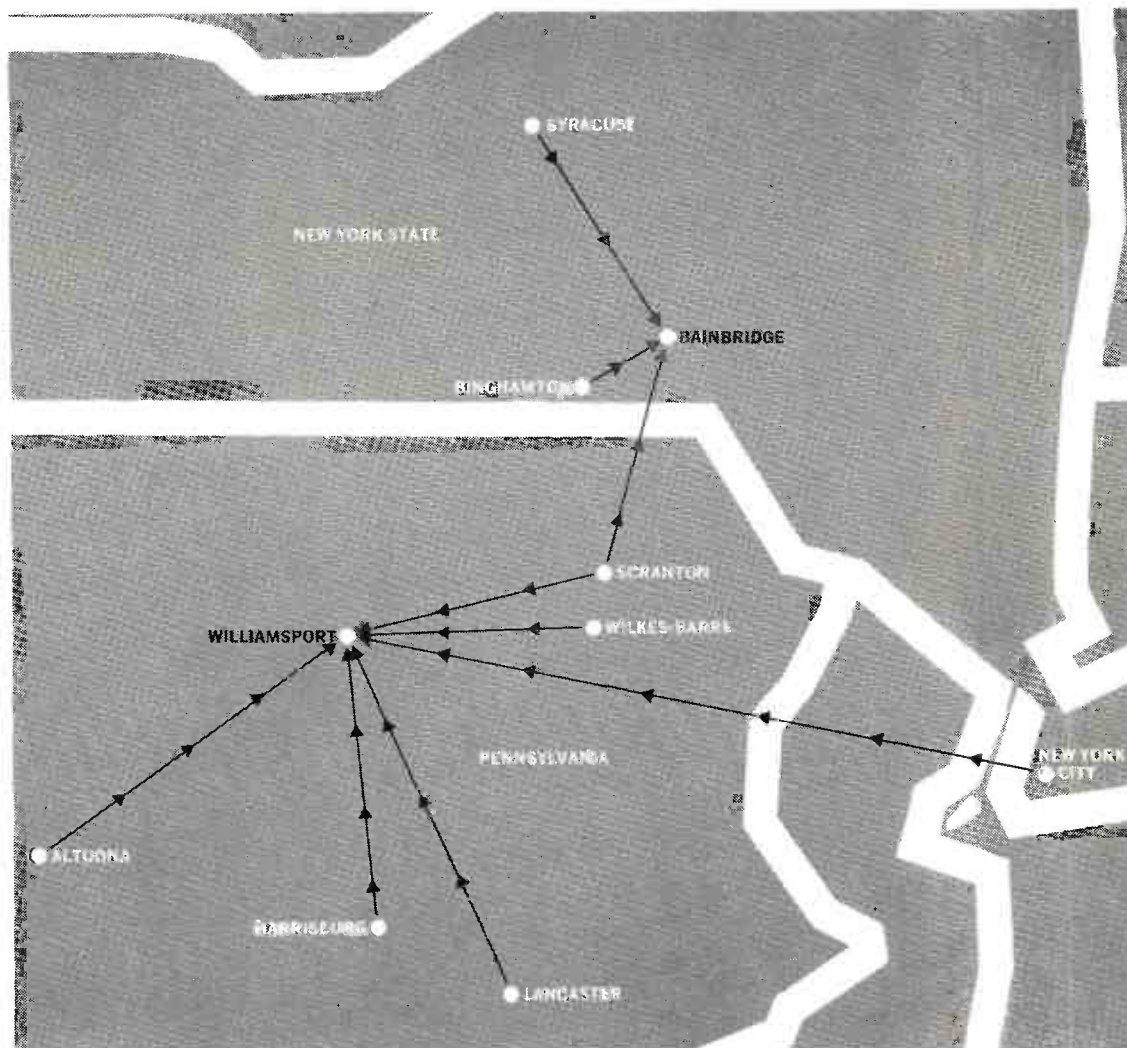
TELEVISION



*Tower arrays like this one dot
the American landscape,
Their antennas pull invisible TV signals
out of the air, down into cables
and, through them, into some
1.7 million homes. They're the
point where CATV begins. The story
of where it ends up, told as
the "real world" of two CATV systems,
follows overleaf.*



TEXT
AND
PHOTOGRAPHY
BY
ALBERT R. KROEGER



The map indicates where TV programming originates and where it winds up on two CATV systems.

WHILE its future is being decided in Washington and its potential is being discussed around the country, community antenna television continues adding systems and hooking up subscribers at a bustling pace. Some 1,600 CATV's now serve some 1.7 million homes, and roughly 15 new systems start operations every month.

From Brattleboro to Barstow, about five million Americans are watching TV programs that, because of distance or rough terrain, they would be receiving poorly or not at all if it were not for cable television.

This was the uncomplicated aim and essence of CATV when it started out 15 years ago. It has since become one of television's more controversial offspring, more and more a big man's investment rather than a little man's enterprise. It makes money and thus draws to it the professional money hunters.

Within the last year CATV has come to a crossroads. It has begun to saturate most of the limited TV service areas its original concept intended it for. But concepts change. Now CATV is turning onto the expressways into the big cities.

Franchise applications are being weighed in scores of untapped towns and cities. Lively battles are being waged among system seekers, and complaints are being lodged by system fighters. The Federal Communications Commission has ambitions for stepping into the picture this year to regulate the boom and quiet the brawls.

For most of the nation's existing CATV systems, however, it's business as usual. To see what that business is like where it happens — away from the surface turbulence of the industry — TELEVISION MAGAZINE visited two cable

operations last February, one in New York state, the other in Pennsylvania.

In Williamsport, Pa., Williamsport Cable Corp., owned and operated by National General Corp., runs the largest CATV system in the country, a 12-channel, 18,700-subscriber service. It is modern, efficient and even originates its own nightly programming.

About 100 miles northeast of Williamsport in Bainbridge, N.Y., just outside of Binghamton, David Coe and his father Orris own and operate Bainbridge Video Inc., one of a dwindling number of CATV original ownerships. The system is 12 years old, has 450 subscribers, carries five TV channels.

The only thing Bainbridge and Williamsport have in common is geography; both communities are located on branches of the Susquehanna River, which rises from source waters in upper New York state, twists a valley path south through the Appalachians to Chesapeake Bay.

The long runs of hills and mountains covering this stretch of country block and bend over-the-air TV signals. The topography is ideal for CATV and the first systems grew up here. One, started 27 miles south of Wilkes-Barre at Lansford, Pa., in 1950, was the first commercial CATV in the U. S. Other systems quickly followed, their antenna towers plucking signals out of the Blue Mountains, the Poconos and Catskills, the Tuscaroras and Jacks and Alleghenies and putting them down in the valley towns.

Places like Williamsport (in 1952) and Bainbridge (in 1953), for the first time, began receiving a variety of TV fare, not just one or two signals that faded in and out or vanished completely on the slope of a hill.

CATV came to Bainbridge quietly, almost accidentally. Like many of the early community antenna attempts, it was an experiment. The experiment succeeded and a business developed, much to the surprise of David Coe, then a 22-year-old electrical engineering student at Cornell who brought CATV to his home town as a senior year technical project.

In 1953 Bainbridge (current population: about 2,000) could receive only one TV signal via standard house antenna, from channel 12 WNBC-TV Binghamton, 32 miles away and at that time the only station in the city. But for much of the town even that signal was blocked and distorted by 1,600 ft. Mt. Pleasant, which rose just behind the Coe home on the north side of town, above the river and route 7, Bainbridge's Main Street.

In school, Coe read a number of technical journals which described a new thing called master antenna television. It became obvious to him that some sort of new

reception device might improve his TV picture back in Bainbridge. CATV was working in Oregon and in Pennsylvania. Master antennas were in service on New York apartment houses. Why not Bainbridge?

Coe explored the subject further with his engineering advisers at Cornell and got a go-ahead for the "experiment." As a senior project, which Coe would later write up, it loomed as a practical idea worth three credit hours toward his EE degree.

On his 1953 summer vacation, Coe first tried setting up a reflector reception device atop the mountain behind his parents' house. It didn't work. He then tried the master antenna principle, rigged antennas atop a tree on the summit, ran an open wire 3,500 feet on trees and fences down to his house at 28 Juliard St.

The Coe's realized a minor miracle—good pictures from channel 12 Binghamton *and* from channels 5 and 8 from Syracuse, 60 miles away. (Channel 5 Syracuse, WSYR-TV,

BAINBRIDGE CATV BEGAN AS LOCAL EXPERIMENT



Bainbridge, N.Y., a river valley town of 2,000, was an early and ideal CATV site.



System headquarters is the owner's home.

Typical of the small enterprise that marked the CATV industry, Bainbridge Video is 12 years old, has 450 subscribers, carries five TV channels plus FM music

A quiet living room doubles as office for CATV owner Orris Coe.



His son, David, developed, co-owns and engineers the system.





A dirt road is the last leg up to a 1,600 ft. reception site.

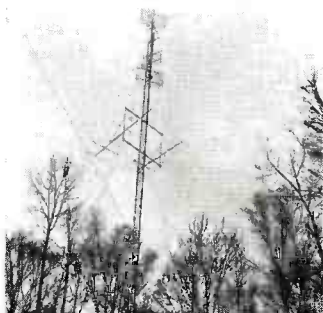
**Neighbors' requests
to be "wired" turned the
CATV experiment
into a business**



This antenna-topped tree served as Coe's original reception tower.



Coe and helper Archie Borst check one of their amplifier locations.



Above: System's main reception tower, tower shack and interior with converter equipment.



The Coes extended their cable run last year to 17 homes in this new housing development.



The TV set at subscriber Derwin Jones's house keeps the kids busy at lunchtime.

BAINBRIDGE *continued*

has since gone to channel 3; WHEN-TV, formerly channel 8, is now channel 5.)

The Coe family, David and his sister, his father Orris (an industrial arts teacher at the local high school) and his mother, suddenly became the center of attention on Juliand Street. Neighbors asked if they could be "wired," and the experiment began to sound like a business.

The idea of getting their money back naturally interested the Coes. They had sunk about \$500 in "head end" (antenna) equipment and wire, signed a lease for the land

the antenna occupied and contracted for the help of a local TV repair man. If they were to service the dozen or so neighbors that wanted to become a part of the "system," the Coes figured they would have to levy a \$90 installation fee and a service charge of \$2 a month.

By fall a portion of Juliand St. was wired, with the permission of the town fathers and a small amount of suspicion and opposition from the Chenango & Unadilla Telephone Co. But as the antenna system wasn't using phone company poles for its wire run and house connections, C&U wasn't actually involved.

To formalize what was happening, David and his father

To page 68

WILLIAMSPORT, a city of 43,000 in Lycoming County, Pa., is tucked in a valley of the Bald Eagle Mountains, a range of the Alleghenies which curves above the city and the west branch of the Susquehanna. It is headquarters for Little League baseball, has a sizeable amount of diversified industries — from pajamas to power piping — and the largest CATV system in the country: Williamsport Cable Corp.

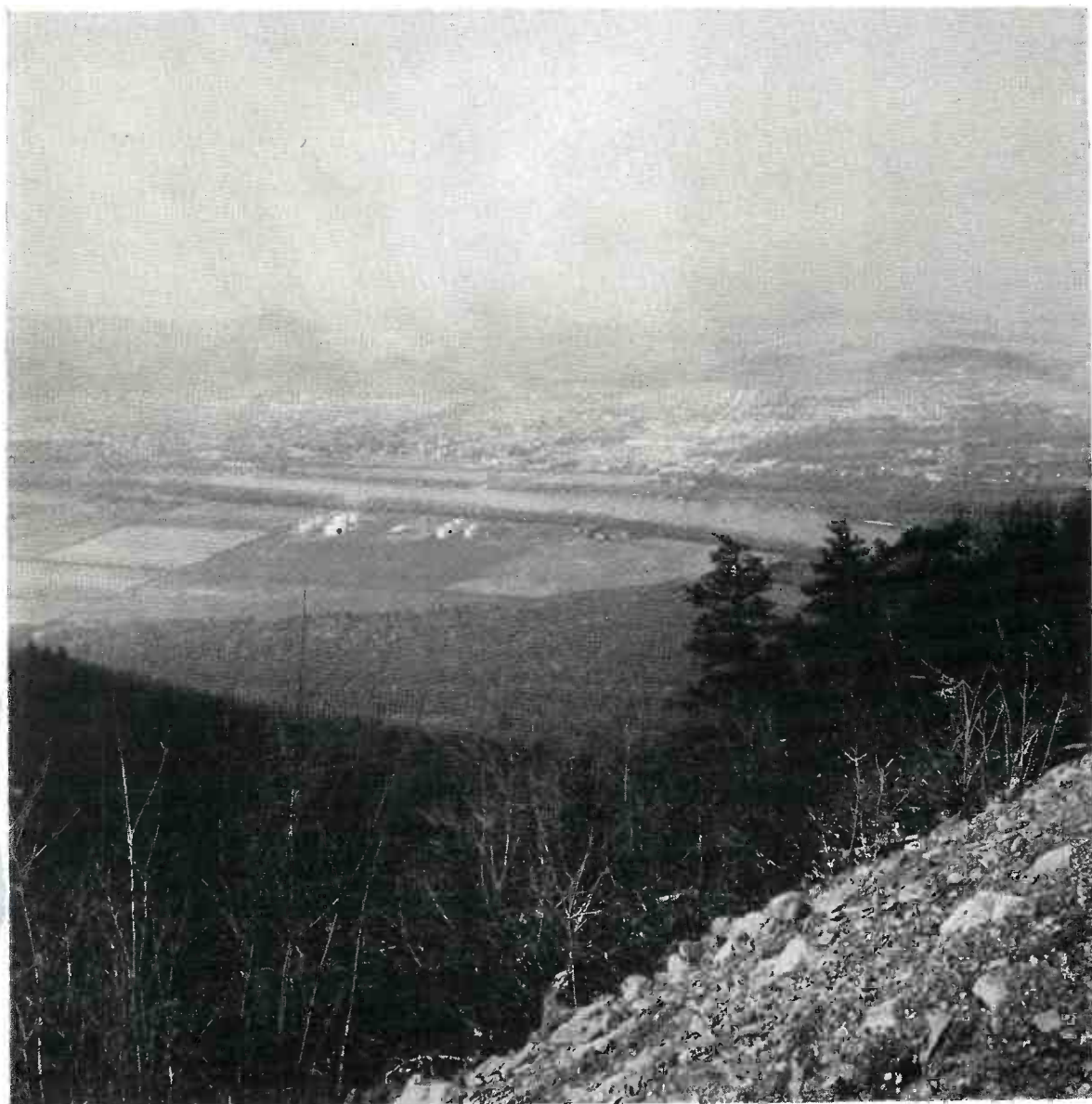
The Williamsport system, with 625 miles of cable and some 18,700 customer connections, is more than 40 times as large as Bainbridge Video. And at the current monthly service charge of \$4.50, it stands to gross roughly \$1 million this year.

Williamsport started out as relatively big CATV business, quite unlike the "mom and pop" flavor of the Bainbridge, N.Y., operation 100 miles to the northeast. Its population concentration was heavy and the prospects lured three organizations into a race to wire the city.

The first system, West Branch Television Services, was started in April 1952 by Williamsport electrical contractor Joseph L. Lecce Jr. Milton Shapp's Jerrold Electronics, which cut its CATV teeth early in the game (it installed the first commercial CATV in Lansford, Pa., in 1950), came in seven months later in partnership with communications investor John Hay Whitney to open Williamsport-Jerrold Television Cable Corp. And early in 1953 another CATV, Lycoming TV Corp., opened shop in South Williamsport. (Other smaller systems, like Cole TV, Clearview TV Service and Retel Co., sprang up on the fringe of the city but never grew to be serious competition.)

These systems, carrying up to five TV signals from places like Altoona, Reading, Scranton-Wilkes-Barre, Harrisburg, Lancaster and Binghamton, vied for the local audience. But the Williamsport-Jerrold system, which had quickly beefed up to some 5,000 subscribers, was pulling away from the competition. It also drew the interest of a

CATV HAS BECOME BIG BUSINESS IN WILLIAMSPORT



From a vantage point near Williamsport Cable's reception towers, 2,000 feet up on a summit of the Bald Eagle Mountains, the Allegheny Valley, Lycoming County and the western fringe of Williamsport sprawls for miles beyond the Susquehanna River. The CATV company feeds the TV signals it harnesses down into the city of 43,000 over some 625 miles of cable, boosts them along with 300 amplifiers. While CATV is moving into much bigger cities, the Williamsport system, owned by National General Corp., has long ranked as the largest community antenna operation in the United States.

Williamsport Cable Co.'s office at 433 Williams St. is the hub of TV service for the central Pennsylvania city. Begun in 1952, the CATV has built its subscriber list to 18,700 and its business to a 1965 gross that will approximate \$1 million.

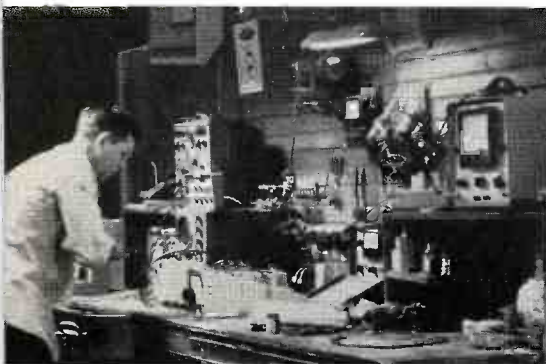


Inside the Williams St. office, where most customers come to pay their \$4.50 monthly service charge, a poster reminds them of the system's nightly program listing run in the local newspaper. And there's a lot of television to keep track of—programs from 10 stations plus system's own shows.

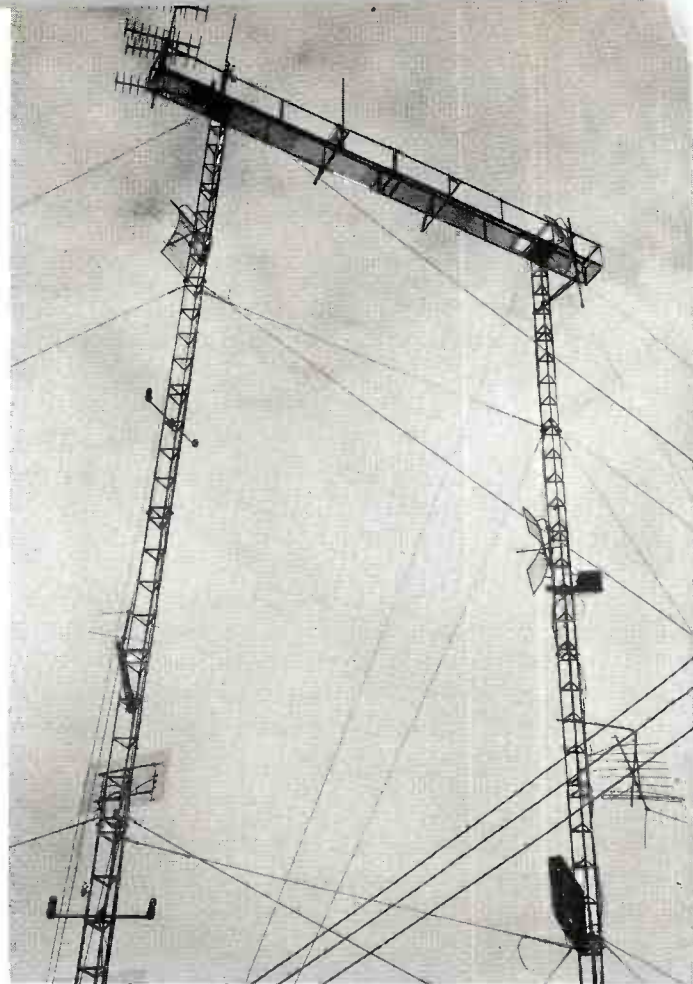


John Roskowski, system manager, takes a customer's call.

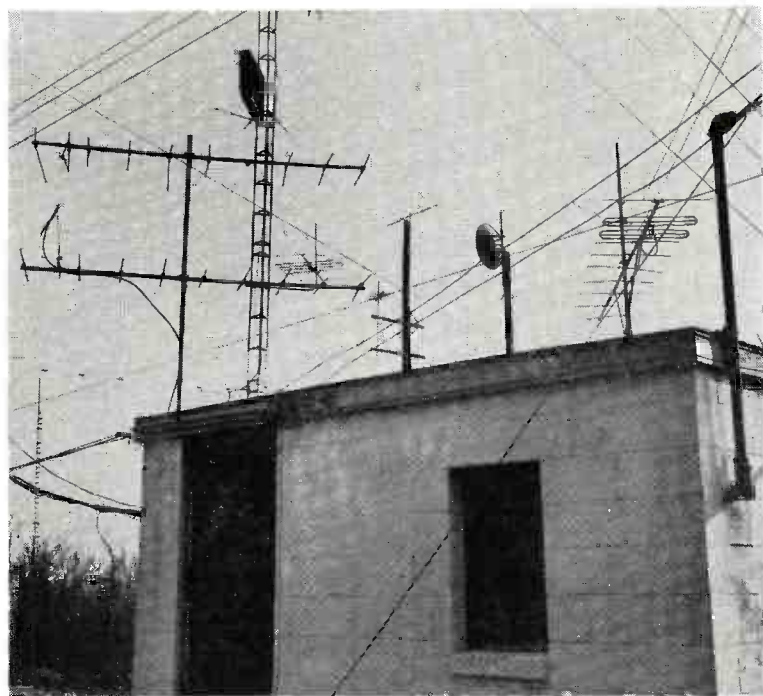
Williamsport's 18,700 CATV connections rank it as the nation's largest system



Dean Cummings (l.) is system's chief engineer. Robert Shearer is chief technician.



The CATV's twin antenna towers rise 100 feet.



Auxiliary antennas sprout on system's tower equipment building. Repair crew switches amplifier from old to new telephone pole.



Texas investment group, and Whitney and Jerrold sold off their ownership.

Under the name Williamsport TV Cable Corp. the former Jerrold system grew larger, and it became something of an operational model for other CATV operators and neophytes to visit, study and emulate.

In 1959 the big theater-owning and diversification-minded National Theaters & Television Corp. came to look and stayed to buy the system, the first of a number of CATV buys for the company. (Now known as National General Corp., the group, in addition to Williamsport, owns and operates systems in Hattiesburg and Biloxi, Miss.; Logan, W. Va., and Alpena, Mich. Its 32,000 to 33,000 subscribers rank it as one of the industry's leaders.)

With National General's support and planning behind it, Williamsport Cable began to expand. In 1960 it absorbed one of the original competitors, West Branch TV Services. Only the 5,000-subscriber Lycoming TV Corp. was left to oppose the National General operation. But that opposition was proving formidable.

Lycoming, like Williamsport Cable, was delivering five low-band TV signals to its subscribers, but last year the Lycoming system switched to high-band operation, and it added four new channels, including the programming of New York's independent stations via microwave.

Williamsport Cable itself started converting to high band late in 1963 but took a full year to complete the changeover, and Lycoming had gained ground. The expected hot competition between the two newly modernized systems, however, never developed. National General purchased Lycoming TV last December and is busy merging Lycoming's facilities and subscribers into the Williamsport system, a 15- to 18-month job.

As it stood last month, Williamsport Cable was the only operational CATV system in the city. But its seemingly ideal position is not quite that.

When the cable company began offering a full 12 channels of TV, FM radio and background music late in December, including WNEW-TV, WOR-TV and WPIX microwaved in



The Williamsport CATV rented a ballroom in this American Legion post and converted it into studio for its own local TV programming.

This CATV system gives viewers two hours of its own local programming five nights a week



Leo Calistri (l.) is CableVision's program director. Ward Lomison (at control console) built and operates the TV installation.



One of CableVision's programs spotlights local high school activity. The city's Coca-Cola bottler subsidizes the 15-minute show.

from New York (at a microwave rental of \$350 a month per channel from Penn Service Microwave), it raised its monthly subscriber service charge from \$3.50 (a figure unchanged since the start of service in 1952) to \$4.50. It was a tactical error.

Any rate increase is met with subscriber grumbling, even when service is increased, but this increase coincided with the takeover of Lycoming TV. Feeling ran strong that Williamsport Cable had subscribers over a barrel. They had no competitive service to turn to, a case of watch us or take your own chances picking up the few spotty over-the-air signals that bounce into town. (Altoona and Scranton stations are about the only ones getting signals directly into Williamsport.)

At the time it absorbed Lycoming TV, Williamsport Cable had some 14,500 customers. It inherited about 4,500 more, putting it over 19,000 subscribers. A few hundred have since discontinued service, and into the opening, and perhaps opportunity, has sprung an old rival with a fine sense of timing.

Joseph Lecce, who started West Branch Television Service as Williamsport's first CATV, has again entered the battle. He is trying to "overbuild" Williamsport with a new system called Citizens Cable Co.

Lecce has already put in a new head end antenna site, run cable into south Williamsport and is busy scouting backing and customers. While the new system is not operational as yet, its obvious strategy will be to undercut Williamsport Cable's new service charge and try to make inroads among the big system's customers.

National General may have a fight on its hands, and the man on the firing line is John B. Roskowski, manager of Williamsport Cable. Roskowski, 35, is used to fighting; he went through some of the bloodiest battles of the Korean War with the 1st Marine Division, and he knows Williamsport, its people and its cable systems as well as anyone around.

Roskowski started as an installer with the Williamsport-Jerrold system in 1952, worked up to chief engineer and was

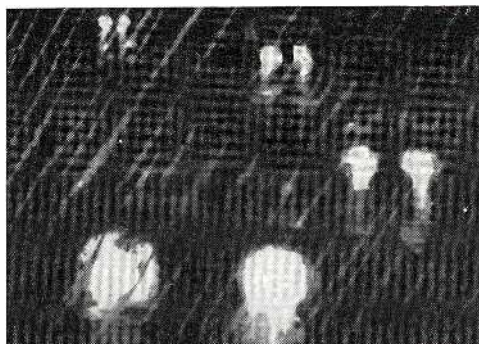
To page 71

4 TH IN A SERIES
ABOUT THE
CREATION OF
TV COMMERCIALS

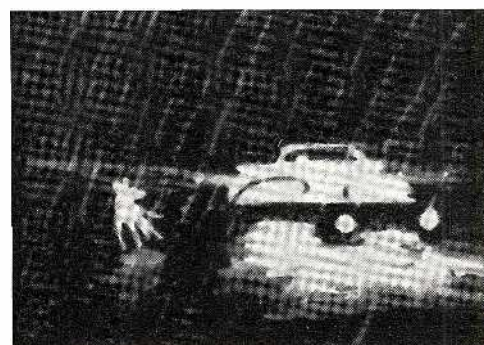
Night takes center stage in the second—and most atmospheric—of the five U.S. Royal “rain tire” commercials.

It opens on a highway on a dark, rainy night. Headlights of oncoming cars reflect off the wet road. The narrator says, “On a night like this, what would you give to have rain tires on your car?” A sheet of water splatters against the windshield.

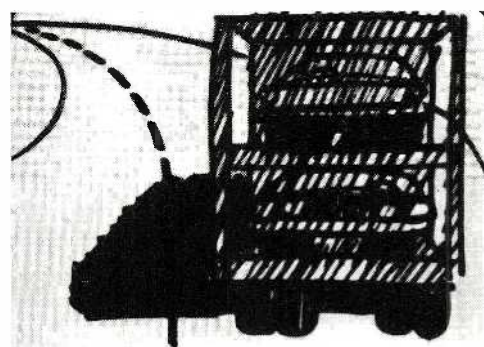
DDB'S NEWEST TECHNIQUE IN COMMERCIALS:



“... and they'll stop you 30% shorter, unless your car is a '65,” the voice continues. Accompanying the words is a sequence of a dog darting across the road into the path of an oncoming car. The tires grab the road, stop short. The car's body continues forward, dramatizes the stopping action.



Comes the dawn of next morning. The logo appears with long shadows as the sun comes up. The narrator asks, “But what's it like when the sun comes out?” The sun shines intensely as the commercial cuts to the rear view of an auto conveyor truck on the highway.



IT'S rare to find a television commercial with rough edges. It's usually the smooth, finished appearance that an advertiser's after—with all the i's dotted and the t's crossed. In the fine arts, on the other hand, the story tends to be different, with artists going to extraordinary lengths to avoid a machine-like facility. Matisse, for example, is said to have forced himself at one point to draw with burnt match sticks to inhibit his *too* dexterous dexterity.

Against this background, consider the current series of five Doyle Dane Bernbach commercials for U. S. Royal's new tire, the Larado. They jolt the viewer with a seemingly slap-dash air. The animated films look still wet with ink from the Speed Ball lettering pens and Magic Markers that created them. The percussive musical background, too, strikes the ear with a clean, direct, non-computerized sound.

DDB, while avoiding a routine finish with all the rough edges filed off, did not retreat into the false naive—nobody's pretending to be Grandma Moses or a seven-year-old in a state of trance. Wit-

ness, for example, the commercials' highly sophisticated treatment of specific weather conditions, the changes from wet to dry weather and back again. No school boy did those.

The series of three 60-second and two 20-second commercials involves multi-million dollar network and spot buys, and Doyle Dane brought up big guns to produce them. Lester Feldman, who is an agency art supervisor and vice president, was the art director. David Reider, agency copy chief and vice president, was the copywriter. Bill Worchester is the agency producer on the account, and Martin Baker is the account executive.

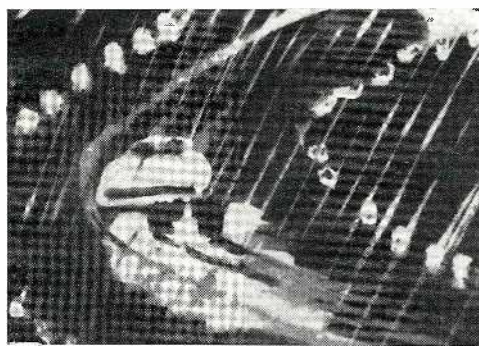
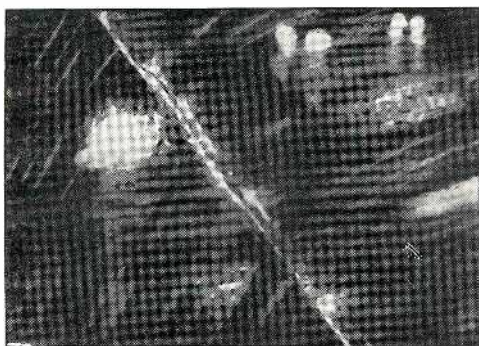
Baker says the new tire, named after U. S. Royal's five-mile test track at Larado, Tex., represents “a dramatic breakthrough in anti-skid properties.” The creative team at first considered using the test track as the background for the commercial, an obvious move because of the tire's name. However, Barry Loughrane, an agency V. P. and supervisor on the account, suggested concentrating on the tire's advantages under rain con-

ditions. It was then that Reider and Feldman came up with the idea of calling it “a rain tire,” an idea that was kept under strict security wraps until the first of the commercials debuted March 7.

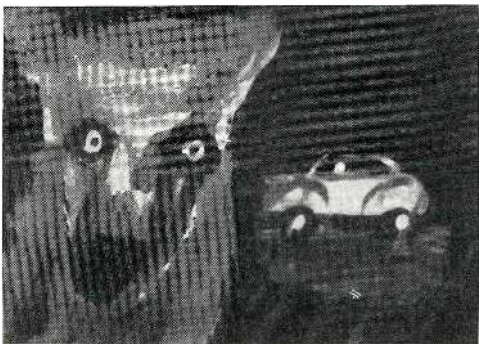
Although an art director like Feldman normally will do only the layout, farming out key drawings from the storyboard to others, in this case Feldman did the whole show himself. He knew specifically what he wanted, and didn't want to chance his concepts filtering through other hands. (Interestingly, Feldman is a calligrapher, and traces of Japanese influence can be detected in the finished series.)

Producer of the animated film was Bill Littlejohn Productions, Malibu Beach, Calif., and Littlejohn himself animated the entire series. Again, it would have been customary for him to turn over intermediate frames to be done by inkers, but Littlejohn was afraid that an inker might straighten a line here and there and whittle away at the individuality of the series. Littlejohn had his work cut out for him, since there

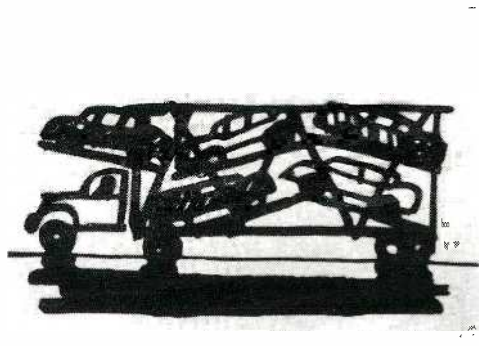
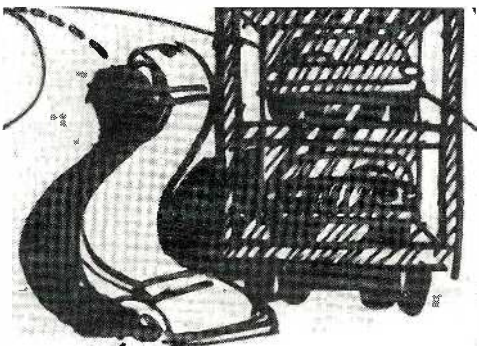
THE WAY TO BE SMOOTH THOUGH UNPOLISHED



A windshield wiper succeeds in erasing the splattered water. The commercial cuts to a car taking a sharp curve. The body leans way out, but the tires hold the road. Then the body returns to normal. The voice says, "Rain tires will hold 50% better on a wet curve than the tires that came with your car . . ."



The body of the car returns to normal as the dog runs by, its eyes gleaming eerily. The commercial cuts to headlights of cars picking up "The rain tire" logo as the voice says, "The rain tire. Just introduced by U.S. Royal." The scene goes to black as headlights continue around curve.



The car snakes around the truck to pass as voice says "Your car will handle like it never handled before." Then it cuts to side view of truck while the voice says, "And it comes on many '65s, so it has to be smooth-riding and quiet." Sequence ends with lightning bolt after voice says, "The rain tire. Because you never know when it's going to rain."

are 1,440 frames to a 60-second commercial. He told Feldman that his "greatest discipline was to maintain a lack of discipline"—it's fairly easy for an artist to stay loose with a single drawing; it's a different matter when there are hundreds. Littlejohn was so conscientious in this respect that he even animated the road that appears in the commercials, rather than using a time-saving pull-through.

Reider says that when Littlejohn first saw the storyboard, the animator exclaimed, "They're too loose — do you think the client will buy it?" The client, who had confidence enough not to look at the work in progress between the storyboard stage and the finished product, did buy it.

The copy for the commercials has a particularly important job to do in making it clear to prospective customers that the rain tire is not a specialized tire practical only in wet weather but awkward otherwise. To solve this problem, copy chief Reider came up with the following: "But what's it like when the sun comes out? Your car will handle like

it never handled before. And this tire comes on many '65s, so it has to be smooth-riding and quiet."

Incidentally, so tight were the security wraps on the rain tire concept, that for the print ads, the meaningless word "trainire" was used until the last minute when the letters were switched around in the print shop to spell rain tire. And actors who auditioned to narrate the television commercials were given a substitute word to say. Even the U.S. Royal tire dealers throughout the country, who normally are tipped off at regional meetings about all the features of the new tire they are going to be selling, and the advertising that will be used to support it, were instead shown a film of agency president Bill Bernbach, who said the agency was coming up with something special, but for security reasons they could not be given the full story ahead of time.

Jazz drummer Shelly Manne, also on the West Coast, did the musical background in a single, 10-hour session. He also strove for spontaneity, and although he had been given the storyboard earlier,

he arrived at the recording session without a score. He did bring, however, a remarkable collection of percussion instruments, primitive as well as modern, plus such additional equipment as a box of rice which he poured on a big bass drum to make the sound of a truck carrying new cars. For the sound of individual drops of rain, he would run his fingernails around the rim of an alto steel drum. (At the end of the session, Worcester says, Manne had eight bandages on his fingers.) For the sound of a car stopping, Manne slammed his thumb on a piano bench. One of the hardest affects to achieve was the sound of a car coming out of a bad curve. For this, Manne hit a cymbal with a mallet and then played the sound backward on a tape so that the reverberations came first, cutting the tape at the point just before the mallet was struck.

The end product of all this effort is a seeming effortless that makes the commercial stand out among others that expend less effort yet appear more finished. END

THE WINNING WAYS OF MOVIES

BY MORRIS J. GELMAN

LAST December, the bull market for feature films on television, after 17 years of almost all flow, little ebb, surged around the last corner of resistance. Word got out that the CBS television network—bowing to a relentless industry theorem: what gets large audiences gets emulated—had bought 90 feature films for showing next season in prime time. CBS reportedly paid between \$300,000 to \$325,000 for each of the titles it acquired. In the 1964-65 season the most money paid for a picture in any reasonably large package was \$267,500. Thus television's continuing economic spiral for motion picture product was pushed into high acceleration. The effects since have been profound.

- Before CBS made its buy movie distributors were happy to get \$35,000 for a first-run picture in the New York market. Now they get as much as \$50,000.

- Late last year one major distributor commanded \$20,000 a feature for its product in Los Angeles and was not complaining. Exactly 22 days after CBS made its first feature film buy the same distributor sold a package of movies in Los Angeles at \$28,000 a title.

- In a smaller market where the distributor thought \$2,300 a picture was a good price, the company is now getting \$2,800.

Comments W. Robert Rich, vice president and general sales manager of Seven Arts Associated Corp., one of the more aggressive distributors in the field: "Acquisition costs have gone up three or four times in recent months."

The Networks' Top 10 Movies in Ratings

The Mating Game
Debbie Reynolds
Tony Randall
Paul Douglas
Rating: 27.1 Comedy

Follow That Dream
Elvis Presley
Donald O'Connor
Arthur O'Connell
Rating: 26.1 Comedy

River of No Return
Robert Mitchum
Marilyn Monroe
Rory Calhoun
Adventure-
Rating: 25.9 Romance

Heaven Knows, Mr. Allison
Robert Mitchum
Deborah Kerr
Rating: 25.7 Drama

The Day the Earth Stood Still
Michael Rennie
Patricia Neal
Rating: 25.6 Science-Fiction

The Networks' Top 10 Movies in Shares

River of No Return
Robert Mitchum
Marilyn Monroe
Rory Calhoun
Adventure-
Share: 43.8 Romance

Elephant Walk
Elizabeth Taylor
Dana Andrews
Peter Finch
Share: 42.0 Drama

The Mating Game
Debbie Reynolds
Tony Randall
Paul Douglas
Share: 41.9 Comedy

Some Came Running
Frank Sinatra
Shirley MacLaine
Dean Martin
Share: 40.8 Drama

The Diary of Anne Frank
Millie Perkins
Joseph Schildkraut
Shelley Winters
Share: 40.5 Biography

The Networks' Bottom 10 Movies in Ratings

Tunes of Glory
Alec Guinness
John Mills
Rating: 10.1 Drama

Prince of Players
Richard Burton
John Derek
Rating: 10.6 Biography

The Night Fighters
Robert Mitchum
Dan O'Herlihy
Rating: 11.5 Drama-Adventure

X-15
Mary Tyler Moore
Charles Bronson
Rating: 11.5 Science Fiction

The Mudlark
Alec Guinness
Irene Dunne
Rating: 11.6 Drama

The Networks' Bottom 10 Movies in Shares

Tunes of Glory
Alec Guinness
John Mills
Share: 15.4 Drama

Prince of Players
Richard Burton
John Derek
Share: 16.3 Biography

The Night Fighters
Robert Mitchum
Dan O'Herlihy
Share: 17.5 Drama-Adventure

The Naked Maja
Ava Gardner
Tony Franciosa
Share: 18.0 Historical Drama

X-15
Mary Tyler Moore
Charles Bronson
Share: 19.2 Science Fiction

Source: A. C. Nielsen Co. Television Index. Data compiled by Roth, Gerard & Co. Movies shown between Sept. 23, 1961 and Jan. 30, 1965.

Counters Sidney L. Cohen, president of Film Service Corp., Salt Lake City, a man who buys and books films for 44 TV stations: "Generally speaking, the average market today is up anywhere from 25% to 50% in price over a year ago, depending on the competitive situation."

Unquestionably, the CBS move is the catalyst of a new feature film economy. It certainly was the most significant single development in the film distribution business in recent months. For now all three networks will be showing movies in prime time. Two such programs have been—and will continue to be—presented on NBC-TV. In all, eight hours of prime network time a week next season are going to be tied up with feature film presentations. Simple mathematics shows that about 11% of total prime time network programming will consist of movies. The now almost certain 1965-66 network schedule: Sundays on ABC-TV, Thursdays on CBS-TV, Tuesdays and Saturdays on NBC-TV (all from 9-11 p.m.).

The upshot of this activity by the networks is being felt in every TV marketplace. The demand for quality, first-run features has hastened, become more urgent. The bidding for movies is increasingly competitive. Acquisition prices have gone up and so, ultimately—if not already—will distribution prices to local markets. Movie producers, once forced to sell for expediency, are the big gainers.

But broader effects than price increments are involved. Distributors are not hard put to single them out.

According to E. Jonny Graff, vice president for TV, Embassy Pictures Corp.: "No longer is feature film slotting suspect. Network presentation of them has helped to upgrade their image as well as their prices."

Adds Erwin H. Ezzes, executive vice president, United Artists Associated, division of Untied Artists Television: "Stations now can broadcast features in prime time and have them accepted as a polite type of programing."

And says Edward Montanus, director of syndicated sales for MGM-TV: "With all the networks now ready to program feature films it has stressed the importance of them even to the doubting Thomases. It has had the effect of opening film vaults to television that might have remained closed to it for many years. But," Montanus continues, "it also has dried up the market place for top titles."

That last point can't be overstressed. Entertainment specialist Emanuel Gerard, partner in the securities research firm of Roth, Gerard & Co., is certain about the direction in which feature films are headed. "We're coming to a time," he says, "where local stations will have to accept the fact that in the main they are going to get top quality films only after they've appeared on the networks."

As prelude to that conclusion, MCA TV Ltd. earlier this year took a package of 102 first-run Universal Pictures-produced features—88 of which were filmed between 1957 and 1961 and about half of top quality—and plunged it into the syndication market, bypassing network TV. The dis-

Text continues to page 50

Houdini Tony Curtis Janet Leigh Rating: 25.4 Biography	The Long Hot Summer Paul Newman Joanne Woodward Orson Welles Rating: 24.6 Drama	Elephant Walk Elizabeth Taylor Dana Andrews Peter Finch Rating: 24.3 Drama	Exodus I Paul Newman Eva Marie Saint Sal Mineo Rating: 23.9 Drama	White Christmas Bing Crosby Danny Kaye Rating: 23.9 Musical Comedy
Never So Few Frank Sinatra Gina Lollobrigida Share: 40.4 Drama	To Catch a Thief Cary Grant Grace Kelly Share: 40.2 Mystery- Comedy	The Tall Men Clark Gable Robert Ryan Jane Russell Share: 39.8 Adventure- Drama	Some Like It Hot Tony Curtis Jack Lemmon Marilyn Monroe Share: 39.6 Comedy	The Sad Sack Jerry Lewis David Wayne Phyllis Kirk Share: 39.6 Comedy
The Naked Maja Ava Gardner Tony Franciosa Rating: 11.9 Historical Drama	Hidden Fear John Payne Alexander Knox Rating: 12.7 Mystery	Harry Black and the Tiger Stewart Granger Barbara Rush Rating: 13.0 Drama-Ad- venture	The Big Caper Rory Calhoun Mary Costa Rating: 13.0 Mystery	The Wonderful Country Robert Mitchum Julie London Rating: 13.2 Western
The Big Caper Rory Calhoun Mary Costa Share: 19.5 Mystery	The Safecracker Ray Milland Barry Jones Share: 19.7 Drama	Hidden Fear John Payne Alexander Knox Share: 19.8 Mystery	Cast a Long Shadow Audie Murphy Terry Moore Share: 20.3 Western	Timbuktu Victor Mature Yvonne de Carlo Share: 20.6 Ad- venture

The Network Track Record: 239 Features And How They Ran

	Theatrical Release Date	Network	On-Air-Date	Nielsen AA Ratings	Nielsen Shares		Theatrical Release Date	Network	On-Air-Date	Nielsen AA Ratings	Nielsen Shares
Metro-Goldwyn-Mayer TV						Strategic Air					
Action of the Tiger	1957	NBC	1/20/64	15.8	23.4	Command	1955	NBC	10/3/64	21.2	36.7
Adam's Rib	1949	NBC	12/26/64	not rated		Three Violent People	1956	NBC	11/21/64	22.9	36.5
Ask Any Girl	1959	NBC	10/5/63	19.5	32.6	To Catch a Thief	1955	NBC	9/16/64	22.4	40.2
The Asphalt Jungle	1950	NBC	10/12/63	19.7	34.6	War and Peace	1956	NBC	12/12/64	20.0	32.6
Atlantis, the Lost Continent	1961	NBC	12/23/64	not rated		We're No Angels	1955	NBC	12/9/64	20.7	37.0
Bad Day at Black Rock	1954	NBC	12/5/64	23.5	37.4	White Christmas	1954	NBC	12/19/64	23.9	39.8
The Band Wagon	1953	NBC	2/8/64	16.5	27.3	Walter Reade-Sterling TV					
The Brothers Karamazov	1958	NBC	1/20/65	18.7	28.7	Tiger Bay	1959	ABC	3/3/63	17.0	25.1
Count Your Blessings	1959	NBC	11/30/63	20.7	32.8	20th Century-Fox TV					
Cry Terror	1958	NBC	12/2/64	23.2	38.7	An Affair to Remember	1957	NBC	4/15/63	18.7	29.5
Designing Woman	1957	NBC	11/28/64	20.5	33.8	April Love	1957	NBC	4/8/63	18.9	29.8
Edge of the City	1957	NBC	2/15/64	16.2	25.3	Barbarian and the Geisha	1958	NBC	4/22/63	not rated	
Escape From Fort Bravo	1953	NBC	10/10/64	23.4	38.3	Beneath the 12-Mile Reef	1953	NBC	11/3/62	18.5	30.0
Executive Suite	1954	NBC	9/30/63	15.4	24.3	Bird of Paradise	1951	NBC	3/31/62	19.5	32.1
Father of the Bride	1950	NBC	11/11/63	19.3	29.2	The Black Rose	1950	NBC	3/10/62	17.2	27.8
Gaby	1956	NBC	11/4/64	16.5	28.7	Black Widow	1954	NBC	3/14/64	18.6	29.8
Green Mansions	1959	NBC	9/30/64	17.6	32.0	Boy on a Dolphin	1957	NBC	3/18/63	20.3	30.2
House of Numbers	1957	NBC	12/2/63	16.7	25.4	The Bravados	1958	NBC	2/11/63	19.1	28.3
Imitation General	1958	NBC	1/11/64	21.0	32.9	Broken Arrow	1950	NBC	12/2/61	20.6	33.5
The Journey	1959	NBC	9/28/63	16.9	29.6	Broken Lance	1954	NBC	9/29/62	17.7	30.6
Julie	1956	NBC	12/16/64	22.2	38.4	A Certain Smile	1958	NBC	3/16/63	18.0	29.5
Kiss Me Kate	1953	NBC	12/30/63	15.9	23.4	Cheaper By the Dozen	1950	NBC	1/27/62	21.1	32.8
The Last Hunt	1956	NBC	1/2/65	22.8	37.1	Daddy Long Legs	1955	NBC	1/4/64	17.0	28.6
Lust for Life	1956	NBC	2/1/64	16.3	27.8	David and Bathsheba	1951	NBC	9/23/63	17.9	28.5
Man on Fire	1957	NBC	3/21/64	18.2	28.8	The Day the Earth Stood Still	1951	NBC	3/3/62	25.6	39.3
The Mating Game	1959	NBC	10/21/63	27.1	41.9	Deadline, U.S.A.	1952	NBC	1/26/63	17.1	25.8
The Naked Spur	1950	NBC	1/18/64	21.9	34.7	Decision Before Dawn	1952	NBC	1/5/63	20.0	33.6
Never Let Me Go	1953	NBC	4/13/64	17.1	26.5	Demetrius and the Gladiators	1954	NBC	11/18/61	21.8	35.4
Never So Few	1959	NBC	10/17/64	23.0	40.4	The Desert Fox	1951	NBC	10/21/61	not rated	
The Opposite Sex	1956	NBC	12/14/63	22.2	35.5	The Desert Rats	1953	NBC	11/10/62	19.3	32.2
The Power and the Prize	1956	NBC	12/23/63	not rated		Desiree	1954	NBC	12/15/62	15.0	25.6
The Rack	1956	NBC	11/25/64	23.3	38.8	Desperate Siege (Rawhide)	1951	NBC	12/29/62	not rated	
The Reluctant Debutante	1958	NBC	11/18/63	16.5	24.9	Destination Gobi	1953	NBC	12/16/61	19.3	31.6
The Safecracker	1958	NBC	2/17/64	13.4	19.7	The Diary of Anne Frank	1959	NBC	11/9/63	23.1	40.5
Singin' in the Rain	1952	NBC	1/13/64	19.4	26.2	Diplomatic Courier	1952	NBC	4/14/62	18.9	31.3
Some Came Running	1958	NBC	11/14/64	23.8	40.8	Dreamboat	1952	NBC	11/25/61	15.7	24.6
Something of Value	1957	NBC	10/26/63	19.6	34.6	The Egyptian	1954	NBC	10/6/62	20.9	37.7
The Story of Three Loves	1953	NBC	2/22/64	15.8	26.3	The Enemy Below	1957	NBC	2/4/63	21.3	30.9
The Swan	1956	NBC	1/16/65	20.7	31.5	Five Fingers	1952	NBC	1/20/62	13.9	22.5
Teahouse of the August Moon	1956	NBC	10/31/64	16.8	31.8	14 Hours	1951	NBC	4/4/64	17.2	28.4
This Could Be the Night	1957	NBC	1/6/65	23.8	39.5	Fraulein	1958	NBC	3/23/63	17.6	28.4
Torpedo Run	1958	NBC	10/14/64	23.4	39.1	The Frogmen	1951	NBC	2/3/62	22.4	36.8
Underwater Warrior	1958	NBC	3/2/64	16.0	23.9	From Here to Texas	1958	NBC	3/25/63	17.7	27.6
Until They Sail	1957	NBC	1/25/64	21.0	33.3	Garden of Evil	1954	NBC	10/14/61	21.3	35.2
The Vintage	1957	NBC	4/11/64	15.8	26.9	Gentlemen Prefer Blondes	1953	NBC	9/22/62	21.2	35.3
The Wings of Eagles	1957	NBC	12/9/63	22.3	33.9	Girl on a Red Velvet Swing	1955	NBC	4/18/64	17.2	30.0
The Wreck of Mary Deare	1959	NBC	10/7/63	15.5	24.4	Good Morning, Miss Dove	1955	NBC	10/28/63	19.4	29.1
Network Productions*						Harry Black and the Tiger					
The Hanged Man	—	NBC	11/18/64	21.0	36.2	Heaven Knows, Mr. Allison	1957	NBC	2/18/63	25.7	37.5
See How They Run	—	NBC	10/7/64	19.8	34.2	Hell and High Water	1954	NBC	3/4/63	19.8	28.5
The Story of David	—	ABC	11/18/62	20.6	30.8	House of Bamboo	1955	NBC	1/27/64	17.7	26.0
Paramount TV Productions						How to Marry a Millionaire					
Beau James	1957	NBC	10/21/64	18.8	32.1	The Hunters	1958	NBC	4/29/63	19.3	30.6
But Not for Me	1959	NBC	10/28/64	21.3	38.1	I'd Climb the Highest Mountain	1951	NBC	4/13/63	20.7	34.0
Career	1959	NBC	9/23/64	17.9	30.7	In Love and War	1958	NBC	3/9/63	22.1	36.2
Detective Story	1951	NBC	1/27/65	22.2	35.9	It Happens Every Spring	1949	NBC	4/7/62	19.6	32.1
Elephant Walk	1954	NBC	12/30/64	24.3	42.0	Kangaroo	1952	NBC	2/9/63	18.8	30.5
Hell Is for Heroes	1962	NBC	1/13/65	23.7	36.7						
Houdini	1953	NBC	1/30/65	25.4	39.4						
The Jayhawkers	1959	NBC	11/7/64	22.2	36.8						
Just for You	1952	NBC	1/9/65	19.8	31.2						
Last Train From Gun Hill	1959	NBC	10/24/64	23.1	38.1						
The Rainmaker	1956	NBC	1/23/65	22.3	33.6						
The Sad Sack	1957	NBC	11/11/64	22.8	39.6						

*Not for domestic theaters, only for TV.

Theatrical Release Date	Network	On-Air-Date	Nielsen AA Ratings	Nielsen Shares
King of the Khyber Rifles	1953	NBC	2/25/63	15.8 24.1
The Left Hand of God	1955	NBC	12/7/63	19.7 32.5
Let's Make Love	1960	NBC	11/2/63	19.3 31.9
The Long Hot Summer	1958	NBC	2/16/63	24.6 39.5
The Lost World	1960	NBC	12/16/63	20.7 32.1
Love Is a Many-Splendored Thing	1955	NBC	9/16/63	19.7 31.5
A Man Called Peter	1955	NBC	12/21/63	18.8 30.6
Man on a Tightrope	1953	NBC	12/9/61	16.4 25.7
Mardi Gras	1958	NBC	5/20/63	15.9 29.3
Mister Scoutmaster	1953	NBC	10/27/62	not rated
Monkey Business	1952	NBC	2/17/62	23.7 38.5
The Mudlark	1950	NBC	5/13/63	11.6 21.7
My Cousin Rachel	1952	NBC	4/1/63	13.5 21.8
Niagara	1953	NBC	2/2/63	21.3 32.6
Night and the City	1950	NBC	4/6/63	14.3 24.5
Night People	1954	NBC	12/1/62	17.1 29.1
No Down Payment	1957	NBC	12/8/62	19.2 30.7
No Highway in the Sky	1951	NBC	3/24/62	17.2 28.3
O. Henry's Full House	1952	NBC	12/23/61	not rated
On the Riviera	1951	NBC	12/30/61	14.6 24.5
People Will Talk	1951	NBC	1/13/62	19.2 31.9
Phone Call From a Stranger	1952	NBC	2/3/64	18.2 26.8
The President's Lady	1953	NBC	2/23/63	19.0 29.7
Pride of St. Louis	1952	NBC	3/30/64	18.9 28.1
Prince of Players	1955	NBC	2/24/64	10.6 16.3
Prince Valiant	1954	NBC	3/11/63	15.5 23.6
The Racers	1955	NBC	3/23/64	16.6 25.4
The Rains of Ranchipur	1955	NBC	10/14/63	16.0 25.4
Rally 'Round the Flag, Boys	1958	NBC	3/7/64	20.9 33.2
Red Skies of Montana	1952	NBC	12/22/62	17.2 28.0
River of No Return	1954	NBC	10/20/62	25.9 43.8
The Roots of Heaven	1958	NBC	3/2/63	17.6 30.3
Sailor of the King	1953	NBC	11/24/62	16.6 26.8
The Secret Partner	1961	NBC	12/28/63	not rated
Seven Cities of Gold	1955	NBC	1/6/64	17.4 25.4
The Seven Year Itch	1955	NBC	9/21/63	19.8 33.5
The Snows of Kilimanjaro	1952	NBC	9/30/61	18.7 31.5
Soldier of Fortune	1955	NBC	11/4/61	17.8 28.3
The Stars and Stripes Forever	1952	NBC	2/24/62	18.6 28.9
The Sun Also Rises	1957	NBC	1/12/63	19.6 30.9
The Tall Men	1955	NBC	10/19/63	22.9 39.8
Ten North Frederick	1958	NBC	3/30/63	19.9 33.1
There's No Business Like Show Business	1954	NBC	10/28/61	16.2 27.7
39 Steps	1960	NBC	3/9/64	15.5 23.0
Three Coins in the Fountain	1954	NBC	10/13/62	19.5 34.1
Titanic	1953	NBC	10/7/61	20.0 34.2
Treasure of the Golden Condor	1953	NBC	2/10/64	17.4 25.5
Untamed	1955	NBC	11/16/63	23.0 36.7
The View From Pompey's Head	1955	NBC	3/16/64	18.5 28.2
Violent Saturday	1955	NBC	2/29/64	16.5 26.6
The Virgin Queen	1955	NBC	4/6/64	14.4 22.7
What Price Glory	1952	NBC	1/6/62	15.7 25.2
Where the Sidewalk Ends	1950	NBC	3/17/62	16.1 26.4
White Feather	1955	NBC	11/4/63	18.2 26.9
White Witch Doctor	1953	NBC	11/17/62	22.3 37.2
Wild River	1960	NBC	3/28/64	21.6 35.7
With a Song in My Heart	1952	NBC	2/10/62	18.8 30.9
A Woman's World	1954	NBC	1/19/63	19.9 30.2

United Artists Associated

Theatrical Release Date	Network	On-Air-Date	Nielsen AA Ratings	Nielsen Shares
Apache	1954	ABC	11/11/62	17.4 26.1
The Big Caper	1957	ABC	12/9/62	13.0 19.5
The Big Country	1958	ABC	9/23/62	19.5 31.4
Bird Man of Alcatraz	1962	ABC	11/15/64	23.3 38.8
Cast a Long Shadow	1959	ABC	1/20/63	14.5 20.3
The Devil's Disciple	1959	ABC	12/23/62	13.3 20.9
Exodus I	1960	ABC	1/10/65	23.9 36.0
Exodus II	1960	ABC	1/17/65	22.3 35.3
Facts of Life	1960	ABC	10/4/64	18.2 30.1
Follow That Dream	1962	ABC	1/24/65	26.1 37.5
Fury at Showdown	1957	ABC	3/24/63	15.0 23.8
Gallant Hours	1960	ABC	12/2/62	16.8 25.8
Geronimo	1962	ABC	10/25/64	18.4 30.4
Hidden Fear	1957	ABC	4/7/63	12.7 19.8
A Hole in the Head	1959	ABC	10/18/64	19.0 31.6
The Hoodlum Priest	1961	ABC	10/7/62	16.3 25.3
The Horse Soldiers	1959	ABC	10/14/62	15.6 24.5
I Bury the Living	1958	ABC	10/28/62	not rated
The Indian Fighter	1955	ABC	4/15/62	19.5 29.0
Inherit the Wind	1960	ABC	1/13/63	15.0 20.8
Johnny Concho	1956	ABC	7/8/62	15.4 33.3
The Kentuckian	1955	ABC	5/27/62	17.8 30.5
The Last Days of Pompeii	1960	ABC	11/8/64	13.9 23.4
The Last Time I Saw Archie	1961	ABC	12/6/64	17.8 28.6
The Magnificent Seven	1960	ABC	2/3/63	22.5 31.2
Man of the West	1958	ABC	5/13/62	16.1 28.1
Marty	1955	ABC	6/24/62	not rated
Men in War	1957	ABC	6/3/62	17.1 28.7
The Miracle Worker	1962	ABC	10/11/64	22.4 34.4
The Misfits	1961	ABC	1/3/65	21.4 35.9
Moby Dick	1956	ABC	5/20/62	20.5 35.5
Moby Dick	1956	ABC	12/16/62	16.0 25.2
The Naked Edge	1961	ABC	11/22/64	15.9 25.7
The Naked Maja	1959	ABC	2/10/63	11.9 18.0
The Night Fighters	1960	ABC	9/30/62	11.5 17.5
Not As a Stranger	1955	ABC	6/17/62	16.9 34.8
On the Beach	1959	ABC	1/27/63	21.9 29.9
One, Two, Three	1961	ABC	1/31/65	19.7 30.4
Pocketful of Miracles	1961	ABC	12/20/64	18.2 31.1
Pork Chop Hill	1959	ABC	4/29/62	19.8 30.5
The Pride and the Passion	1957	ABC	7/15/62	19.2 38.2
The Ride Back	1957	ABC	12/27/64	not rated
The Road to Hong Kong	1962	ABC	11/1/64	15.6 24.6
Run Silent, Run Deep	1958	ABC	4/8/62	19.8 30.7
Shake Hands With the Devil	1959	ABC	4/22/62	not rated
Solomon and Sheba	1959	ABC	1/6/63	18.9 27.5
Solomon and Sheba	1959	ABC	11/29/64	18.5 30.4
Some Like It Hot	1959	ABC	9/27/64	23.3 39.6
Subway in the Sky	1959	ABC	12/30/62	not rated
Ten Days to Tulare	1958	ABC	3/17/63	14.5 22.3
Ten Seconds to Hell	1959	ABC	7/1/62	14.4 29.4
Terror in a Texas Town	1958	ABC	2/17/63	15.1 21.7
Thunder Road	1958	ABC	3/10/63	20.0 29.2
Timbuktu	1959	ABC	10/21/62	13.4 20.6
Trapeze	1956	ABC	2/24/63	21.6 31.3
Trooper Hook	1957	ABC	11/25/62	20.0 29.4
Tunes of Glory	1960	ABC	3/31/63	10.1 15.4
The Unforgiven	1960	ABC	4/14/63	14.5 25.5
Vera Cruz	1954	ABC	11/4/62	16.3 24.4
The Vikings	1958	ABC	9/20/64	21.4 35.8
Witness for the Prosecution	1957	ABC	5/6/62	13.6 22.9
The Wonderful Country	1959	ABC	6/10/62	13.2 26.2
X-15	1961	ABC	12/13/64	11.5 19.2

WINNING WAYS OF MOVIES *continued*

tributor has since sold them to 42 major TV markets within a few weeks.

To Manny Gerard the move had clear-cut portent. "The MCA package," he points out, "may be the last major package containing substantial network quality features that will come first run to the local stations."

To Allied Artists Television Corp.'s general sales manager, James C. Stern, several ramifications might also be in the offing. The release of the Universal pictures through MCA could mean, he believes, "that with the demand being greater than ever, stations will have to subsist—so far as first-run product is concerned—on fewer numbers of pictures from distributors who will get them as they come out of theatrical showings and are made available each year for television. This will bring about," he indicates, "a wider acceptance and use of foreign features and reruns."

MGM-TV's Ed Montanus chips in with still another opinion of what will be left to savor now that the feature film cauldron has been so vigorously stirred and widely used. "The laws of supply and demand have changed," he says. "For the first time it makes as much sense to sell in syndication as it does to the networks."

And there's still another facet to what's going on with feature films, though few are willing to be quoted about it. "The networks have no business showing feature films," says the film buyer for a network affiliate in the South. "That's a function local stations have traditionally and can still perform. Feature film prices were ascending anyway, but the networks have accelerated it. They've creamed the best product off the top and they're leaving us with the second-rate and the second-run. They've taken the whole thing out of our league. Sure we want our network to be as strong as possible, but not at our expense. If they resort to feature films, that spells defeat for them. They're supposed to give us what we can't feasibly provide ourselves. Feature films don't fit that definition. We'd much, much rather the features were off the networks."

But there are those that refute this argument. They say that among their programming networks are supposed to provide entertainment, and features are superb entertainment. "We're giving the public what it wants," is an explanation heard often.

NBC-TV's Mort Werner is definite in his feelings about feature film presentations. "Our experience with motion pictures and television," says the network's vice president in charge of TV programming, "has been a long and a good one. We think that this kind of program material works into a balanced schedule of all-family entertainment. Motion

pictures appeal to all age brackets, and due to our ability to be selective in the pictures that we put on television, we have gained our objectives."

Also gaining new and more profitable objectives are the major feature film producers and distributors. Most of them give hearty endorsement to any network plans for increased or continued use of movies on TV.

Explains 20th Century-Fox Television's Joseph Fusco Jr., director of sales promotion: "The network presentation of feature films has given us an important source of income. Previously, a distributor could only get feature income from syndication, but now can sell features first to a network and following that in syndication."

Overhanging the whole current issue of feature films and TV is the ratings picture. If ratings were low all discussion of movies on TV would be academic. But generally ratings have been strong, and this season they've been even stronger.

Evidence to support the contention abounds. Movies may not be better than ever, but they are certainly doing better than ever on the networks. NBC's Saturday night and Wednesday night movies both have been averaging approximate 36% shares and 22 ratings.

Is that good? Put it this way: If a network could muster audiences like that every night in the week for two-hour stretches, it would be leagues ahead of its competition. Indeed, there are some cynical observers who claim that the only thing that kept NBC apace in this season's three-way race for ratings honors was its four hours of heavily viewed movies.

Similarly, ABC's Sunday night feature presentations were received well. They averaged a 31½% share and 19.4 rating. All three movie programs this season got higher average ratings than any network film shows in the past. NBC's Saturday night movies in 1962-63 and 1963-64, on an average share basis, topped what ABC's movies did this season, but not by meaningful differences.

Other indications of how this season's movie product seems to be attracting greater viewer attention:

- Of the 10 pictures which attracted the biggest network audiences since 1961-62, five have been presented this season (see listing, pages 46-47).
- Of the 10 pictures which attracted the greatest share of network audience in their time slots since 1961-62, six have been presented this season.
- Of the 10 pictures which attracted the smallest network audiences since 1961-62, only one was a 1964-65 presentation. The bottom 10 in terms of audience share includes no current season movies.

The story is much the same in local markets with syndi-

The Money in Movies: What They've Spent So Far

	1961-62	1962-63	1963-64	1964-65	1965-66
Total Network Investment in Features	\$7,600,000	\$14,900,000	\$13,500,000	\$23,400,000	\$34,900,000
Average Cost Per Original	\$ 169,000	\$ 197,000	\$ 225,000	\$ 259,000	\$ 291,000
Average Cost Per Play	\$ 100,000	\$ 112,000	\$ 129,000	\$ 150,000	\$ 168,000
Total Hours of Features Programed*	152	268	210	312	416
Cost Per Hour Feature Programing*	\$ 50,000	\$ 56,000	\$ 64,000	\$ 75,000	\$ 84,000

*Assuming two hours per feature for original and repeats

Total three network investment 1961-62 through 1964-65 (1965-66 data not yet available)—
 Paid to: 20th Century-Fox \$20.5 million; United Artists \$15.7 million; Paramount \$8 million; MGM \$14.2 million; Others \$1 million. Total \$59.4 million.

DATA COMPILED BY
 ROTH, GERARD & CO.

The Film Marketplace: What's Available From Whom

TV DISTRIBUTOR	Number of Packages	Number of Titles	TV DISTRIBUTOR	Number of Packages	Number of Titles
M & A Alexander Productions	13	300	MCA TV Film Syndication	2	802
Allied Artists Television	12	347	Medallion Pictures	7	147
American International Television	4	81	Medallion TV Enterprises	6	125
BBC (Feature-Length Plays)	1	18	MGM-TV	7	873
B. C. G. Films	2	45	Modern Sound Pictures	2	76
Banner Films	4	71	NBC Films	3	74
Alexander Beck Films	3	73	National Telefilm Associates	31	891
Bon Ami Film Distributing	1	16	Official Films	1	12
Cavalcade Pictures	1	1	Paramount TV Productions	1	200
Cheryl TV	1	12	Barney Pitkin Associates	1	3
Cinema-Vue International	2	10	Premiere Pictures	1	3
Commonwealth Film & Television	5	125	Prime T. V. Films	8	219
Contemporary Films	1	5	Primrose Film Productions	1	1
Desilu Productions	3	57	Quartet International	1	1
Dominion Imports	1	47	Ram Productions	1	3
Embassy Pictures Corp. Television	3	74	Roberts & Barry	9	103
Empire Films	1	12	Screen Entertainment	4	178
Fairway International Films	1	8	Screen Gems	19	1,558
First National Television Distributing	1	13	Seven Arts Associated	11	593
Flamingo Films	4	89	The Teledynamics Corp.	15	190
Four Star Television	2	15	Telesynd	1	1
Gilart Productions	1	2	Trans-Lux Television	2	18
Go Pictures	1	2	Triangle Program Sales	1	11
Samuel Goldwyn Productions	2	53	20th Century-Fox TV	2	76
Hoffberg Productions	1	6	United Artists Associated	15	2,016
Hollywood International Group	3	9	Universal Pictures	1	95
Hollywood TV Service	20	861	Unusual Films	1	3
Hyams T. V. Films	1	146	Video Artists	3	40
Independent Television Corp.	3	76	Video-Cinema Films	1	31
Library Films	2	10	Walter Reade-Sterling	4	228
Jack London Productions	1	2	Warner Bros. Pictures TV	1	25
Jayark Films	3	76	Louis Weiss & Co.	3	86
Kamp TV	1	7			
Lansall Corp.	1	25	Total	272	11,376

Source: TV Feature Films Source Book/Broadcast Information Bureau as supplemented by data from distributors.

cated product. Pick up almost any ARB Television Market Report. The month is not especially important; neither, strangely enough, is the title of the picture playing. Thus last November in Corpus Christi, KIII averaged a 16 rating from 10:15 to 11:00 p.m. and got as much as a 52% share of audience with its *Big Movies* programed against *The Tonight Show* and *Thriller*. In Minneapolis-St. Paul, WCCO-TV, operating with 109 titles recently acquired from Seven Arts Associated Corp., trounced the competition from 4:00 to 5:15 p.m. in January/February with its *Early Show*. And in Atlanta, WSB-TV preempts NBC's network programs, runs its own *Monday Night Movies* from 7:00 to 9:00 p.m. and last November averaged an approximate 34 rating and 54% share for the two-hour period against mostly network competition.

If, of course, the title is a big one the results can be even more conclusive. In Boston, WNAC-TV secured the rights to the original version of "Mutiny on the Bounty" from MGM-TV, telecast it in color in prime time and came away with a 54% share of audience. Walter Reade/Sterling's "Room at the Top" also has been a blockbuster on local stations. Last year, running at 8:30 p.m. on Sunday on KHJ-TV Los Angeles, it hit a 23 rating. For a non-affiliated station in a nine-station market that was phenomenal.

But there's nothing new about sparkling ratings when it comes to movies on TV, nor is controversy a stranger in that setting. From the earliest days of television it was obvious that the new medium—given its responsibility of programming a full day, every day in the week—could not exist economically without feature films. By 1952, feature films accounted for as much as 25% of local programming in New York, 10.1% of all telecasts in Columbus, Ohio, and nearly

30% of total television programs in the Cincinnati market.

For non-network affiliated stations movies were of particular importance. They were bought for prices the stations could afford, allowing them to offer viewers top entertainment, product good enough to be competitive with higher-budgeted network presentations on affiliated stations.

From the start, too, it was obvious that movies were a solid attraction on TV. A study made by the A. C. Nielsen Co. for the Television Bureau of Advertising in 1956 estimated that 32% of all U.S. TV homes tuned in to TV movies in a typical week, each family catching 2.2 shows. Stations buying and programming major feature packages found that they were taking sizeable bites out of the competition's share of audience. Ratings showed them frequently among top local attractions, often matching good network audiences. They soon became the staple of local programming. They gave stations inexpensive programs which delivered saleable cost-per-thousand figures. For both local and national spot advertisers—especially those with limited budgets—feature films represented one of their smartest investments, insuring the greatest return for dollar outlay.

What made them such good buys? Movies in local markets offered relatively low cost, substantial rating records and wide availabilities of good participations.

Most features were sold as participation vehicles, although some single advertisers began sponsoring an entire movie once a week, in a theater-on-the-air concept. Generally the programming pattern evolved into three different types of feature film buys for advertisers: daytime strips, early evening shows before network programs started and late night coming after network hours ended. Prime time showings were the rare exceptions and networks, of course, had

To page 73

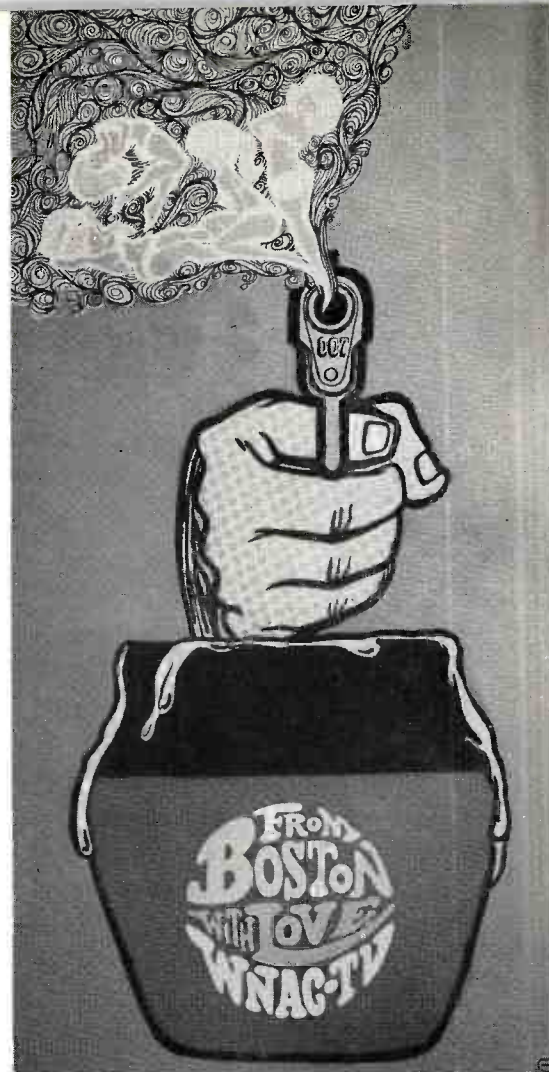
BIG BASH FROM BOSTON

*Stations presentations
are often common.
Many suffer from sameness.
Here's how one beat the rap.*



Terrace Room of the Plaza was setting for WNAC-TV's novel presentation.

The agency guests gave the buffet table their earnest support.



This pop art poster was invitation to the show.

THE first news New York agency men had about it came in the mail—a 29½ x 43½ in., 4-color subway poster that showed a pink polka dot hand rising out of a brown and black baked bean pot and firing a blue Beretta that spewed four violet-colored, bikini-clad females in a cloud of yellow, roco-co textured smoke. Multi-colored lettering on the pot read, "From Boston With Love WNAC-TV." The other side of the poster proclaimed in assorted type sizes (all large) "A S.P.E.C.T.R.-ACULAR EXTRAV-AGANZA! . . . lavish dinner . . . Oh-Oh 7 hostesses . . ." music and discotheque entertainment. . ."

With this James Bondian, pop art buildup, WNAC-TV, the RKO General, ABC-TV affiliated station in Boston, introduced a party held last Feb. 24 in the Terrace Room of New York's Plaza Hotel for 500 client and agency guests. As advertised, it was quite a bash, a soft sell presentation featuring a specially prepared stage show (fittingly titled: "From Boston With Love"), music, models, dinner, dancing, prizes and five bars in steady use.

Planning for the WNAC-TV sell began last December when Don Quinn, RKO General national sales V.P., called Al Korn, WNAC-TV director of promotion and advertising, asking him to start thinking about an out-of-town presentation for the station. Korn then got the approval of WNAC-TV V.P.-general manager William M. McCormick for the kind of presentation he wanted to do—a soft sell that stayed away from the standard slides and charts.

The WNAC-TV promotion man then hired Cynthia Migdol and Joan Wexler, two comedy writers living in Boston, to work up a show, had them scour the station for ideas, went to New York for RKO headquarters thinking. It soon became clear that a major event was taking shape, and a costly one. Korn had further conferences with Don Quinn and Jerry Bess, executive V.P. of the RKO-owned stations. The final OK from RKO General Broadcasting



Cast of "From Boston With Love" goes through its paces on one of the show's numbers extolling Boston, WNAC-TV and its programing.



Showtime brings Dave Trussell (far l.) of Cunningham & Walsh and Luis Quinones of American Express in from cocktail reception to seating in the Terrace Room. WOR-TV sales director Jacques Biraben (seated, l.) has conversation with agency guest Vera Brennan of SSC&B. Account man Dick Gleason, president Arnold Rosoff and executive V.P. Lionel LeBlanc, all of Arnold & Co., RKO General's Boston agency, circle Mrs. Al Korn, wife of WNAC-TV's promotion and advertising director.

How to spend an evening—for only \$13,655



WNAC cast has rehearsal run-through at Choreographer's Club.

ONE NIGHT IN NEW YORK	
Discotheque orchestra (5) . . . \$200	Graphics (invitations, bean pots, etc.) . . . 1,800
Discotheque dancers (4) . . . 150	Pinkerton guards (2) . . . \$ 30
Director (Ed Naylor) . . . 1,000	Show cast (6) . . . 1,450
Lights (rental) . . . 150	Set design & designer . . . 600
Music composition . . . 700	Choreographer . . . 300
Music arrangement . . . 150	Show orchestra (4) . . . 200
Models (5) . . . 125	Music & script copying . . . 50
Show writers (2) . . . 400	Still photography (2) . . . 250
Costumes . . . 200	Movie photography (3) . . . 175
Props (rental) . . . 75	Stage manager . . . 175
Prizes (4 TV sets, 6 cameras) . . . 500	Rehearsal hall . . . 175
Miscellaneous (cabs, lunches) . . . 200	Rehearsal pianist . . . 100
	Hotel . . . 4,500
	Total \$13,655

president Hathaway Watson gave WNAC-TV the green light. Korn got in touch with Bernie Wasserman, a friend handling industrial shows at the William Morris Agency, and through him met and hired Ed Naylor, a New York industrial show producer and director. Naylor went to Boston for several work sessions with the writers and began lining up a production team — music, staging, costumes, choreography and a cast of six professional showfolk.

The Plaza was selected as the "right" spot to hold the show and Korn booked the elegantly-appointed Terrace Room. The date was set for Feb. 17 but organization problems carried this over to the 25th, a Wednesday.

Korn and Arnold & Company, WNAC-TV's Boston agency, decided on the pop art flavored invitation. No RSVP was required and RKO General handled the mailing.

Director Naylor rented space in New York's Choreographer's Club and put his people through a week of pre-show rehearsal. Korn, through William Morris, arranged for a five-man discotheque orchestra to play the dinner. As extra touches, Korn hired five girls from a model agency to act as hostesses, arranged a half-hour exhibition by four Arthur Murray dancers, hired two uniformed Pinkerton guards to keep things orderly and a three-man newsreel team to record the event, plus a still photographer.

An end-of-the-evening prize drawing also was arranged: four TV sets and six Polaroid cameras. The only "sell" outside of the stage show itself: as guests left each received a small bean pot inscribed "From Boston With Love" and a cardboard attache case filled with station literature.



With some time out for lunch.



Producer-director Ed Naylor.



Carpenters (above) erect stage at Plaza. RKO General planning team of (l. to r.) Joe Cook, Al Korn, Mort Zimmerman, Lionel Furst, Don Quinn and Jack Duffield get together at rehearsal hall for strategy meeting.



One of the party's shapely Arthur Murray exhibition dancers puts new step in the life of John Fernandez, RKO General national sales.

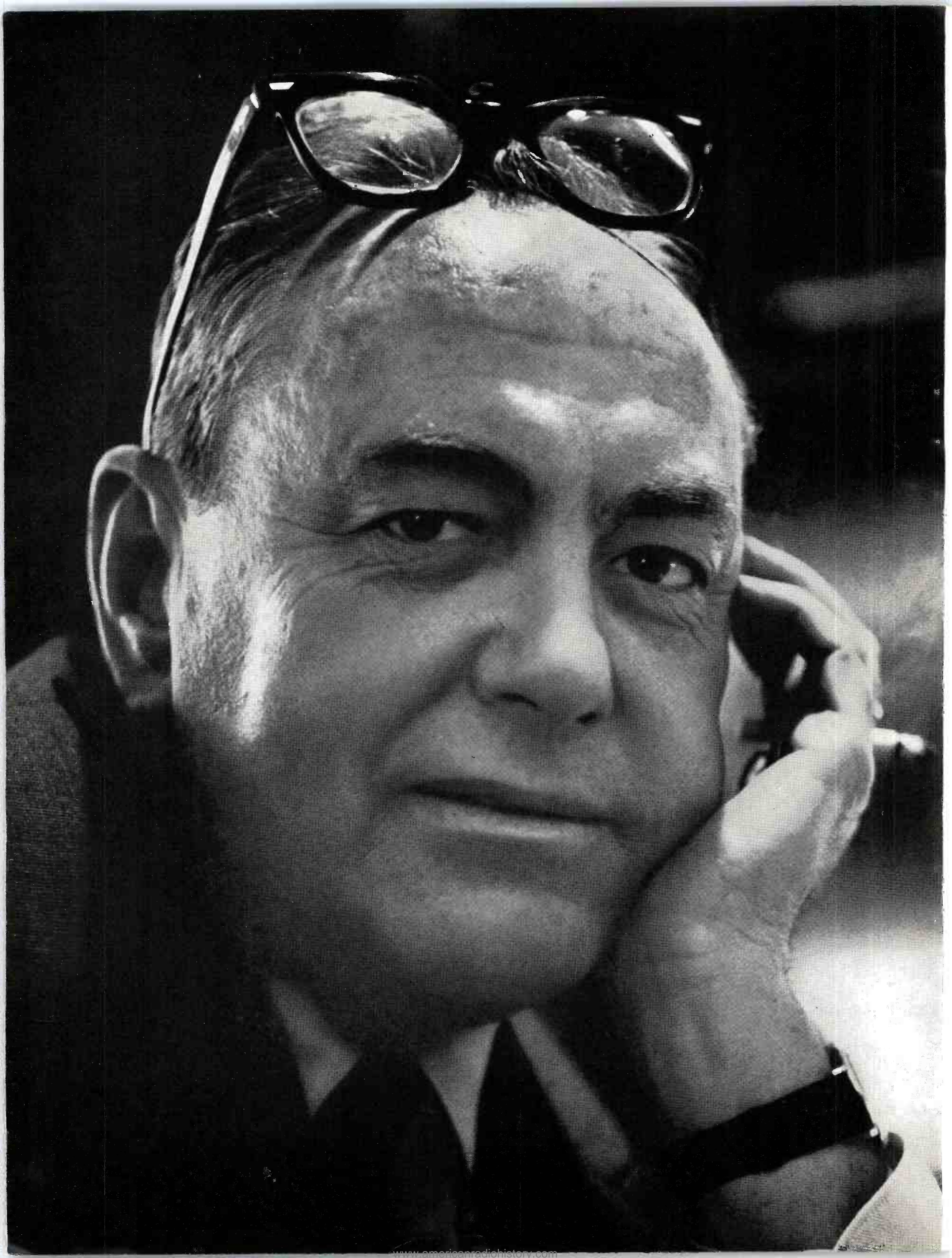
The party got underway at 5 p.m., guests mixing in a cocktail reception area adjoining the Terrace Room until 6:30, then going to tables to watch the play—six easy-to-take musical numbers extolling the Boston market, the station, its image and its programming. A buffet dinner followed with the discotheque afterward, guest dancing and prize drawing. The party broke up at 10 p.m.

WNAC-TV figures the tab for its evening in New York, and the organization behind it, at \$13,655 (breakdown on page 54) and indicates that there might be more like it on tap for the RKO group. Judging from their Feb. 24 reaction, the timebuying fraternity won't mind a bit. END



Cast member Gino Conforti (above), assisted by Oh-Oh 7 hostesses, draws a prize winner out of bean pot. As the party draws to a close, a pretty model (r.) has lost her hostess ribbon to an energetic dancer.





CLOSEUP

CHARLES (BUD) BARRY

IN ENDLESS QUEST OF A NEW IDEA

BY RALPH TYLER

IT was 4 p.m. of the day that the *Bob Hope-Chrysler Theater*, one of the most expensive continuing shows on television, was renewed for the 1965-'66 season. The negotiations had been tough and the man who had made them succeed was now beginning to unwind. Some of the tensions were still there. He was chewing gum and smoking cigarettes at the same time. And sipping coffee. The five-button telephone still demanded his attention at frequent intervals. But he wasn't on the big one any more. He answered in monosyllables. Tomorrow, he and Florence, his wife, would fly to Florida and take a long postponed week in the sun.

It was the third floor, southwest corner office at Young & Rubicam and the man in the black swivel chair was Charles Carroll (Bud) Barry, executive vice president and director of Y&R's television-radio department. Under his direction the agency billed an estimated \$91.4 million in network television last year — slightly edging out J. Walter Thompson to lead the agency field in that category.

Traffic noises drifted up from 40th Street and Madison Avenue as Barry told about the Chrysler renewal:

"Throughout the last two weeks in the negotiations — involving Bob Hope and his famous agent, Jimmy Saphier, Revue and Lew Wasserman, Bob Kintner at NBC and the Chrysler people — we were as far apart as any group can be most any hour of any day until last night. But I would never allow one person around me to tell me I couldn't make the sale. And in the end we did it.

"I didn't want to be touched by the pessimism. When they'd say, 'But you can't work out the money,' I'd say, 'Work it this way. Work it that way. I can do it this way.' And I ended up with five different plans, the last one which I cooked up being the one that worked. But I had to survive a lot of pessimism."

(The Chrysler show has been running at a cost of \$15 million a year, a major investment for a company that also plans to expand its plant capacity. And Bob Hope is a noted bargainer who comes higher than almost anybody in the business. It can be assumed that it was the blending of these divergent interests, plus getting a good time slot at the least

possible cost from the network, that kept Barry more than usually busy. In the '65-'66 season, the program will be seen on Wednesdays at 9 p.m., a spot that Barry hopes will become identified with Chrysler, even beyond the present show.)

As he talked, traces of Boston came through. His fluency, and the way he talked in bursts of speed, set off by slower, more emphatic speech, sounded Irish. His experience in radio could be detected in his ability to speak without ums and ahs and sentences trailing off into nowhere. Barry completes each sentence and puts a period after it. His speech also suggests his early interest in acting and, although this may seem unlikely, it suggests his interest in athletics as well. He seems to enjoy speaking as a physical act — something he can do with skill like placing a baseball or a golf ball where he wants it to go. All this is important because talking is a large part of what he does.

Barry says one of his favorite expressions is "to charge." He says with relish, "God, I charge," and then, more reflectively:

"It's a compulsive thing, I suppose. I mean, if a psychiatrist looked at me he would say, 'You're driven by something.' But I have to win. I can lose with the greatest spirit. If I lose, I lose, it doesn't bother me in the slightest. But up to that point I'll fight anybody. But if it's over and I've lost—OK, forget it, goodbye, what's next?

"I think one of my problems — and one of the things that makes me good in this world, but is a problem to others," he said, "is that I want my way. I hold that in as tight a leash as I can, and try to be as objective as I can, so that when I say 'This is a good program,' I'll listen to anybody and oftentimes they'll knock me down. But if I really believe, then I won't listen. I can be swayed, many times, but when I believe I don't want to be swayed. Then I'll take my chances. Then's when I gamble.

"We're on a subject that is essential to understanding me, is essential to understanding anybody who sits in this chair and does this job well. He has to have some of these qualities of having absolute faith to go, or otherwise he's a bum and he'll procrastinate, he'll postpone, he'll be forced

Barry never covered a sports event but was able to comment on all sports everywhere

finally into a reluctant decision which the committee as a whole, or the group as a whole, has arrived at, and he will not be good.

"If you go over the effective guys in radio, television, Broadway, show business, circuses or carnivals, it's the son of a gun who said, 'I'm going to put the show together *this* way and it'll work,' and if he really knows his business, he'll be right many, many more times than he's wrong — and most of the time in spite of his subordinates and associates."

Barry used to rap his desk with a straight blackthorn stick to emphasize a point. The stick was the gift of Howard Nussbaum, a radio producer friend in the old Blue Network days who brought it back from Dublin during World War II. It's still on Barry's long, uncluttered desk — but to one side, neglected. He says he keeps it now for his visitors, and he studies what use they put it to. If they ask him why it's there, he says, "For your protection. In case I get mad."

He still thumps his desk to drive home a point, but with a pack of cigarettes or his knuckles or a metal ashtray.

"You know what the hardest thing in this business is?" he asked. "It's when one day you decide that this is the program you're going to push and all of a sudden you panic and think, 'Oh, God, now I've got to get up out of this chair and get about 30 guys to see it my way.'" This happened to me once but then I kind of grinned and said, 'By God, that's what they pay me for,' and away I went."

Barry must have started going not long after he was born in Newton, Mass., on July 1, 1911 — "the hottest day until about five years ago." (According to his secretary, Marguerite Sapar, who has been with him for 15 years and through four of his jobs, Barry likes to work in a cool room and keeps all but one radiator turned off in his office.)

His father, M. (for Michael) John Barry, was a postal worker, rising from mailman to post office clerk to superintendent and ultimately to inspector. "He never made more than \$3,000 a year in his life. But he was one of the nicest men that ever lived," Barry says. The elder Barry died last year at 88. His picture and photographs of other family members are arranged on shelves near Barry's desk in his otherwise rather impersonal office — modern but not aggressively so.

"I grew up in a family where my father, my brother — who is a fine newspaper man — and I spent every Sunday afternoon of our lives together talking about national, state and city politics. So I grew up with a curiosity about what's going on."

Barry's brother was a reporter for 25 years on the *Boston Globe*. One of Barry's own early ambitions was to be a newspaper reporter, but it ranked third after baseball, which led the list, and acting. Barry says, "I think underlying it all I wanted to be part of show business. I just had an early instinct for being on." Later, he was able to satisfy two of those ambitions simultaneously by playing Hildy Johnson in *The Front Page* in a civic theater in Washington, D.C.

The first summer after he graduated from Newton High School, where he was voted most likely to succeed, he played shortstop for the Newton Algonquins. Then his uncle, Lawrence Barry, a used car space salesman for 57 years on the *Boston Globe*, got him a job at \$11 a week in

the paper's advertising department. "The *Boston Globe* was a family newspaper in the truest sense of the word — filled with nepotism from top to bottom. But a great paper to work for."

Barry doesn't regret that he didn't become a reporter. "I don't think I had the ability to discipline myself in writing but I'm a hell of an ad libber. I can say the words but I don't have the seat of the pants to the seat of the chair discipline to write. I did write an article once for the *Atlantic Monthly* . . . but it wasn't very good."

"I only stayed with the *Globe* for a short time and then I went to R. H. White Co. [Boston] as a junior copywriter and publicity assistant. I left the *Globe* earning \$11 a week to take a big advance to \$14."

Barry stayed there two years, spent the next as a copywriter for Montgomery Ward, and then was hired by Grosner's men's store in Washington.

"I went down there as advertising manager. Gerald Grosner had a sports program on the air at five minutes to 5 every day. Copy was written by somebody at one of the local papers, rushed over at a quarter of 5 and a very tired and bored announcer with a heavy southern accent read it. After about three months of listening to this under instructions by Mr. G, as we called him, I went up to him one day and said, 'goddamn it, I can do that better than that guy,' so he said, 'Oh, all right, if you think you can why don't you try?'"

BARRY'S FIRST BROADCAST

"Then he said, 'Charles Barry? That's kind of formal. Did you have a nickname?' And I made a fatal error. I said, 'Yeah, they used to call me Bud.' I never got rid of it. So I went on the air the very next day. When I walked into the National Press Building in Washington on Oct. 16, 1936, my stomach turned over. I just knew what I was about to do was right for me and I went upstairs and did the broadcast. I wrote the copy myself. The next day the management of the station called me to have me sign an option."

On Feb. 22, 1937, Barry left Grosner's to join NBC's announcing staff. "I continued that broadcast, five minutes a day for six days a week, for about a year and a half. Then I did 10 a week for about another year and a half. For the first one I got \$18 a week, \$3 a broadcast, and for the second I got \$5 a broadcast. And during the entire time in which I commented on all sports everywhere in the world and particularly in Washington, I never covered a single sports event. It was the ad lib in me again, I'm afraid. Although I didn't ad lib those. I always wrote those broadcasts. That was good discipline."

Frank M. (Scoop) Russell, who was then vice president of NBC's Washington division and now is a broadcast consultant, recalls that "we used to say that Bud talked shorthand. He would make Vice President Humphrey appear tongue-tied."

In 1938 Barry became night manager of WMAL (NBC's Blue Network station) and WRC (NBC's Red Network station). "I was responsible for all the promotional gimmicks because I had lots of time. What the hell, you didn't do anything as night manager. But in those days — that was '38, '39, '40, the war was breaking out — I met many men like Cordell Hull, Secretary Ickes and Justice Murphy and

presided over their broadcasts. I also was assigned to the original radio gallery as a correspondent for NBC, of which I'm very proud."

In 1939 Barry was appointed presidential announcer to Franklin D. Roosevelt ("a magnificent presence . . . the most exciting man I ever met"), and a year later was assigned as NBC's representative attached to Wendell Willkie during the 1940 campaign.

As presidential announcer, Barry and an engineer went everywhere Mr. Roosevelt went, to be on hand in case of an emergency or special announcement, and so forth. "It was really a contact job rather than announcing because all you said was, 'Ladies and gentlemen, we're speaking to you from Valley Forge before 2,000 Daughters of the American Revolution, and in just a minute you will hear from' . . . and then you said, 'Ladies and gentlemen, the President of the United States.' So that the announcing, *per se*, was absolutely nothing. What it was was a contact job with the White House."

One of Barry's memories from those Washington years: an emergency release on the outbreak of the Finnish war telephoned into the station directly by commentator H. R. Borkage with Barry speaking the text almost simultaneously into the microphone. The same thing happened when the Low Lands were attacked by Germany. Did all this prove of value to his later years in programing? Barry thinks they did:

"I believe that I have a very experienced feel for the role that news plays, that special events play, that documentaries play because of my five years in Washington. I wouldn't have swapped it as a training ground for anything. If I had gone down the actor road I wouldn't be where I am. If I had gone down the writing road, the reporting road, I would never have become a program man, which I think I am. But that background was tremendously valuable, especially in the times in which we've lived — which in the 20th century have been as hectic as a man could choose."

It was Barry's promotional activity on behalf of the March of Dimes, held annually on President Roosevelt's birthday to develop funds for combating polio, that really brought him to the attention of the powers that be. "I came up with a gimmick called the Mile of Dimes in which we designed a stand and you were supposed to get a mile of dimes down and that would be so much money — I forget what it was. And then we further refined it by having a bottle for every state and people would put money in the bottles and on the track. We used to broadcast every day from in front of our station where we had the stand, and because Washington is an all-state city as it were, the bottle idea worked very well. In the first year I don't know how many thousands of dollars we contributed. And George Allen, a friend of the President, and I got acquainted and he said, 'Bud, I think this idea which worked here should work all over the country.' So the next year George Allen got a hold of Scoop Russell and they said, 'Bud, we want you to go out and put the Mile of Dimes in as many cities as you can.' And in the process of doing that I came to NBC in New York — set it up in New York — and got acquainted with the then vice president in charge of programing, the late Sidney Strotz."

Strotz liked Barry. Later, in the spring of 1941, Bob Button, who was assistant program manager of the Blue Network, became the first man drafted into the service from NBC. Strotz needed someone to replace him, and Strotz's secretary, the late Helen O'Conner, who also was

a friend of Barry's, recommended the young man from Washington. He got the job.

It was Barry's enthusiasm that particularly struck people in those days — an enthusiasm he seems to have been able to retain undiminished over the years, almost as an act of will. Even today, when he prepares to view a pilot — and he's seen perhaps 750 of them in the last 15 years — his attitude is, "I want to like it. I hope this is a big hit."

"In the old days," Barry said, "when I booked a lot of talent, every time the door opened I hoped a big promising star or personality would come in. If you walked into my office and you had a program idea I would just pray that you had something fresh."

"THIS VIGOROUS YOUNG MAN"

Helen Guy, now an account executive at ABC, recalls that when she was with the Blue Network she was taken with "this vigorous young man" when he walked up to her at NBC's old Studio 4-8 during the Willkie campaign. She calls him one of the most enthusiastic people she has ever known.

John Herbert, now president of the Magazine Publishers Association, who worked closely with Barry at NBC, says "When Barry gets an idea his whole personality lights up. In this day and age not many people come alive. Everybody is too sophisticated or pseudo-sophisticated. But Barry's different."

Again, Sydney H. Eiges, NBC public information vice president, mentions Barry's "boundless enthusiasm," and says: "He makes you feel that the title of a program is a monumental achievement. He makes you shout it from the housetops."

Barry seems able to convey that enthusiasm to the people who work for him. Alice Cook, now operations manager at WPIX New York, remembers when she was at ABC with Barry that he was able to stir her with a rally-round-the-old-school-tie talk during a series of "know your company" meetings. "I didn't think I could react to something like that," she says. "But he really gave you that 'it all depends on you' feeling."

When asked about this, Barry said: "Yeah, I can do that because I believe in it. I'm just corny enough to. When I say we ought to pull together and do something, goddamn it, we should. Because it's right. Not because I say it. Because it *is* right."

One of the things he said at that ABC meeting, and he repeats today: "I've never yet wakened in the morning that I couldn't wait to get to the office because that door might open and a good idea might come in."

Florence, his wife, says he carries this enthusiasm into such everyday matters outside the office as painting a screen door or digging in the garden. (They have a garden attached to their upper East Side duplex in New York. They also own a house at Duxbury, Mass., but they've been renting it for the last two summers because it's too lengthy a weekend commute.)

Miss Guy says Barry has "an Irish flair for fun and humor. He stirs things up and makes a party go. When you talk to him, his voice booms." Barry rides his enthusiasms. For example, he's a good cook, and not long ago he learned to bake bread, and baked it every chance he got. "He was proud of it," Miss Guy said, "and if you didn't eat more than you could hold he'd be insulted."

Barry, himself, hints that this enthusiasm doesn't command the emotional field unchallenged. When asked what his friends mean by his "Irishness," he replies: "I have a

Comments Barry: "I never let the amount of money really touch my judgment"

certain bouncy, extrovert quality, well laden with pessimism, but which I usually subdue by grabbing it by the throat and throwing it out."

And Jason Rabinovitz, treasurer of MGM-TV, who says Barry "was the best guy I ever worked for," also says he was "volatile—up one day, down the next." However, most of the people who know Barry believe he's up far more often than he's down.

From the time Barry moved to New York he was either number two or number one in charge of programs for the Blue Network. "I could have been in charge of programs for the Red Network but I chose the Blue because I figured that's where the action was going to be." He figured right—and in 1942, when the Blue Network became ABC, he was named national program manager of ABC, rising to radio programming vice president in 1947 and vice president in charge of television in 1948.

Robert E. Kintner, now president of NBC, is a good source of information about Barry's years at ABC. Kintner joined ABC in 1944 as vice president with immediate supervision of programming, public services, public relations and advertising. In 1946 he became executive vice president and in 1949 was named president.

Kintner's pre-broadcasting career was in journalism, and he has maintained a particularly intense interest in news coverage, both at ABC and later at NBC. In the earlier days at ABC, the network's news and program departments were not separate, and Kintner remembers how Barry moved into action during two major events of that time: the death of Roosevelt (similar in effect to the death of Kennedy and requiring an equally fantastic job of re-programming) and V-E Day.

"Bud and I were sitting in the English Grill (at Rockefeller Center)," Kintner recalls, "when somebody came running down at about six with the news of Roosevelt's death. Bud went right to work. He was very good as an operator. He knew a lot about lines and had a good idea of pickups. In effect, he directed the coverage. And he did the same on V-E Day."

Kintner says Barry has a good knowledge of entertainment values. He mentioned *Stop the Music*, which Barry put on NBC, as his greatest radio buy. About that show, Barry recalls: "Lou Cowan came to see me and said 'We have a hell of an idea and we'd like you to listen to it.' And I heard it and I just fell bang in love with it. We ran four practice shows up in Syracuse and got unbelievable response and put it on the network and in seven or eight weeks poor Fred Allen was knocked out of the first 10 and it went right through the roof. Then it became a very successful television show. It made a lot of money for everybody but me. This is all right because I don't ever expect to make any money from shows. I buy 'em. I put 'em on. Those are the kicks I get."

(An earlier Barry programming coup, remembered by his wife, was 10 minutes of silence that Barry talked a Washington mattress company into sponsoring.)

Barry later put Allen on *The Big Show* and they became good friends.

Kintner recalls that Barry, for ABC's pioneer television days, devised "a financially very successful" record show with Paul Whiteman in the unlikely role of disk jockey. Later, for NBC, in the twilight of network radio, Barry

chose another unlikely candidate, Tallulah Bankhead, to emcee *The Big Show*.

Barry, who will gamble on a program with considerable coolness, also likes to gamble for relaxation. Kintner remembers that Barry used to shoot craps with the announcers in their stand-by room. On another occasion, Kintner recalls, "Bud bet me \$1,000 that he wouldn't take a drink for six months. That was on a Friday. By Tuesday he came by my office and said 'Could you call off that bet? I've got to take some clients down to the English Grill.' I said 'No, I won't call it off—but I'll sell it to you for \$300.' So he borrowed \$300 from some announcers."

Tom McAvity, NBC-TV general program executive, recalls still another gambling anecdote. "One time when Bud was over here he got involved in some kind of meeting and they began gambling. And there was a young man in the group—a very junior man—who got in way over his head. He lost a couple of hundred dollars to Bud and Bud said 'Just give me \$20—and that will teach you not to gamble over your head.'"

Barry carries to his programming decision-making the same gambler's unflappableness. His wife says he has great faith in his decisions and rides them hard; he can deal with vast sums of money without losing his nerve. "I never let the amount of money really touch my judgment," Barry says. "I don't say \$12 million or \$16 million or \$2 million, I say 12, 16 or 2. The millions only color your judgment. They get on your back and bother you. I'll pay you one. If that's a million then I say one. It isn't that I don't know it's a million, that I don't respect it, but I don't want the size of the money to frighten me from saying 'I believe you should spend this money.'"

"A REAL CON SELLER"

A programming executive's job is only half done when he comes up with a program idea. He also must be able to sell the idea to a number of other people. In this regard, Bob Kintner says "Bud is a real con seller. I think he could sell an Arabian some sand—he's that good." Kintner singled out Chrysler's return to prime time network television after a long absence as an example of Barry's persuasive powers.

Rabinovitz at MGM-TV terms Barry "the best non-research salesman in the business." By this he means that Barry is not the slipstick type of executive who makes his sales by manipulating figures. Paul Mowrey, an MGM-TV sales representative and one-time national director for television at ABC, forthrightly calls Barry the world's greatest salesman. "When he gets up to give a presentation it's Hamlet, it's Shakespeare, it's Pete and Gladys. He just doesn't miss a stop on the organ."

Mowrey remembers from his ABC days how Barry would first sell an idea to a sponsor and then "turn it over to the guys to put the idea together. I'd sit there listening. It was the first time I'd heard anything about it. But we'd come up with something and sometimes it resembled what he'd sold and sometimes we hit it exactly."

One rival programming man suggests that Barry sometimes sells too hard. "In the agency business your words get back to haunt you," this critic said. "Bud oversells. It's a common failing in the agency business but particularly vivid in Bud. He loses his objectivity, he gets so enthusiastic about it."

NBC's McAvity disagrees. "I think overselling is selling



Ford Mustang wraps up a great sales package... with hard-hitting color commercials!

How does Ford get the greatest possible selling effectiveness out of its TV dollar for this exciting new car? With color. From the very first, all Mustang spots have been in color. Color will add sales impact to your messages, too!

Even if you now have to transmit in black-and-white, it still makes good sense to shoot your commercials in color and transmit them from a color print. Your viewers will see a black-and-white image at its very best. The same Eastman color negative also yields superb panchromatic prints—and at a very modest cost.

When your commercials are on color film, you'll be able to take full advantage of special color broadcast situations. And don't forget the extra merchandising impact color has at dealer

and other promotional meetings. What's more, working with color now will give you the experience for that day, soon, when everything is color. For details, call your Eastman representative.

Motion Picture and Education Markets Division

EASTMAN KODAK COMPANY

Rochester, N. Y.

New York, N. Y. Chicago, Ill. Hollywood, Calif.

EASTMAN FILM

Barry made the adjustment from buying to selling without too many difficulties

something you don't necessarily believe in. I've never heard that Bud did that. I think if I were a sales recipient I would know whether he believed in it or not. There's an honesty about his enthusiasm that comes through. I don't think he's guilty of the hard sell. He recognizes the value of something and then pitches hard."

McAvity adds that "He's a pretty strong character. I've never heard him alibi any failures, particularly anything he was responsible for."

The man himself says "I never sold anything in my life that I didn't believe in. I never could make the sale. Remember, it's a small business—a circular business, I call it—and you go around the track and you meet 'em on every turn. And I've been dealing with Danny Seymour and Bob Kintner and Dick Pinkham and Bob Foreman and Jim Aubrey and Tom Moore—we all kind of grew up in it. I know them all. They know me. When I go to sell Bob Kintner something he knows whether I believe it. Bob listens. If I'm right or I can persuade him, he'll take it at face value and I'll make the deal. I did it with Chrysler this week."

Bob Kintner remembers an earlier sales incident which followed Barry's return to NBC in 1950, before Kintner went over himself:

"There was a big battle between NBC and CBS over who would get the first plane in from Elizabeth's coronation. ABC, being smaller, didn't have enough money to charter airplanes so we arranged with the Canadian Broadcasting Co. to feed to us from Montreal to New York over lines we bought. It turned out NBC's planes got off but couldn't get in. By chance, the Canadian plane got in first, which meant we were first. Barry called and said, 'You've got to sell that coverage to me.' I said, 'Why? You don't work for us anymore.' But then I told him we would sell if NBC paid ABC's entire cost of covering the coronation. He said 'Sure.' And they did.

"He might have been able to buy it from the Canadians, but we had the lines tied up," Kintner adds.

Barry had been brought over to NBC by its president, Joseph H. McConnell, and it was McConnell who later put him in charge of both radio and television programing. Then McConnell left NBC—and for Barry the bottom dropped out. He ended up in what some call Coventry and others call Siberia—a curious limbo that probably tested his nerve as much as any other event in his life. Essentially, the problem was that Barry got on the wrong team—a team that included John Herbert, who had been brought in from the Hearst organization to become vice president in charge of sales. Herbert, according to Barry, "was a very colorful, exciting, aggressive man whom I liked very much, and he and Pat [Sylvester L. Weaver Jr., then vice president in charge of television at NBC] were bound in heaven to clash.

"McConnell had made me vice president in charge of radio and television programing," Barry says. "He made Jack Herbert vice president in charge of sales, radio and TV, and he kicked Pat upstairs. And then all of a sudden he [McConnell] quit. General Sarnoff didn't know what to do. He didn't want to put Weaver back in. Bobby Sarnoff wasn't ready and he couldn't make up his mind between Herbert and me so he put in a man named Frank White who had been treasurer of CBS, president of Mutual, and had then come to us as treasurer. White took over and Herbert and I were told to report to him. Weaver was

very critical of the operation and wrote a scathing memorandum criticising White's operation which Herbert and I were required to answer. Which we did. But in the meantime White proved unable to hold the job and General Sarnoff decided not to back me but to reinstate Weaver and put up Bobby. Weaver fired Herbert the day he took over, but because of my long experience in the network he said, 'Bud, you've been around too long. I don't want to fire you, but you go do this . . . And for four months I never attended a meeting, got a phone call or a memo.'

It takes a lot of psychological stamina to take that kind of freeze, and when Barry came down with hepatitis during part of this period, it must almost have seemed a relief.

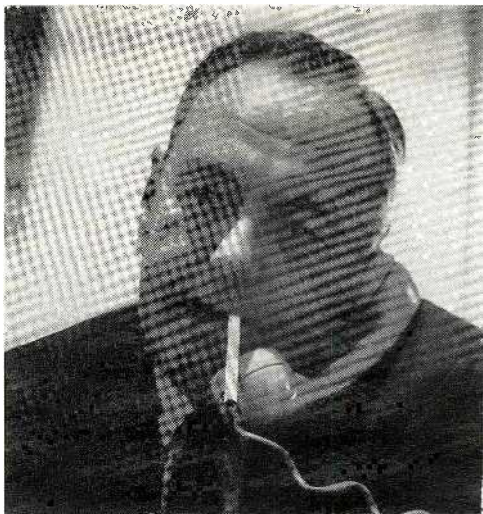
Barry says that if there were any hard feelings between Weaver and himself they have long since been patched up. "I never felt there was personal pique or enmity—it was a kind of indifference," Barry says. Today, Weaver calls Barry "a very bright, hard driving, restless professional who knows what he's doing and is a good man to have on board.

"The radio structure that Bud trained in," Weaver says, "is the one that so many of the best executives and program men trained in. It makes you really think in terms of audience. You're less likely to be carried away, shall we say, by an over-focus on the show side. People completely in show business frequently mesmerize themselves about what is art and what is good and may be somewhat impractical. People like Bud who know the American system of advertising needs to attract an audience are more likely to contrive what might work, more likely to be pragmatic about field experiments."

Barry left the NBC never-never land in 1955 to join the William Morris Agency. The NBC press release that announced his departure had the sort of high diplomacy flavor that reappeared recently in CBS's announcement of Jim Aubrey's departure. After disclosing Barry's resignation, the release quoted Barry that "Reviewing the fabulous progress of the company and its activities in television, I am proud of my many years of association and my modest contribution to it. It is my earnest wish that we will be meeting together from time to time on many industry projects." Robert Sarnoff was quoted in reply: "I share your sentiments on the future of television and I, too, hope that we will continue to see each other on various industry projects."

On this carefully worded note, a long chapter in Barry's life closed. But the William Morris Agency was a new challenge, and Barry made the adjustment from the buying side to the selling side without too great difficulty. But not for long; his tenure with Morris was to last only a year. As a program executive at the networks, and later with MGM-TV and Young & Rubicam, Barry has been both a buyer of programs and a seller in the sense that he must convince others, as advertisers, to put their money on a show. But some suggest that he finds buying more congenial than selling shows others may have selected. William F. Craig, now V.P. in charge of media management at Benton & Bowles, who worked with Barry at William Morris and succeeded him when he left, says "Bud has to believe in what he's selling."

Barry's relations with William Morris remain good to this day. Sam Weisbord, senior executive officer and head of television, West Coast, for the agency, says people like to sell to Barry because of his knowledgeableness. "He know"



Barry on the telephone with an unlit cigarette seems both restless and relaxed. He always hopes he'll hear a great program idea.

our business. He's lived it. He loves it. He understands many facets of the business. When you tell him about an actress, or a personality, and say this person's going to grow, or say they grossed so much in Washington, he'll understand. And Bud's a very articulate man who's able to impart his own judgment. He can bring all the poetry and mysticism of the Irish to the projects we discuss. And he can get up on his feet and in the most mountain brook clear way express the precise shadings of his thoughts." Weisbord also says Barry has "real cold raw courage."

An equally positive view of Barry is expressed by another seller, Richard Dorso, vice president of the Ashley Famous talent agency. "Bud was always a guy who understood that the position a buyer has to get into is one of exposure. Most buyers think they're in a position of strength in our business. They're really not. The smart buyers, like Barry, make it attractive to sellers to come to them first. They keep their doors open and answer the telephone. In our business, hits are the game, and many hits are exposed only to one person. There are people in buying who are unattractive and drive you to sell away from them. Strength makes them overbearing. Bud is always charming and nice. Speaking as a salesman myself, there are good and bad buyers. He is a good buyer."

Of his year with William Morris, Barry says: "I made a very good sale — in that business you don't sell too many shows, but I made one — but in the process of making it I sold myself, without meaning to, directly to Arthur Loew, then president of MGM. And when he decided that he had to go into television, the only man he knew in television that he liked at the moment that he could think of was Bud Barry. So he called up and said, 'Why don't you come to work for me?' I said, 'Yes, I'll come, not just to sell the motion pictures for you — I'll do that first — but only with the understanding that I will have the right to go into production.' I could see what was happening and knew that MGM would have to become an important supplier in TV. Mr. Loew and many of his associates did not agree with me. It was an interesting three years."

Barry spent the first year and a half selling MGM's pre-1948 features on a leased library basis. "I got a'most \$75 million revenue for them and that \$75 million saved Loew's from going under," Barry remarks. "The other year and a half I really spent trying to develop production. I made three pilots and sold two of them." The two he sold were *Northwest Passage* and *The Thin Man* which, with the honesty he is known for, he said were "both flops. Flops maybe isn't the right word. They weren't hits."

Barry left MGM in July 1959 to become vice president and director of programing for Young & Rubicam, rising to his present post as executive vice president and director of the agency's television-radio department on June 30, 1961. "I would have stayed at MGM," says Barry now. "I liked MGM very much. But I had a contract coming up, and the then president of MGM and I weren't too chemically suited. He wanted me to stay, but I wanted certain things in the contract. Then the Y&R job became available. After I had been in New York for three or four years I always said if I ever leave the networks I want to go to Young & Rubicam and become head of their television and radio department. So I did."

Tom McAvity calls Barry one of the "very, very few agency executives left with any feel for programing." In a time when few advertiser-controlled shows are on the air, Y&R is one of the few agencies that still maintain a strong programing influence. Several of its accounts have major program interests. (Perhaps the most vocal agency man in this regard — until his move to Mirisch Co. — was Lee Rich of Benton & Bowles. B&B and Y&R share the General Foods account, and, until Rich's job change, he and Barry carried on one of the biggest battles in the industry to see which one could get his General Foods shows accepted.)

Barry says he isn't a "numbers man," although he does have a program man's feeling for the costs of a show's ingredients. "But I have yet to put a pencil to paper to add, subtract, multiply or divide how the money deal should be put together. I tell my associates the things I want to accomplish, and I can follow all of the ins and outs, but I don't add very well. And my secretary keeps my check book."

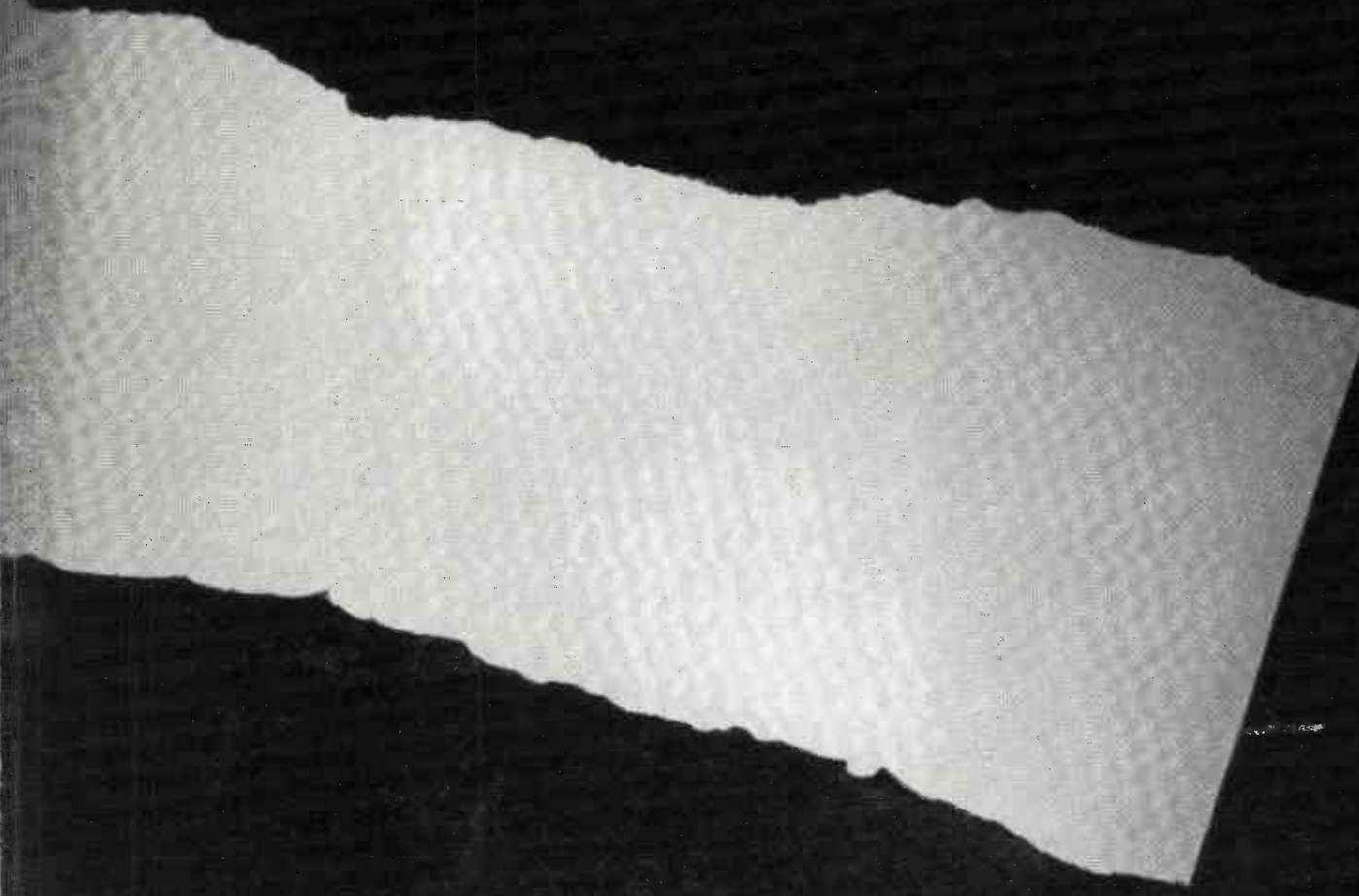
Further substantiation comes from Miss Sapar, who says Barry doesn't like to do detail. And Mrs. Barry remarks that her husband "doesn't waste energy on follow through. He has a great faith in the people who work for him and he is very well organized. He knows what he can do and what he can delegate to someone else."

Mrs. Barry, born Florence Morris in Pictou, Nova Scotia, met her husband when she was assistant radio program manager at ABC. They were married in March 1951. Barry himself is now a grandfather. His daughter by a previous marriage, Christina, who lives in Geneva, Switzerland, with her geologist husband, has three young children: Valarie, Isabelle and Manuella.

For the first few years after their marriage, Mrs. Barry tried to live the role of a housewife, but couldn't adjust to it. The experience of working in the thrift shop of her alma mater, Mount Holyoke, gave her the idea for a shop of her



The Detached Americans...



and the Aroused Philadelphians! Are we becoming a nation of people blindly heedless of the world around us? Recently, thirty-eight Americans stood idly by while a neighbor was murdered. Similar cases of wholesale uninvolvedness have become alarmingly common.

WCAU-TV decided to do something about it. With "The Detached Americans," a full-hour, prime-time indictment of public apathy, narrated by Harry Reasoner, and written by John Keats—the same team responsible for "Conformity," TV10's explosive examination of American "me too-ism" which became one of the most talked-about programs of last season.

More Philadelphians watched "The Detached Americans" than saw competing network entertainment programs on Philadelphia's other stations. (And as a result, the same sponsor immediately snapped up the program for a second broadcast in prime time.) Of the nearly one million people who saw "The Detached Americans," scores were sufficiently aroused to call or write WCAU-TV. A typical comment was this from an Education major: "I am frankly envious of your ability to touch so many people, so profoundly . . . I could not hope to have so much effect in a lifetime."

"The Detached Americans"—and the public's active response to it—demonstrates anew television's surpassing effectiveness in arousing large-scale awareness of community problems. Especially when the television station is CBS Owned **WCAU-TV Philadelphia**

Source: ARB audience estimates, subject to qualifications which WCAU-TV will supply on request.

Barry believes network program supply should be as free as literature itself—not limited

own. On Feb. 15, 1953, she opened Encore, an Upper East Side store that sells high-priced, high-styled clothes of celebrities and other fashionable women second hand. The store was launched with \$600 staked by Barry, and it has grown to employ nine people. An associate says Barry is rather like a small French businessman when it comes to his wife's store: he's very proud of it, and likes to go there and sit by the cash register.

Mrs. Barry says she often stewes over the problems of her relatively small shop, and is amazed that her husband can make quick decisions involving much larger sums of money—and still sleep nights. She also says he is able to “turn off” pressure when he wants to. “He can come home from an extremely distressing day,” Mrs. Barry says, “and in five minutes he'll recover and be able to give his attention to whatever has been planned for the evening.” However, Barry says: “I hope she's right. I find myself as I get older having a little more difficulty in sleeping and a tendency to negotiate in the wee hours of the morning with myself—and I make the best damn deals.” Barry had just returned from the Coast and a look at most of the pilots for the next season, plus prolonged negotiations for a major client. “The last 90 days, the last 60, last 30, last 10, last 3 have been awful. Sleep and me are becoming strangers. That's sad.”

Barry comes to work early, often before 8:30 a.m., and stays late. In New York, he usually lunches at the Biltmore Hotel's Guard Room. He also likes to sit in the Stanhope Bar with friends. Kintner says he is the sort of man who “takes over a bar, knows the bartender, has a best ‘special table.’”

Barry is a member of the Bel Air Country Club and tries to get a chance to play some golf while he is on the Coast. He says that: “I love golf. I play in the middle 80's. I've never broken 80. It's probably the last, physical, athletic goal I have left in life. And I will one day. Because I'll charge till I do. I've gotten down to 80. I've had a half dozen 81's. It's like the four-minute mile barrier; I haven't been able to go through it. Once I do, I think I'll be all right. But I can't get through it.”

Barry feels that professional critics and some high-level businessmen who don't live in the medium are unrealistic about television. “They don't realize that you have several basic things you can do. You can be musical with a symphony orchestra, or a popular band, or a marching band or a jazz combo, or a piano player or a uke player, and you can have a male singer and a female singer and a chorus and a group, and you can tell the news with a chart or without a chart, with a picture or without a picture, and you can tell a story and it's just like when you were a kid and you said, ‘Tell me a story, Mummy,’ before you went to bed. That's all television is—telling you a story.”

“I look at the story you have to tell in a play, serious or otherwise, or a musical. It must tell an exciting story, or whatever story it tells must be well done, and variations within the theme have all been plumbed time and time again by television . . . and will be replumbed and plumbed from now on and time back. You cannot escape it. You're going to have a western on, you're going to have cops and robbers, you're going to have a family situation, you're going to have a *Chrysler Theater* and everything in between. And they'll just have different handles and different titles. Because that's what the movies are about, that's what

Broadway's about, that's what literature's about. The difference is how well you do this old familiar thing.”

On the FCC's proposed move to limit network control of programing, Barry says he believes program supply should be as free as literature itself. “You want to write a book, you write it. I want to write a book, I'll write it. You want to have an idea, if I can put it together for you as an advertising agency or Jones can do it as a client or Bob Kintner can do it as a network or Bob O'Brien can do it at MGM—more power to all of us. Nobody possibly should have or could have any exclusive control of program supply.”

The FCC's program proposal is intended to increase the number of shows coming from advertisers. On this, Barry remarks: “I have to report for the record that General Foods and its two key television agencies came up with eight pilots this year and not one got on the air. We're going to get advertising value for them. We're going to run them in the summer, in the *Summer Theater*. Economically, it will have been a good investment. But with all of our desire to be creative and with the networks willing to work with us—the four we made weren't good enough to make the grade and as it turned out so far the four Benton & Bowles made didn't make the grade. But no faulting of Lee Rich or me or Ed Ebel (advertising director of General Foods) for the try. But thank God we could.”

Asked who turned the shows down, Barry replied: “We did. I rated two Benton & Bowles shows above mine—and said so. If you don't think that took a little . . .”

One thing that irritated Barry about the reception of *The Thin Man* back in his days at MGM was the way it always called forth memories of the earlier motion picture version of the Dashiell Hammett novel—which Barry feels took on an artificial glow that everything sufficiently in the past tends to acquire.

“I said it would happen before it happened and when it happened it made me furious and there was nothing I could do about it. We literally didn't get a review of *The Thin Man* that the reviewer didn't prove what a smart fellow he was by saying ‘Of course it didn't have the style and class of Myrna Loy and William Powell’—and in fact, maybe it didn't, but they didn't *have* to go back. They do it every time.

“Play them today and see if you think they're just as good. They're not as good as some people think they were.”

Barry has a similar quarrel with people who talk about the golden age of television. He says “There never was a golden age of television, that's all memory, and nostalgia and very stupid writing by those who say it. Right now the *Chrysler Theater* is trying to do just that—is trying to do good things just as hard as Fred Coe tried to do them on the *Philco Theater* and I was in charge of programs when Fred Coe was doing them. And I'll run play for play against the last 20 Chryslers—and *comme ci, comme ca* for both.”

Barry carries the analogy back to the movies he used to see in Newton at 10 cents admission when he was a boy. “We'd walk home two miles from the moving picture theater, and you know, we played cowboy and Indian every inch of the way home. Now somebody will say, ‘Oh, those were the good old days.’ I say crap. The good old days are right now. Today's the day. Today is the day that God made. Today is the day to live. There's nothing else.” END

TWO WAY S-T-R-E-T-C-H

WTHI-TV CHANNEL 10

TERRE HAUTE, INDIANA

REPRESENTED BY



EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

UP AND OUT

WTHI's NEW TV TOWER is double the height of the old tower . . . a total height of 993 feet.

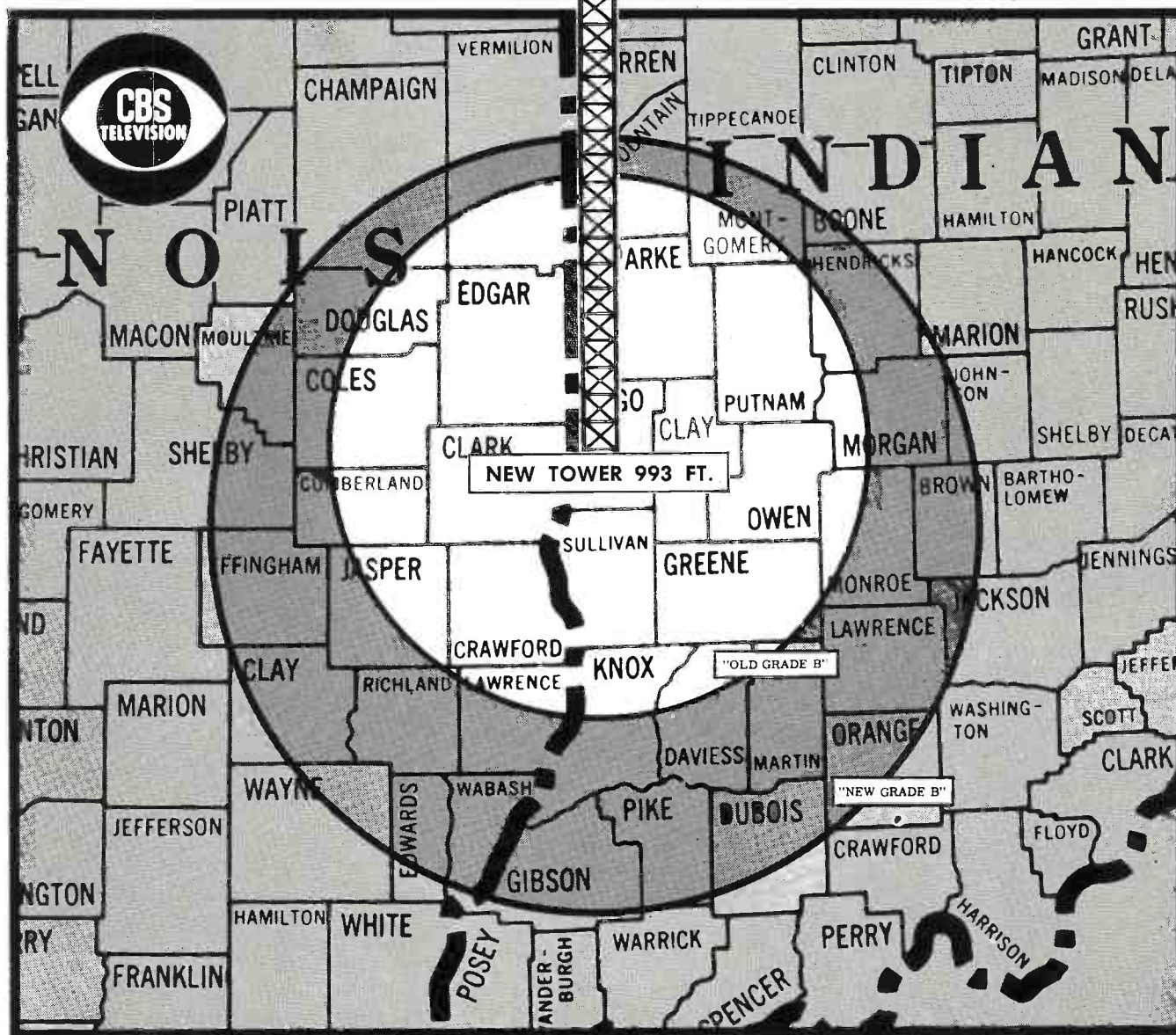
THE RADIUS of the new signal stretches OUT to approximately 65 miles—(radius of old tower 50 miles).

THE AREA covered stretches OUT approximately 65%, from 7850 square miles to 13,300 square miles.

THE POPULATION reached in Indiana and Illinois will show an increase of approximately 48%.

WTHI TV reaches more homes per average quarter hour, from sign-on to sign-off, than any other Indiana station*.
(*except Indianapolis)

(November 1964 ARB)



formed a joint partnership under the name Bainbridge Television Service, with offices at the Coe home. There was no promotion or advertising for the system and there never has been. In such a small community word-of-mouth publicity is fast and effective, along with occasional editorial coverage in the local newspaper.

The system expanded little by little in 1954. In 1955, David's final year at Cornell, a fourth TV signal was added, UHF channel 16 WNEP-TV Scranton. An 80 ft. reception tower also was raised for use alongside the original tree antenna. Installation charges by this time had come down to \$70 and the service charge leveled out at \$3 a month. It began to look like Bainbridge Television might have a 500-home CATV potential, the number of telephones then in town.

In 1957, when channel 40 WINR-TV Binghamton went on the air, the Coes added it as their fifth TV signal, maximum for the system under its low-band construction. Coaxial cable also was run on part of the system, replacing some of the troublesome open wire. The Bainbridge CATV was still largely back-lot construction, crude and susceptible to weather damage. The Coe household was usually flooded with subscriber telephone complaints about reception. Over

200 customers, however, had been hooked up.

The Coes knew their service wasn't going to expand very much more without major improvement. They decided to make a full conversion from open wire to cable and arranged with the telephone company to run the cable along the telephone pole system, at a rental of \$3 per pole per year. This hookup began late in 1958.

The system today has a cable strand of about seven miles, stretches from one end of town to the other with TV signals boosted along by six amplifiers. There are 450 subscriber connections and customers are seeing programming from WNEF-TV and WINR-TV Binghamton, WSYR-TV and WNYS Syracuse and WDAU-TV Scranton.

The system's last technical improvement came in 1961 when a new 100 ft. tower was raised to house the antennas picking up signals from four of the TV stations. The fifth station is on the 80 ft. tower (along with FM antennas that can raise up to six music stations for FM radio-equipped customers) and the tree antennas were put out of service.

A new subscriber on the Bainbridge CATV today pays a \$49.50 installation charge and \$3.25 a month service, raised from \$3 in 1962 when the telephone company raised its pole rental to \$4.50 a year.

Orris Coe, now 62, retired from school

teaching in 1960 to devote his time to the system. His living room is his office, his garage doubles as workshop and equipment room and his wife and married daughter handle the bookkeeping. He has a station wagon equipped for service calls and a local handyman on part-time call for ladder climbing and basic repair work.

David Coe has followed his own career, although he is still heavily involved in the operation and planning of his hometown system. After graduating from Cornell in 1955 he spent two years in the Army, joined RCA in Somerville, N.J., as an engineering trainee in 1957, two years later took a job with an electronics firm in Bristol, Conn. This company has since been absorbed into the Bendix Corp. as Microwave Devices Inc., with Coe as sales manager.

The younger Coe is now 32, married and has two children. He manages to get back to Bainbridge about once a month to give his system a thorough check and take care of the more complicated engineering needs. And whenever the system has an immediate problem he can be in telephone contact.

Last January the Coes incorporated their business as Bainbridge Video Inc., a formal step in line with the increased formality of the CATV business. While the Bainbridge system is small (its current subscriber service charge brings in

The FCC's facts on CATV system operation

THE facts and figures of CATV system operation, long cloudy, were pulled into sharper focus last February by Dr. Martin H. Seiden, an economic consultant hired by the FCC last year to study CATV and its relationship to TV broadcasting.

Dr. Seiden's economic analysis is detailed and lengthy. Its CATV financial data is based for the most part on confidential information supplied by over a score of systems of various sizes. The resulting averages may not reflect CATV economics as they apply to Bainbridge, N.Y. (the small CATV market), or Williamsport, Pa. (the large market), but they do strike the probable mean.

Among the statistics in the Seiden report:

- The profit margin of the CATV's studied was 57%. The comparable margin for non-network owned TV stations is 27%. (The weighted average rate of return to capital, however, is about 30% in the CATV group, 37% for TV. But installation charges often permit CATV's to recover substantial parts of their investment, almost reversing the broadcaster's advantage.)

- The average CATV's annual revenue is \$60 per home, TV's about \$18 (dividing the revenue received by all TV stations for 1963 time sales—\$940 million—by total TV homes, 50.2 million).

- Estimates on system construction costs vary greatly but many estimates fall within \$3,500 to \$4,000 per cable mile for a modern high-band system. There are few fixed

operating costs and operating costs generally are highly flexible. And although they vary in relative terms, they tend to be stable in their share of gross revenue.

- Annual pole rental to local telephone and power companies ranges from a low of \$1.50 to a high of \$5 per pole. (AT&T's Bell System rents poles to approximately 40% of all CATV's and obtains revenue of just over \$1 million a year.)

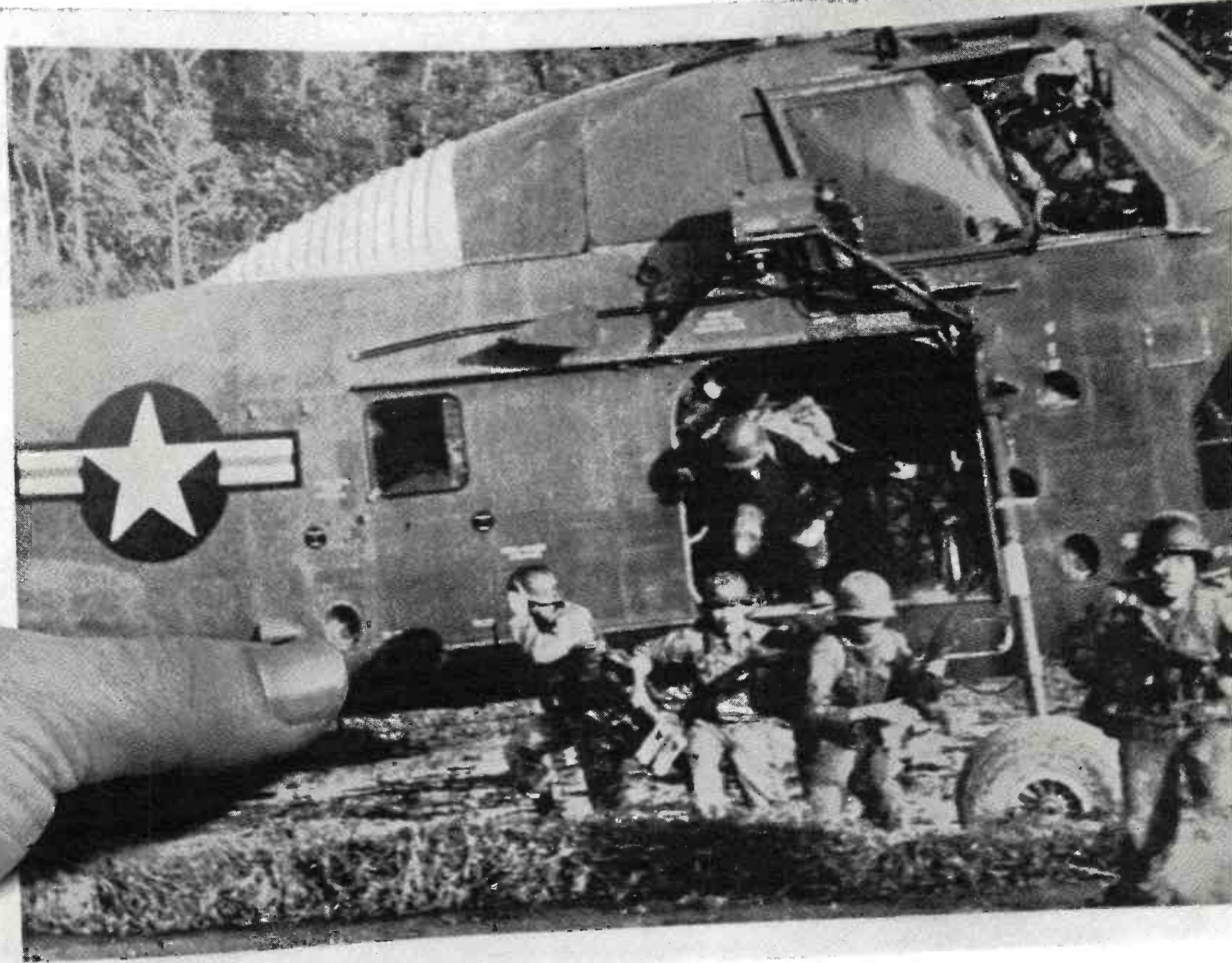
- About 25% of all CATV's subscribe to microwave services and the average annual payment for this service is \$12,600. (The highest payment on file for a CATV is \$96,000 a year and the cost of microwave is often a system's major expense.)

- Of the CATV's studied, 3% offered one or two TV channels, 11% offered eight or more and 85% between three and seven. The five-channel system is most common, accounting for about 37%.

- In the area of fixed expenses, salary accounts for roughly 25% to 30% of revenue in systems with fewer than 3,000 subscribers, and from 10% to 15% of revenue in larger systems. The rental of telephone poles accounts for 2% to 4% of gross revenue, regardless of system size. The same proportions apply to local franchise taxes, maintenance expenses and advertising.

- The average subscriber installation cost is \$27 (and descending rapidly with increased competition) and the average monthly rate is \$4.90.

**If nothing else is clear in the Viet Nam situation,
one thing is: The superior news and newsphoto coverage
you get from The Associated Press.**



HORST FAAS

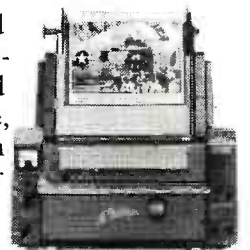


MALCOLM BROWNE

Consistently, AP's team of newsmen and photographers have been getting news and pictures out fast and first, through award-winning photographers such as Horst Faas and reporters such as Malcolm Browne, a 1964 Pulitzer Prize winner for his Viet Nam coverage. Long before film is in the can and while it is still

thousands of miles away, Photofax-delivered photos are in your hands and before your cameras. Whether it's war photos from the battlefield or infighting in Washington or your statehouse, Photofax delivers sharp, clear newsphotos from all over the world, the nation, and from your regional and state Wirephoto networks.

The Associated Press
The Prestige Service



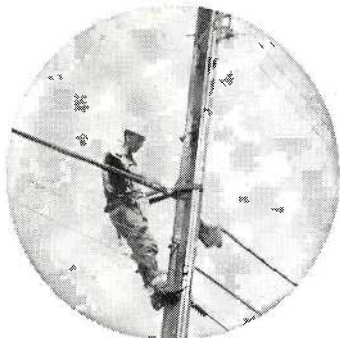
AP PHOTOFAX

entron
INCORPORATED

COMPLETE CATV SYSTEMS

- Preliminary proposals
- Theoretical surveys
- On-site surveys
- Pole make ready studies
- System layouts
- Turn-key construction
- Engineering assistance
- Financing
- Technical training
- Equipment sales

EVERY SERVICE—
every item for the potential
or established CATV system



entron
PIONEER CATV

manufacturer and system operator
—first with high level all band CATV
equipment.

**You can build
MORE SYSTEM for LESS
money with . . .**

entron
INCORPORATED

2141 INDUSTRIAL PARKWAY
Silver Spring, Maryland 20904
Area Code 301 622-2000

BAINBRIDGE *continued*

roughly \$17,550 a year), it is, on today's CATV seller's market, an attractive property. The Coes say they have been approached many times, with increased frequency over the last year, to sell their system. And they have had offers from some of the biggest CATV operators—and the county telephone company, like mother Bell, a highly interested party to CATV.

While the standard price offer for an established CATV is normally figured in terms of the system's cash flow situation, one of the current, perhaps inflated yardsticks of worth, is a figure of between \$200-\$300 per subscriber. On this basis Bainbridge Video could command something in the area of \$100,000, perhaps more. But the Coes aren't selling—or aren't ready to yet.

The system, with a combination of Jerrold and Blonder-Tongue equipment, has been running with a minimum of trouble. It has the usual bouts with co-channel interference (channel 3 Philadelphia backing up on channel 3 Syracuse, for example) and neighborhood interference from citizen's band and amateur radio. There have been one or two power failures in the 12 years of operation, some severe ice storms, snowfall and winter temperatures down to -20° and -25° .

The Coes have never had a problem with the TV stations they've carried. Their system isn't large enough to add much to a station's circulation but, on the other hand, isn't so small that it's ignored. One or two stations have occasionally sent engineers out to monitor their signal quality in Bainbridge and have had no complaints. (The system does duplicate signals, NBC-TV programming from WSYR-TV and WINR-TV, the CBS network from WBNF-TV and WDAU-TV. WNYS carries ABC-TV.)

Bainbridge is surrounded by dairy farm country but it has attracted a certain amount of industry, a Borden Chemical Co. plant manufacturing Elmer's glue; Supplee Labs, a division of Foster D. Snell; an American Plastic Corp. plant and the Jennison Plant of the New York State Electric & Gas Corp. The jobs created at these sites have been adding to Bainbridge's population, and the Coes now see a CATV potential of possibly 700 homes.

Last year the Coes stretched their cable run about half a mile further north on route 7 and into a new housing development called Victoria Heights. They made 17 hookups there and are now trying to decide if it will be practical to go out a little further to another new community that has a 28-home potential.

Bainbridge Video, of course, isn't alone in CATV in its part of New York's southern tier. Systems dot north, south,

east and west around it through Chenango, Broome and Delaware counties.

Triangle Publications' Empire State Cable TV Co. started CATV in nearby Binghamton last year, already has about 1,800 subscribers and sees a potential of 30,000. And five miles up route 7 from Bainbridge, Oneonta Video Inc. has reached down from its Oneonta, N.Y., 3,900-subscriber system to run the 1,400-subscriber CATV in the town of Sidney. And all of these larger systems are microwaving in New York City TV stations. Bainbridge has to feel the competition, and it will have to do something about it.

The Coes have watched the Sidney CATV operation closely. Like Bainbridge, it is a low-band operation capable of delivering only five TV channels. Last year, Sidney's subscribers were asked if they'd go along with a rate increase from \$4 to \$4.50 to see New York television. About 60% favored the idea and Oneonta Video took off two of the area stations it carried, rented a microwave loop from Eastern Microwave, and brought in WNEW-TV and WPIX from New York.

Bainbridge could follow the Sidney example, if its customers were agreeable. The Eastern Microwave service runs to several hundred dollars a month. The Coes could also completely modernize and convert into a high-band system with a 12-channel capability that would allow them to keep their present stations and add new ones, including microwave. It would, however, be a major investment.

David Coe seems willing to expand the Bainbridge service. He plans to "merchandise" the system more and give his customers a wider choice of programming, perhaps take New York stations by microwave for a few months, let everyone look for free and decide if they'd be willing to pay \$4.50 a month for the new attraction.

Coe would particularly like to add an educational TV signal on to the Bainbridge service. Currently he is working with topographic maps of the area surrounding Bainbridge to see if he can get a high, line-of-sight microwave fix on New York City, about 100 miles away, to receive WNBT, the New York ETV station.

Family CATV operations like Bainbridge, which used to be the rule in the industry, are now the exception. The packagers and the group operators have moved in and people like the Coes are selling off.

For Orris Coe, Bainbridge Video is retirement income and something to keep busy with. For David it is a hobby turned business, an experiment the inventor and engineer in him can't quite relinquish, even though he lives apart from it.

What happened and still is happening in Bainbridge was the essence of the CATV business, before it got so complex.

WILLIAMSPORT from page 43

was named manager last August, taking over from H. E. Lockhard. Most of his training was under Raymond V. Schneider, a widely-known CATV pioneer who was Williamsport Cable's manager from 1952 to 1961. (Schneider joined Teleprompter as its eastern regional manager in 1951, was named general manager a year later and moved over to become head of Meredith-Avco's CATV operations last fall.)

THE NEED FOR MANPOWER

The size of the Williamsport system requires considerable manpower to run it. Roskowski has 22 people under him—seven technicians, two installers, two construction men, a chief technician, chief engineer and three technical trainees. The system was unionized two years ago under the International Brotherhood of Electrical Workers.

The cable company office, at 433 Williams St. on the same block as the city's big Lycoming Hotel, also employs six office girls. (Subscriber billing is by coupon book and handled out of a central IBM process from National General's headquarters in Beverly Hills, Calif. Customers can pay by mail, but roughly 60% of them settle up in person at the cable company office.)

A fleet of 14 trucks and station wagons, all equipped with two-way radio and dispatched from a central control at the system office, are constantly rolling on repair and installation jobs. The work load has been extra heavy because, with the purchase of Lycoming TV, National General is in effect running two systems while trying to combine both into one plant, this on top of a year's work converting to high-band operation.

With the increased complexity of the system's technical operation, Roskowski has instituted classes one night a week in the cable company shop for his crews and trainees and tries to break a man loose occasionally for a course at one of the CATV equipment companies.

Physically the Williamsport system sprawls some 625 cable miles (250 strand miles) in and out of the city and its suburbs, has about 300 amplifier locations (plus 325 others inherited from the Lycoming system) and, in addition to private residence connections, has drop-offs at a number of large public facilities.

Every one of the Lycoming Hotel's 235 rooms is cable-connected, as is the 46-unit Lycoming Motel, the 50-unit Kings Motel, other hotels and motels down to eight rooms. There are taps into the dormitories at Lycoming College, Williamsport Hospital has started wiring for TV in 150 rooms and another hospital wants connections for 100 sets.

Service rates for the multi-set centers work on a scale—\$2.25 a month for up to 15 connections and down to \$1 a

month for tap-offs over 100. As is standard CATV goodwill practice, Williamsport Cable provides two free outlets for every public school, one for each hospital, fire house, city department and the YMCA.

In 1952 system subscribers had to pay a \$135 installation fee but over the years competition forced this down to \$15 and finally, as the ultimate incentive, hook-ups were made for free. Roskowski estimates that the system's subscriber turnover is averaging 60 to 70 customers a week, some coming in, some dropping out. The potential of the market is set at 20,000 subscribers.

Williamsport Cable's annual gross, of course, gets scaled down considerably before net earnings. It costs a lot to operate the system. Conversion to high-band operation cost National General roughly \$750,000. It pays Pennsylvania Bell and Pennsylvania Power & Light \$2.50 a year for each pole that carries its cable. Its microwave bill is \$1,050 a month. It rents its office, studio space and its antenna site. There are taxes of all kinds, insurance, salaries, maintenance and purchase of equipment and sundries from the laundering of work uniforms to membership dues in the Pennsylvania

CATV Association and the National Community Television Association.

An important budget item is advertising and promotion. This is currently running at \$20,000 a year in outdoor and direct mail, radio, newspaper and the Yellow Pages. The backbone of the advertising is a daily program schedule run in the *Williamsport Sun-Gazette*, an informational service costing about \$35 a day.

The cable system's programing starts out from its antenna site on a 2,000 ft. mountain south of the city and about four cable miles from the system office. The entire summit of this height has become an antenna farm for about a dozen organizations. There are airline and state police transmitters, AT&T, FAA and oil company microwave towers, plus CATV and radio tower installations. (Williamsport has six radio stations.)

At the Williamsport Cable site twin 100 ft. antenna towers bring in most of the TV signals, with a microwave dish on a separate tower receiving the signals from New York (which is roughly 160 miles east of Williamsport).

The tower building, housing the system's channel converters (which trans-

DANIELS & ASSOCIATES, INC.

CATV's ONLY EXCLUSIVE AND PIONEER

Negotiator • Appraiser • Consultant

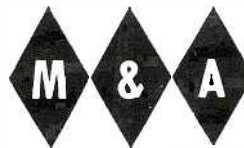
Daniels & Associates, Inc.

The Daniels Building

Third and Milwaukee

Denver 6, Colorado

(303) Dudley 8-5888



MALARKEY & ASSOCIATES

CATV CONSULTANTS WASHINGTON, D.C.

3045 P Street, N.W. Area Code 202 • 265-6560

TV stations carried in Williamsport are quiet about the CATV system's local programs

fer TV signals from their over-the-air frequency to the channel number the cable company assigns them), FM tuners and two-way radio transmitter, is scheduled for a complete renovation. It has had some severe weather damage (rain driving through one cinderblock wall) and Roskowski plans to weatherproof it and install constant temperature control. He also wants to funnel the down leads from the reception towers, now exposed to the elements, through conduits into the building.

Before it converted to all-channel operation (Jerrod equipment was used), the system was delivering WFBC-TV Altoona, WGAL-TV Lancaster and WDAU-TV, WBRE-TV and WNEP-TV, all Scranton-Wilkes-Barre. On 12-channel operation it has retained these five stations, added the three independent stations out of New York plus WHP-TV and WTPA, both Harrisburg. This group includes three CBS-TV affiliates, two ABC-TV and two NBC-TV stations plus three independents.

On one of the two remaining channels Williamsport Cable puts out its own test pattern with background music over it and runs 90 minutes to two hours

of its own locally-originated programming five nights a week. The other channel carries a weather scan (a board showing the latest weather information, monitored by a motor-driven camera), also with background music. The system additionally delivers three local FM music stations free to subscribers who have FM tuners, plans to add two more.

ADVERTISING NOT ACCEPTED

The Williamsport system is not alone among CATV's in doing its own programming. It's a relatively new area, however, which alarms some broadcasters and certainly interests the FCC. Williamsport does not accept advertising (although local merchants have approached it to) and is careful to keep its efforts strictly in the public service area.

National General gave its permission for the local programming on an "experimental basis" early last year when conversion to extra channels opened up the possibility. The cable men scouted Williamsport for a studio site and discovered that an American Legion post on the edge of town has a little-used ballroom which it was willing to rent out. The cable company signed a lease and set about furnishing a studio.

The ballroom's terrazzo floor made a good stage surface. A half dozen scoop lights were run on a bar across the ceiling and a curtain was run across one wall and a portion of another for backdrop. Lomison Sound Systems, run by Ward Lomison, a local audio-visual engineer, radio-TV buff and music library owner, was hired to design and equip the technical facilities and control room.

Lomison put together console equipment, two film chains, monitor sets and modified two closed circuit Sylvania 400 vidicon cameras for local live studio use. His raised, wood constructed control room was positioned along one wall of the ballroom with windows looking out onto the studio. The studio measures roughly 25x35 feet and the entire job cost \$15,000.

Lomison, who owns the equipment, was then contracted to operate the studio set-up and Leo Calistri, head of B.C. Associates, a Williamsport promotion specialist, was assigned as program director, also on contract.

Under the name CableVision, the system started its own programming last June, with Calistri coming up with show ideas, formats and talent. Programming usually starts at 7:30 or 7:45 p.m. and runs to 9:30 or 10.

CableVision's basic program is *Williamsport Today*, a half-hour interview and local news program which starts at 9 p.m. Local radio station men act as

hosts, interview newsmakers, city officials, organization spokesmen and groups promoting various community activities. The program was recently given over to a series on income tax preparation and featured local Internal Revenue officials.

A Tuesday and Thursday feature is an hour *Bandstand* show at which up to 100 invited teenagers dance to recorded music. The local Coca-Cola bottler subsidizes this feature, provides free cokes and gets a program credit, as does any local concern who lends production assistance. (A standing credit, for instance, goes to the lumber company which built the wood-paneled interview set.)

Williamsport's five high schools rotate on a 15-minute "spotlight" show which highlights sports achievement, award presentations, club activity, etc. Area sports activity itself is reviewed once a week on another 15-minute show and a church program has become a once-a-month feature.

LOCAL EVENTS FEATURED

There also have been "specials" on a firemen's state convention, an antique auto show, a bingo game and a high school football game. The most ambitious program effort was a March of Dimes telethon which CableVision carried for seven hours one Sunday using local talent. It raised \$3,200, 82% of the figure pledged (vs. 50% on the national average for telethons).

CableVision fills in around its local live programming with public service film and announcements and industrial type documentaries. By professional TV standards CableVision's efforts are rough and often ragged, but there is no denying its freshness and its appeal. The system has not attempted to measure how many of its subscribers are watching the CableVision programming, but general reaction has been favorable and Roskowski would like to expand it.

The TV stations carried into Williamsport by the cable system, and who benefit from the bonus CATV audience, have been quiet about the system's local programming effort. They apparently see it as only minor competition. Relations with the cable company have generally been excellent. The Scranton-Wilkes-Barre stations, all UHF's, have long depended on CATV for expanded audience and prided themselves on "getting along." (And they recently combined to make joint application for a CATV franchise in their own market.)

With CATV moving into larger and larger cities, Williamsport Cable will not remain the largest U.S. system for long, but it has been, and still is, a classic example of big system operation. END

protection for our clients...and for ourselves as well

We cannot afford to risk our good name anymore than you, as a buyer or seller, can afford to risk doing business without the facts and insight we can provide. Responsible people do business through Blackburn: the responsible broker.

BLACKBURN & COMPANY, INC.

Radio • TV • Newspaper Brokers

WASHINGTON, D. C.: RCA Building, FE 3-9270
CHICAGO: 333 N. Michigan Avenue, FI 6-6460
ATLANTA: Mony Building, 873-5626
BEVERLY HILLS: Bank of America Bldg., CR 4-8151

Pre-48's hit TV in 1956, the post-48's two years later. After that came the flood.

nothing to do with movies in any time period.

Actually in the early 50's even the major Hollywood movie producers shunned television. Essentially they felt that the medium could not pay enough for their quality feature products. By 1954 there were fewer than 2,000 features available to television, not including westerns, and many of these were foreign releases. New product was being put on the TV market at the rate of 100 American movies a year, made by independent producers, along with some 100 foreign-produced features.

A major breakthrough was achieved in 1956. A flood of pre-1948 releases from major studios hit the TV market. Within a few months that year came 750 titles from RKO, 76 films from Republic, 104 from Columbia, 850 from Warner Bros. and still others from David O. Selznick and MGM.

Then the big question was when will the post-48's reach TV? The trickle started in 1958, a library of 203 films from Republic Pictures, 146 from United Artists, 101 from RKO.

But already good features were becoming more scarce and hence more valuable. In July 1956 in New York, for example, a picture that brought \$10,000 for 10 runs was worth \$25,000 for the same number of runs a year and a half later. Does the pattern sound familiar?

The polemics of today are different only in degree from the ones of yesterday. "Film product still is scarce enough to keep prices high"—that's the manager of a New York station film department speaking. "Price levels have gone up. Features are coming into the market at much higher prices than we've previously paid"—that's the comment of the film director of a Chicago station (both as reported in TELEVISION MAGAZINE). The quotes are 10 years old, though the situations discussed might appear current. The point is, nothing really has changed in the movies on TV business. It always has been a question of not enough product, rising prices and outside influences exerting pressures.

Movie producers turned to television not because of any special affinity for the medium and certainly not for reasons of affection. When their theatrical business was going good they listened to their exhibitors and resisted television. When it turned bad, exhibitor influence was over-ridden. Not so easily ignored were their shouts of anguish—still heard throughout the land—that the sale of libraries to TV has been directly responsible for the decline in movie theater attendance. Critics from other quarters claimed that motion pictures on TV were

detrimental to the development of both media.

And yet television, this would-be great spoiler, turned into one of the biggest sources of revenues for motion picture companies. For some such companies the income received from the sale or lease of feature film libraries to television meant the difference between red or black ink entries on their financial ledgers.

Still the thaw in the general freeze on showing post-48 features on television was an overly long time in coming. And without recent movies, feature films on TV couldn't really be big time.

Caution was the approach used by almost all the major studios. They didn't want to depress the market with a plethora of product. Ever so slowly they learned that their film libraries were incredibly valuable. How to capitalize most on this potential was probed a great deal.

Pay TV, for instance, was an area of great uncertainty. The potential grosses from such a medium could be staggering. But in the end, the movie producers couldn't wait for pay TV to payoff; the temptation of an immediate payoff was too insistent.

UNIONS INTO THE ACT

The various movie guilds and unions were another complication to the release of the post-1948 films. Labor contracts effective that year provided for residual pay to performers if features were sold to TV. That meant that producers would no longer be selling fully amortized movies to television. They would have a base expense in residuals to consider (residual payments currently total about 12.4% of total TV revenues for post-1960 feature films).

By 1960, however, cautions were rationalized, doubts were overcome and the inevitable became a reality. Post-48 feature films finally hit the television market with force and their impact was quick to be felt. In a nine-month period from August 1960 to April 1961, the Broadcast Information Bureau was able to report, there were some 900 theatrical features released for TV showing, of which more than half were post-48 titles. Total number of feature films then available for TV, according to BIB, was more than 12,000, with more than 20% in the post-48 category.

The influx of recent releases superior in quality to the product previously available, some of it less than five years old, began attracting network programming people. Movies already had played the networks to inconclusive results. In 1955, ABC-TV presented a package of British movies made by J. Arthur Rank

on Sundays from 7:30-9:00 p.m. under the title *Famous Film Festival*. Later, the network repeated the pictures on weekday afternoons from 3 to 5 p.m. Both projects were flops. The nighttime showings were able to build an average audience rating of only about 11, their daytime counterparts an average rating of below 6.

NBC-TV also tried features in those days. It ran the British film "The Constant Husband," with Rex Harrison, as a *Sunday Night Spectacular* and it surprisingly pulled off an average audience of some 5.7 million homes with an average-audience rating of 22.6 and a 35.1% share of audience. By comparison, the highest rated Sunday spectacular on NBC previously earned a 48.6% share, the lowest, 26.3%. The conclusion drawn by many observers at the time seemed to be that programmed as a "special" with attendant special promotion, a feature could draw sizeable network audiences.

"Richard III," NBC's second venture into movies, apparently confirmed this belief. Programed as a three hour special—on March 11, 1956, 2:30-5:30 p.m.—it scored a 19.0 Trendex, overwhelming its competition.

The stage was set but it took five more years before the curtain was raised on the present era of movies on network TV. This debut was engineered by a couple of savvy entertainment pros, Peter G. Levathes and David Levy. Both had long believed that features of good quality could be successfully shown in prime time on a regular basis. In 1957, when both were working at Young & Rubican, they tried to put together such a weekly series for Kaiser Industries Corp., but couldn't secure rights to enough good product to make it possible. The idea was renewed three years later when Levathes—now back in the agency field as executive vice president at Maxon Inc.—was acting president of TV production for 20th Century-Fox Television, and Levy—now executive producer of *Addams Family*—was NBC-TV's vice president in charge of network programming.

From opposite ends of the bargaining table this time the two former co-workers pieced out a deal that brought NBC 30 feature releases, of 1951 through 1955 vintage, for telecast during the 1961-62 season. The transaction also called for NBC to repeat 20 of these films during the summer, and gave the network the option to purchase similar feature film packages from Fox, at slightly graduating rates, during the following two years. The cost: \$5.5 million the first year, a little more than \$16.5 million over the three years.

The feature series began in September

The movies' big edge: The money and time advantage that heightens production values

1961 with the presentation of the 1953-released, color production of "How To Marry a Millionaire," starring Marilyn Monroe. The movie showing carved out a 37.8% Nielsen share-of-audience, beating out the ABC competition but trailing CBS. More importantly, it kicked off the first prime time weekly series of feature pictures in the television medium's history.

Why did NBC turn to feature film programming? For the same reason everybody has turned to the movies as a TV programming form. It was top-drawer entertainment, came cheap, was easy to do and got safe ratings.

A FAST AND EASY BUCK

The last mentioned inducement was particularly compelling to NBC at the time because it was having difficulty competing for audiences with its rival networks—especially CBS—on Saturday nights. It counted heavily on the features, with proven box office records, to attract large audiences. Always it has seemed, in movie-TV history, networks have reached out for features as an expression of opportunism rather than conviction, as stop-gap rather than show-case programming.

Expediency certainly was the motivation in 1962 when ABC became the second network to go after movies. The network had a Sunday night programming debacle with *Bus Stop* and *Adventures in Paradise* so it rushed in a package of United Artist's pictures to run from early spring through the summer and into the 1962-63 season.

Following the same pattern, NBC, in February 1963, finding its Monday night structure shattered by the failures of *It's a Man's World* and *Saints and Sinners*, bolstered the evening with a package of feature films.

Both NBC movie programs succeeded in showing sales and ratings strength. *Saturday Night at the Movies* has been the one constant network feature series since 1961. It has consistently come in with seasonal average ratings for its original showings of 19.0 or higher and shares of 31% or better. That's the best record achieved by any movie series on the television networks.

NBC's Monday night movie block was to discontinue after a half season's run, but the network couldn't find anything that was likely to top the program's 28% average share of audience and 17.7 average rating. It was held over into the 1963-64 season.

But ABC was not as fortunate with its movies at first. In 1962-63, the network's Sunday night feature film program only managed an average 16.2 rating and 24.5% share for original

showings. Those are the lowest marks scored by any movies over a season on network TV.

ABC dropped movies for the 1963-64 season but came back with an exceptionally strong United Artists' package this season. Containing such exceptional titles as "Exodus," "Judgment at Nuremberg," "The Misfits" and "Some Like It Hot," it's widely acknowledged as the best package of features ever to play television. And the ratings prove it. ABC's current *Sunday Night Movies* is averaging about a one-third better share of audience than the 1962-63 version.

NBC, meanwhile, has become a confirmed feature film buyer and user. A year ago it leased a package of 90 features from Paramount Pictures (the last major studio to release its post-1948 films to television in quantity), added it to 58 already leased from MGM, switched its Monday night movie program to Wednesdays and in September started a third successive season of showing four hours of movies a week.

All this activity and progress was not dismissed by CBS. Basically the network stayed away from movies because it had no frantic need; no large-scale programming disasters struck its schedule over the years. Then, too, CBS, to some degree, endorsed the hoary criticism that traditionally was lodged against regular movie showings on TV: that they would not build continuity. "You get a rating with a good picture; you die with a bad picture," was the way it usually was expressed.

Day-in, day-out the network's owned and operated station in New York, WCBS-TV, refutes this claim. The station's *Late Show* has been airing features—some good, some bad—seven nights a week for the last 15 years and still rides the crest of the ratings consistently. It averaged a better than 32% Metro share for the four-week period of November 25 to December 22 last year.

With audience loyalty no longer a really valid factor, a programming need for movies was still not established for CBS. But this season, chinks in CBS's programming armor became apparent to all. And once again a network in need of improving its overall ratings clutched for movies. As soon as the all-important November-December ratings data made it evident that CBS was in a virtual tie in the ratings race and showed how strongly features were scoring, network programmers went out bird-dogging. They came up with 20 Paramount features, 20 from Columbia, 30 from United Artists, 12 from Warner Bros. and 8 from independent producers. Total cost for the aggregate package: some \$29 million (for an average 1.7 plays).

That's the flavor of what has been happening to package prices over the years. As TV's needs increased, as the demand for newer pictures increased, prices increased. Some more explicit examples:

- Since 1961-62 network payments to distributors for features has increased from \$7.6 million to \$34.9 million.

- Since 1961-62 the total number of network hours devoted to movies has almost tripled.

- Since 1961-62 the cost per hour of movie programming on the networks over a full season has increased 68%.

- Since 1961-62 the average cost per hour of movie programming just for original showings has increased 72% (for a more complete breakdown see listing page 50).

The equation for movies, especially as they relate to networks, would seem to read: the better they do, the more they're wanted, the higher their cost. But why are they attracting bigger audiences on television today than ever before? The answer is dependent somewhat on establishing the essential differences between feature film and other TV product.

"It takes so much time, energy and love to make a motion picture great," explains Saul J. Turell, president, Walter Reade-Sterling Inc., "that the chances of making a great television program, given television's time and budget limitations, are slim."

MOVIES' QUALITATIVE EDGE

"There's such a broad scope of entertainment in movies," offers Seven Arts' Bob Rich. "Inherently the ordinary movie is superior to the ordinary television series. Movies are produced by painstaking methods; they have proven theatrical star value."

"Movies are pre-sold when they come to television," adds Robert Seidelman, vice president, syndication, Screen Gems Inc. "They have superior star and production values."

But for the most part all of this was always true of movies. What's the big difference this season?

"It was a combination of factors," says Seidelman. "The networks generally programed better movies this season. There was also a dearth of dramatic hours on television and movies appeared so much better in comparison."

Says Joseph Fusco Jr., director of sales promotion, 20th Century-Fox Television Inc.: "The features being shown today are better, had bigger budgets, are more recent releases."

Echoes E. Jonny Graff, vice president for TV, Embassy Pictures Corp. Television: "What makes movies more pop-

ular today on television is that they offer all-around better entertainment with no straight-jacket on format."

Sums up B. R. Schrift, president, Medallion Pictures: "Feature film programing is attracting larger viewing audiences because each film is different in plot and stars while the strip or series shows have a sameness that eventually makes them non-distinguishable one from the other."

The consensus seems to have unquestionable validity. There's a quality to motion picture productions that television probably cannot duplicate. Says Manny Gerard: "Across a season, in terms of general quality, you can put about \$125,000 into an hour film series. Convert the most expensive half-hours to hours and you'll get the budget up to \$175,000 an hour. But when you have a feature film, you know that somebody put a million dollars an hour into the product. In terms of production values, with movies you start out with a huge money advantage over television because you're not looking to television for your fundamental economics."

The growing audience response to network feature programing is steadily influencing syndication and local station business. According to Medallion Pictures' B. R. Schrift stations can now be confident of programing features in prime time on their own and "be masters of their income."

For a syndicator such as Allied Artists Television the consequences of network involvement with features have not been direct since none of its properties have been given national exposure. But there's been at least one indirect result. Network presentation of movies, points out general sales manager James Stern, "has taken competitive features off the syndication market and thus made our pictures more valuable in the syndication area."

The greatest impact of the network use of features is yet to come. Nobody really knows what audience reaction will be to network movies in their off-network runs. How diluted their value as attractions will be is still undetermined. At this time there's not enough evidence available for industry people to do anything but guess at the results. Some of those guesses, it must be pointed out, naturally are tinged with self-serving motives. Opinions range from the sanguine to the dour, depending on who's doing the talking.

"Second run seems just as strong as first run; so does third run slotted in different time periods." That's the estimate made by Jonny Graff of Embassy.

Bob Seidelman of Screen Gems agrees. "Pictures sold to networks will be very valuable in their local station runs," he says. "The key is playing them in other than prime time hours."

Joe Fusco elaborates on this point.

"It has been our experience," the Fox executive explains, "that good off-network features in third or fourth run can attract as great a local audience in reruns as when first shown on the network. Off-network features are usually programed in entirely different time periods, attracting a different audience. On the other hand," he concedes, "lower grade features will not get good ratings."

But Lou Friedland, vice president in charge of MCA-TV syndication, feels that two plays on the networks reach about 50% of the national audience and afterward, "obviously, the features have need of a rest."

THE RERUN QUESTION

A film buyer endorses that view, says syndicators are "just whistling Dixie" when they say a network run doesn't hurt a feature. "A movie running in prime time on a network," he figures, "is getting a top audience, say 25%. The repeat run also gets about that much. Why, then, you've milked a picture of 50% of its potential after two runs."

He also points out some stations have customers who demand first-run product. "Stations won't be able to sell such an advertiser a third-run," he contends.

How best to sell off-network product, how best for stations to program it, have become vital stratagems in the feature film business these days. MGM-TV's Ed Montanus, who now has 30 company-produced features back after their play on NBC-TV, but has not as yet sold any of them in syndication, advocates a "cooling-off period." MGM-TV, of course, eventually will sell this product, but Montanus believes that if off-network features are not broadcast for about a year after national exposure, "there would be no appreciable drop in the audiences they would attract."

Erwin Ezzes, who sells two U-A packages which include off-network pictures (one with 16, the other with 20 titles), thinks a time lag "is relatively unimportant." His pattern is to take features off the network and release them to syndication when their impact on the market, in relation to the timing for the year, will be the greatest. His off-network packages are part of a "mixed sales technique," with first-run product combined with the off-network features (what Ed Montanus calls "putting the Scotch in with the rum").

Other than United Artists only 20th Century-Fox and Seven Arts currently are marketing off-network product. Fox has two packages, totaling 76 titles, both of which first played on NBC-TV and then were syndicated in the spring, 1963. Last month Fox sold 41 new off-network features to Seven Arts. They've been packaged as the company's "Volume 10" and already are in syndication.

Off-network distributors claim their packages have been enthusiastically re-

ceived by stations and audiences. But there isn't enough off-network product in distribution—it's still too new a phase of the business—to dogmatically state that features are or are not diluted by network exposure. What can be determined with some certainty is that reruns of movies on networks (when a network leases, say, 30 new pictures for presentation during a season, an option to repeat at least 20 of them in the summer usually is tagged on) nearly always attract smaller shares of audiences than they did in their original showings. The differences between the percentage of viewers for each performance, however, are hardly ever dramatic.

Stations—just about all of them—are rooting hard for off-network product to hold up in syndication. Their movie larders are in urgent need of replenishment. In March *Broadcasting* magazine surveyed the nation's TV outlets to determine their film programing needs for the upcoming season. More than 14% of the 210 stations responding expect to use more feature films beginning in September. This on top of usage which already shows such startling statistics as 137 feature film runs in the six-station New York market the week beginning March 6, 33 movie spots in the three-station Providence market the week beginning February 6, about 17 features a week shown by KPHO-TV, an independent station in Phoenix, and 54 movie spots a week, 2,000 a year and about 8,000 since 1950 carried by WSB-TV, the NBC-TV affiliate in Atlanta.

The networks are no more chary in their use of movies. Next season they will be running 120 pictures that have never before been shown on television. That's almost apace with new movie production in Hollywood; in 1963 the major domestic movie companies released 151 new features for theatrical showing. Roughly the same number of movies were distributed last year. Since 1915, Hollywood has turned out some 25,000 movies. But since 1951, one TV program alone, WCBS-TV's *The Late Show*, has telecast more than 5,000 feature picture bookings. And, some 2,000 have been first run in New York. In all, TELEVISION MAGAZINE estimates that today there are 11,376 domestic and foreign-produced but English language features, including westerns, available to television. That's a lot of Celluloid.

Even though it's been haunting the feature film business since the earliest days of television, product shortage is no mere spectre. Obviously television is consuming movies more rapidly than they can be produced. It's a very real, not exaggerated, problem.

To emphasize it, early in 1964, one of the last big holdouts among movie producers moved emphatically into television distribution. Paramount Pictures sold 30 features to NBC-TV for about

WINNING WAYS *continued*

\$8 million. A short time later, the veteran and venerable Hollywood producer Samuel Goldwyn, who long had consistently refused to make his movies available to television, put 50 of his prestigious productions in syndication. They were soon sold to the CBS-TV Stations Division for an estimated \$4.2 million.

That marked a clean sweep of all the major domestic movie producers. Now they all have released varying percentages of their total feature output to television.

How much first-run product have they left? Exact figures are difficult to pin down. Backlog breakdowns are classified as competitive information and producers-distributors are reluctant to deal in specifics. It's also difficult to judge by a bare title which picture is of first-run network quality and which may have continuity acceptance difficulties and never make it to television.

TELEVISION MAGAZINE's rough esti-

mates of the first-run inventories at the major distributors follows:

- **MGM-TV:** Has 325 features never shown on TV, gets 26 new ones out of theatrical release each year. Company projects having enough new product to cover needs until 1975.

- **Paramount Pictures:** Has 200 features ready to be distributed, produces about 30 pictures a year.

- **Seven Arts Associated:** Has an inventory of 522 first-run features, many made by independent producers.

- **20th Century-Fox Television:** Has few or no first-run product in its library.

- **Walter Reade-Sterling:** Gets 12-20 pictures from its own production source each year.

- **United Artists Associated:** Already has sold a lot of its more current backlog to television, but still has a substantial number of pictures in its library. It gets about 30 movies a year out of theatrical release.

- **Columbia Pictures (releases through Screen Gems):** Has about 80 first-run

features in inventory, releases 26 pictures a year.

- **Samuel Goldwyn Productions:** Has three "special" pictures—"Hans Christian Anderson," "Guys and Dolls" and "Porgy and Bess"—available, but not yet shown, for network specials, with about 10 other films in its library.

- **MCA-Universal Pictures:** Has 60 post-60 Universal Pictures releases.

In all there now must be somewhat more than 1,000 features in distributors' hands unsold to television. But with the needs of 566 commercial U. S. stations and three ravenous networks to care for, that still spells shortage.

Individual station situations are not necessarily dire. The five CBS-TV O&O's, for instance, reportedly have enough fresh product—judiciously programed—to last them through the summer of 1974.

In the aggregate, though, the steadily diminishing backlog of network quality feature films is a more immediate problem. Manny Gerard thinks that the shortage "is going to get fairly acute" in three

MOVIES ON TV: BOTH SAFE AND SUCCESSFUL

MOVIES came to network TV as a programming expediency because they looked easy and safe. They're stayed to become a network staple because they pay off both in audience and money. That's the observation of Emanuel Gerard, partner in the Wall Street firm of Roth, Gerard & Co., an institutional research organization specializing in entertainment securities (and supplier of basic market data for TELEVISION MAGAZINE's monthly "Focus on Finance" department).

Gerard spent many man-hours in recent weeks analyzing the use of feature films on the networks. He wanted to know why features are so attractive to the networks. The answer came quickly. "Feature films," he was soon able to conclude, "were great time fillers. But more importantly, they represented incredibly cheap programming from the network standpoint."

To document this finding and to pinpoint what trends are in the offing, Gerard considered the prices paid for network feature film packages since the 1961-62 season and determined what it cost the networks per hour of programming over a full season basis (including repeats) assuming two hours of programming per feature. Among his season-by-season deductions:

- In 1961-62, with both NBC-TV and ABC-TV programming movies in prime time (the latter as a mid-season replacement), the networks were paying \$50,000 an hour for features. At the same time they were paying about \$75,000 an hour for regular film series. Gerard's comment: "The networks were buying the features awfully cheap."

- In 1962-63, with ABC continuing its Sunday night movie presentation and NBC its Saturday night movies and then coming in at mid-season with a Monday night movie, the prices started to move up. Again, on a weighted average for all packages, the cost to the networks per hour of feature film programming was \$56,000. Comment: "That was still cheap."

- In 1963-64, with NBC—then the only network movie programmer—keeping its Saturday night and Monday night shows, the price per feature on a per hour basis was up to \$64,000. Comment: "The price remained right."

- In 1964-65, with ABC back in the market on Sunday nights and NBC shifting from Mondays to Wednesdays while retaining its Saturday night movies, the prices really moved up. Now a network feature cost \$75,000 per hour. But regular film series also rose in price. On a comparable full season basis they then cost between \$85,000 and \$95,000 an hour. Comment: "Let's not forget one thing. NBC, in its color push, was getting color movie programming for \$75,000 an hour, while paying \$85,000 to \$95,000 an hour for black-and-white film series."

- In 1965-66, when—the way things look now—all the networks will be programming movies for a total of eight hours a week, the cost per feature will rise to approximately \$84,000 per hour. Gerard's comment: "I guess on a comparable basis this will still be slightly below black-and-white film series but well below color series, a factor of great importance, especially to NBC."

However, the pattern of the future, Gerard's study indicates, "is that the day is coming when the feature film price is going to move higher perhaps than film series, but certainly competitive."

Adds Gerard: "I think feature films are going to be a very basic kind of programming for networks." The thrust of his reasoning: "Features are an easy sell to advertisers. The wonderful thing about them is that the worst that is going to happen is they're going to strike a respectable rating—on average—over a season. In '62-'63, ABC, in a very difficult time period on Sunday night at 9, with the worst package of features on average overall, got an average 24 share for its movies. That's the worst bomb the networks ever had for a feature package. On the other hand, if the networks pick a really bad film series, they'll

or four years at the current rate of usage. There's a keen awareness of the situation at the networks.

ABC-TV's vice president in charge of programming, Edgar Sherick, thinks that there will be fewer features playing the networks after the 1965-66 season. "The titles just won't be available and of those that are, some won't be acceptable," he points out.

NBC-TV's Mort Werner is more hopeful. "As far as NBC is concerned," he says, "we will run first quality motion pictures in television as long as it fits the pattern of schedule we build for subsequent years." Then he adds, "I guess the law of diminishing returns will eventually catch up with the availability of movies for television."

NBC has taken the most constructive steps towards alleviating the shortage of first run movies for television. In 1963 NBC and MCA collaborated on an experiment in making movies especially for television. The films were to be made at MCA's Universal City Studios in

Hollywood and shown on NBC's weekly feature film shows. Called "Project 120," because the films were to be 120 minutes long, the experiment got underway last year and was responsible for three productions. The first, "The Killers," was thought to be too violent for TV's taste and was diverted from the home screens into theaters. The other two—"See How They Run" and "The Hanged Man"—were shown last fall on *Wednesday Night at the Movies*, both scoring ratings and share-of-audience averages slightly below the season-long averages for the two-hour program and both, scheduled to cost \$500,000 each, came in between \$250,000 and \$500,000 over budget. Critically they were among the more unacclaimed attractions of the year. The consensus pointed out that inferior production values went into the films and that they appeared padded.

Nor do the echoes from the marketplace resound with cheers. Comments Film Service Corp.'s Sid Cohen, a man who's been viewing and buying features

for many years: "The 'Project 120' type show is simply no good. You tell me what the difference is between that and a two-hour drama produced for an anthology TV series?"

Even some of those people who view the NBC-MCA results as legitimate movie-making can't see how the project can do anything more than supplement existing feature libraries. They also point out that MCA, through its Revue Productions, is about the only producer with the facilities, manpower and techniques to execute such an assignment.

Still NBC is holding the line. Only last month the network announced that it was by no means giving up the idea. "Based on our original experiments on movies for TV," explained Mort Werner, "we are very encouraged. I see no reason why, after proper experimentation and enormous advance planning, that the motion picture form made especially for television cannot be successful."

ABC's Ed Scherick has an entirely

end up with a 16 share. Now, the question becomes 'What if the networks hit with a really big film show, can't they make a lot of money?' The answer is yes, but if the series dogs out, they have a lot of problems. Thus the networks are taking limited risks with features. And just as they are low risks for networks, they also are low risks for advertisers. And now movies have become more than safe because during this season their ratings have been phenomenal."

Assuming that in the future each network will continue to program at least one night of movies a week, Gerard feels that features may eventually cost more than film series on a comparable basis. Color may be the key factor, he indicates, as the price for features escalates.

Gerard believes 1966-67 will be the "breakthrough year" for color on the networks—"when more than 75%" of all programming will be shown that way. The networks will then, for competitive reasons, have to program as much product as possible in color. Most of the current and upcoming feature packages are in color anyway, but the networks are going to have to pay more for that advantage in the future. They in turn will be able to "take the cost out of the advertiser's hide," because there will be enough of an audience by then to justify such demands. In the process the cost of features should "move into the neighborhood of" \$115,000 per hour.

According to Gerard this will work out to about \$400,000 per picture in a package. He points out that currently the most that has been paid for "any reasonable number of pictures" in a package is \$325,000 per feature.

Gerard further explains that there's at least one other vital reason—given the color development, the easy sell premise, the low risk factor—why the networks may pay more for features on an hour programming basis than they will for regular film series. "The networks are, of course, slowly running out the available first-run feature film libraries. Let's assume," he suggests, "that no movie producer would want his pictures showing on television before at least two years have passed after they're first re-

leased in theaters. So, in 1965-66, the networks, essentially, won't be showing anything beyond 1963-released pictures on TV—in fact there won't be very much of that. Next season the networks are going to be using about 120 first-run, top quality features. At the current rate of usage, in two or three years, they are going to be working as close as feasible to the release date of the pictures in theaters and indeed are going to be running the first-run well pretty dry."

Gerard thinks that these rapidly escalating prices are going to have a substantial effect on the economics of the movie production business in Hollywood.

"Good lord," he comments, "we're reaching the point where if a producer can bring in a picture with two reasonably well-known names in it for \$1.5 million—I don't care how it bombs at the box office—the chances are he's going to make out with that film, taking its whole economic life cycle into account.

"The networks," he explains, "may pay \$500,000 for it—that's definitely a possibility. Then there's syndication income which could be fairly substantial. Domestic syndication after a network run is maybe \$150,000 a picture," he theorizes. "Foreign syndication is perhaps in the neighborhood of \$50,000 to \$75,000. Maybe we are talking about a world," he emphasizes, "where a producer-distributor can take anywhere from \$600,000 to \$700,000 out of television for network quality feature films."

Gerard points out that the networks have had one basic advantage buying features: that although the number of suppliers of top-notch quality product always has been limited, they have managed historically "to find somebody who either needs the income for financial statement purposes or needs the cash or doesn't know what his features are worth." But the days of cheap buys are gone, Gerard is convinced. "I think," he says, "the sellers are getting an awful lot smarter. With the entry of the CBS network into the features market, I wouldn't say it's a seller's market yet, but neither is it now so completely a buyer's market any more."

The color surge may make movies even more valuable to TV—and to their owners

different viewpoint. "Probably at best," he thinks, "features made specifically for television can be a supplement to a package. Their quality is a question mark. Programs can be produced for under \$1 million, but they won't be feature films."

Embassy Pictures also is experimenting with a features-for-TV production project. Last March the firm's president, Joseph E. Levine, completed a deal with Bert I. Gordon's Berkeley Productions calling for the delivery of 12 pictures during the next three years for release by Embassy to the TV market. Some of the features were to be made expressly for TV, with the majority, however, released theatrically, prior to video exposure. The first feature, scheduled to begin filming last month, has a budget of \$750,000.

But custom-making movies for TV does not have to be the sole answer to the medium's feature needs. Hollywood produces about 130 new pictures each year and these, as indicated, eventually will be made available to television. The chances are that no more than half are likely to be either of network quality or acceptable for home screen viewing across the country. Still, this is a vital source of new product and distributors look to it eagerly. Some can hardly wait for a feature to liquidate its theatrical run (now estimated to be a minimum of two years) so that they can put it into distribution.

"It used to be several years after its theatrical run before a picture was released to television," analyzes Saul Turell of Walter Reade-Sterling. "But now the theatrical release and television release markets are coming closer and closer to becoming competitive. As TV prices go up and up and up for more successful pictures, their clearance time in the theaters might tend to diminish."

There are still other ways of working around the movie shortage. The color value of features is getting a determined play from some distributors of late. They think color may give their product new life. Seven Arts, in particular, has slipped into high gear in its color push. Some 50% of the titles in its 10 product packages are in color and of the 41 off-network films in its newly issued volume of features, 31 are available for local colorcasting. For the first time Seven Arts is printing its promotion material in color and now also is supplying client stations with on-air promotional color slides. Three years ago only 18 stations were colorcasting Seven Arts pictures, the distributor reports, but as of the first of this year the number climbed to 60.

"Movies," says the company's top salesman, Bob Rich, "represent the largest

single source of color programming available to local stations."

Undoubtedly color is coming on strong in the country. With color set penetration reportedly now up above 6% across the nation and striving for 10% by year's end, there's no question that a growing, substantial audience for colorcasts of movies exists. CBS must have recognized this when it announced last month that two-thirds of the 28 pictures it will show next season are in color and will be televised in color, long a set policy at the other two networks.

"The one last quantum jump in the price of features on a per-picture basis may be the color jump," says Manny Gerard. But that point is still in the future. It seems that color now is more a sales inducement than a real profit-maker. "Color is like putting white side-walls and chrome on a car," according to Ed Montanus. "It's just frosting now, but eventually it might upgrade the overall price a distributor can get in the marketplace for a package."

One major distributor reports that his company actually lost money on color last year. "We spent more than \$100,000 for color prints," he explains, "and I doubt if we got three-quarters of it back."

Yet MCA's Lou Friedland indicates that "every station advised us that they plan to telecast in color," and Gene Spry, station manager and film buyer for KPHO-TV Phoenix, says that he's "very interested in what's available in color." Color, to Jonny Graff, is "the clincher" in any sales deal and "is getting more important each day."

Saul Turell thinks that color "is going to be one of the great big factors in selling" and that it's now a factor "for the smart buyer." He adds that the color climate "is just beginning" and is going to be "very evident in a year."

Turell has made up brand new color negatives for old, adored chestnuts among movies, such as "Stairway to Heaven," Kenny Baker's "The Mikado" and "Wings of the Morning," which were never shown on TV in color, paid as much as \$15,000 for the processing and now is confident he has renewed and attractive product to sell.

But long before any distributor looked to color as a means to adding potency to old movies in lieu of fresh product, they turned to a more logical source for new supply, the foreign film. First there was the quality foreign film, the art film. It's still around and apparently still having problems.

Trans-Lux Television Corp. has one of the smallest packages in the business; it consists of 18 titles and is essentially a foreign film package. Here's the experience of such a package, containing such

respected titles as "La Strada" and "Hill 24 Doesn't Answer," as told by the man who has to sell it, Richard Carlton, vice president of Trans-Lux.

"We have found no appreciable increase in acceptance of foreign films in the 10 years we have been offering this type of feature," Carlton begins. "It was fondly hoped back in 1955 that the television audience would follow the trend of the box office and show an increasing affinity for good foreign features. It does not appear to have happened with any marked degree of improvement.

"Several stations have tried 'Foreign Film Festivals' or some other device one night a week to draw attention to the import or the unusual film which normally would be released in an 'art' theater," the film company executive continues. "To the best of my knowledge these devices have failed and those stations showing foreign films are, by and large, integrating them in their regular schedules despite the fact that there has been a larger influx of excellent features made abroad with good stars and high critical acclaim.

"There are exceptions, of course," he points out, "which have done remarkably well, but they have to be of the calibre of 'Two Women.'"

"We continue to find acceptance," Carlton concludes, "in markets not yet sold, but there is nothing in the results to date which would lead us to believe that the future of features is in any way related to the foreign films."

Lou Friedland agrees with that summation. In the process he brings out another point about foreign films that causes difficulties.

"While many foreign films have good quality," he says, "the successful ones have dealt with themes much too mature for use on television. The average foreign film," he estimates, "which has not made a great splurge in this country, will have rough going on television in any but the largest markets."

There's ample evidence to show that not all movies can play in all markets. It's been pointed out that television is a non-restrictive medium, that anyone can tune it in, even children. They can't be screened out with an "adults only" sign. The burden or restriction falls on the programming directors of local stations. They have a good sense of what their markets will or will not accept. Thus, many times in the past, and still, the adult theme movie is deemed unacceptable in specific local markets.

But it's not only the adult foreign movie that gets shunned on television. The networks, recognizing that foreign names and foreign situations—trappings that people have difficulty in identify-

ing with—are an anathema in national broadcasts and rarely book them. “Tunes of Glory,” for example, a superbly made British film, with little sex in it, and one of the few foreign films presented nationally, scored the lowest rating and share of audience of any picture shown on the networks since 1961 (see rankings, pages 48-49).

Yet there are those who insist that public tastes and standards have changed over the years and that pictures TV generally avoids today will be valid audience attractions tomorrow. U-A’s Erwin Ezzes points out that “Moon is Blue” in 1953 and “Man With The Golden Arm” in 1956 failed to receive Motion Picture Association of America seals and both are considered rather mild in content today.

Sid Cohen breaks the question down to essentials: “If *Peyton Place* can be shown on television,” he says with finality, “the public will accept anything.”

What the public seems to be accepting on television with alacrity these days are foreign made pictures known in the trade as “sword-and-sandal epics.” They provide an appetizer of adventure, an entree of violence, sex for dessert, served in mythical settings and geared to appeal to the common denominator’s most common wants. Medallion Pictures and Embassy Pictures were the pioneers of this programming form and they haven’t lacked for emulators. Embassy’s package of “Hercules” pictures is one of the most successful exploitation products on the market. So rapid has been the company’s progress in television that although its first package of features was made available little more than two years ago, Embassy now sells product in 126 markets and last year reported total income of \$6 million from the sale of pictures to TV.

But Saul Turell of Walter Reade-Sterling, who generally likes foreign product (“We’re probably the leading distributor of so-called ‘art’ type of film”), feels that the success of some exploitation movie on TV “has confused the field terribly.” In the wake of Medallion Pictures’ creating a market for the Italian-made spectacular, he explains, “every so-called promoter in the motion picture fringe, and everybody that had a piece of film, most of indiscriminate bad quality, suddenly came out in the open because suddenly they realized that there was a market.” This has created a flurry of activity in syndication, he says, but with pictures “you wouldn’t show to your grandmother on Sunday afternoon.”

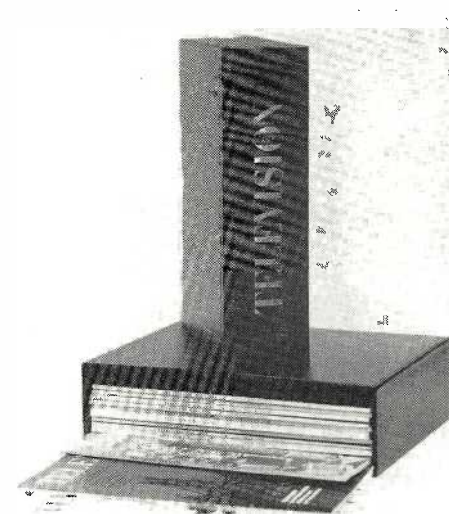
There is a question of how stations can use poorer quality pictures and how they can get added mileage from them and also from frequently played movies in their libraries. Thematic programming has been a clever answer at times to these situations and a partial answer, too, as

to how to work around the new product shortage. Allied Artists was the pioneer in the promotion of thematic feature first-run programming with its “Bomba, the Jungle Boy,” “Bowery Boys,” “Exploitables” and “Science Fiction” packages. The pattern followed with this technique is to arrange features of the same ilk in a category, package them that way and suggest to stations that they be programmed at a regular weekly time period and be given steady promotion.

The “Bomba” package, consisting of 13 Class C features trimmed down to an hour’s length, attracted bigger audiences than regular network offerings when it was first programmed (as “Zim-Bomba”) from 7:30 to 8:30 p.m. by WGN-TV Chicago in 1962. Fred Silverman, now director, daytime programs, CBS-TV, then working in WGN-TV’s programming department, helped put the “Bomba” series on the air. Together with Ed Warren, now director of programming services, ABC-TV owned stations division, then programming manager of the station, Silverman worked the thematic programming technique to near perfection. One of the things he and Warren did was to pull out about a dozen old features from their library that had general appeal, such as “Gulliver’s Travels” and “Tom Sawyer,” cut them to size, show them on a program called *Family Classics*, give them a live MC and some “nice production values” and beat out all the networks between 6:30 to 8 p.m. with an average 35% to 40% share of audience.

“We think that the thematic classification helps promote exploitable features and is very effective,” says Medallion Pictures’ head man B. R. Schrift. “It’s a real trend.”

Indeed, just about all distributors favor thematic programming, given the

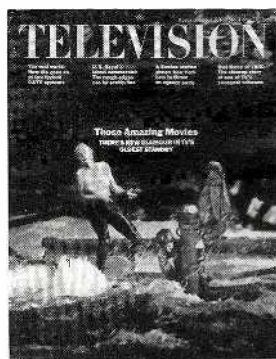


Want your own library case to keep TELEVISION close at hand? An order blank is below.

proper conditions. “It works in some cases,” explains Joe Fusco. “In others it doesn’t. It’s certainly worth a try, however, in the area of action or children’s programming.”

The product that requires the least exploitation is the product TV has seen the least of in recent years. That’s the so-called “hard-ticket” movie, the great, extra-long extravaganza such as “Ben-Hur,” “Cleopatra” and “The 10 Commandments.” For the most part the only such pictures TV has acquired so far are the ones that failed theatrically. If the three “special” Goldwyn pictures, now offered the networks, are eventually picked up they would be exceptions. All originally hard-ticket features, essentially they had successful runs.

But Goldwyn only wants to sell them



We'll Be Pleased To Send You

TELEVISION

Every Month

- 1 YEAR \$5 2 YEARS \$9
 LIBRARY CASES FOR 12 ISSUES \$3
 BILL COMPANY BILL ME
 PAYMENT ENCLOSED

Add 50¢ per year for Canada
 \$1.00 for foreign

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

Send to home
 ADDRESS _____

Mail to Television Magazine, 444 Madison Ave., New York, N. Y. 10022

WINNING WAYS *continued*

for one-shot showings on the networks and that's a tip-off for how such productions in the future will be sold and programmed. They would be presented only once, or once a year, as is "The Wizard of Oz," which was never hard ticket.

But will the really big picture ever find its way on television? Mort Werner has confidence that it will. "I think," he says, "we will see the day of 'movie specials' when a particularly important production becomes available on a one-time or two-time basis." Ed Scherick also believes that hard-ticket movies will be shown as "spectaculars" in color, and will look good on home TV screens.

But obviously some pictures have such great rerun attraction in theatres that their producers may never find it economically feasible to sell to television. One of last year's most popular new movies, "Mary Poppins," for example, is expected to do as much as \$25 million worth of gross business for Walt Disney Productions in its domestic first-run and rerun. The chances are strong that its going to be a long, long time, if ever, before that picture — a natural for the medium — finds its way to television.

United Artists owns the rights to "Around the World in 80 Days," a picture that has been, and still is, hugely successful in its theater runs. Recently Erwin Ezzes of the film company was approached by a network executive who asked how much it would cost to obtain TV rights to "Around the World" for a one-time showing. "All you would have to give us," replied Ezzes, "is one of your

television stations in a top five market."

Meanwhile, the need for new feature product is much too basic to allow programmers much day-dreaming about acquiring special material. It's felt especially keenly at the station level. Some stations say they have begun substituting syndicated series for feature films in hope of conserving their supplies. Many stations are contemplating the same move. Syndicators, on the other hand, in increasing numbers, are suggesting that they can reshoot or edit their series product into feature film length and that this could be an alternative to movies.

How will it turn out for the stations? Sid Cohen believes that local stations are going to use feature films "as long as they can," with the results varying among markets. "In two-station markets," he explains, "the situation will be OK with enough first runs and off-network product available. In a three-station market the product is going to run thin. And in a four-station market," Cohen emphasizes, "the situation is going to be impossible and somebody is going to have to go out of feature film programming."

At the networks the outlook also is not bright. CBS now has 90 features in its shop, enough for three years, and is looking for 30 more. If the network acquires more pictures it could go for a fourth season of movies or double up and show two such programs in one season.

NBC has an option after the 1965-66 season to buy another season's worth of pictures from Paramount. Thus NBC is covered for one program through the 1966-67 season. But if the network wants to program a second two-hour period

with movies, as it has for the last three years, it will have to swing another deal. Its last option with MGM runs out after the 1965-66 season.

Similarly, if ABC wants to program movies beyond next season it must find a source for new product. The network is working with a new Fox package of 30 pictures just acquired last month. However, it provides only enough product for another season's run.

One point that shouldn't be overlooked, from the stations' standpoint at least, is that reruns of features and reruns of reruns continue to command surprisingly large audiences. That's always been one of the real plusses of the movies on TV business. The existing stockpile of features never seems to be exhausted even in repeated television showings.

How many times can people sit and watch Fred Astaire, with white carnation in his lapel, sing "Just the Way You Look Tonight" with a shampoo-drenched Ginger Rogers gazing lovingly into his eyes (as they appear in the 1936-produced, U-A distributed movie, "Swing Time")? The answer has been given by TV viewers in millions of living rooms many times over. The filmed moment conveys such bitter-sweet memories of wonderful things past, is carried off with such irresistible aplomb and charm, that it is timeless and tiredless. And so it is with a great many movie moments. Public nostalgia and people's inherent and usually unerring sense of good entertainment values will be served. Movies on television are likely to be doing just that for as long as both are around. **END**

TELEVISION MAGAZINE'S

PAID CIRCULATION

INCREASED

1,134

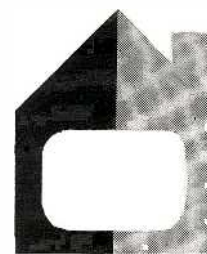
BETWEEN JANUARY 1

AND MARCH 24.

WANT TO JOIN THE CROWD?

SEE COUPON PAGE 79

TELEVISION MAGAZINE'S TELESTATUS



U.S. households now number **57,000,000** U.S. TV households now number **52,215,000** U.S. TV penetration is **92%**

*How things stand
in television markets
and coverage
as of
April 1965*

THE three statements above constitute the first set of facts about U. S. television presented each month in "Telestatus." There are 266 other sets, all having to do with the 266 television markets into which TELEVISION MAGAZINE has divided the commercial TV universe. The most important fact about each market: the number of television households credited to it. The second ranking fact: the percentage of penetration credited to the market. Both facts have been arrived at by the magazine's research department using a rigid set of criteria. It is important to the use of this data that the reader understand, at least generally the criteria used.

First: TV households are credited to each market on a county-by-county basis. All the TV households in a county are credited to a market if one-quarter of those households view the dominant station in that market at least one night a week. This is referred to as a "25% cutoff." If less than 25% view the dominant station, no homes in the county are credited to the market.

Second: This total of television households changes each month, based on the magazine's continuing projections of TV penetration and household growth.

Third: Many individual markets have been combined into dual- or multi-market listings. This has been done wherever there is almost complete duplication of the TV coverage area and no major difference in TV households.

There are a number of symbols used throughout "Telestatus" (they are listed on each page). Each has an important meaning. For example, a square (■) beside the TV households total for a market indicates there has been a major facilities change in that market which might have significantly changed coverage areas since the latest available survey. A double asterisk (**) in a market listing means that the circulation of a satellite has been included in the market total, whereas a triple asterisk (***) means satellite circulation is not included. The important point for readers is to be aware of the symbols where they occur and to take into account the effect they have on the particular market totals involved.

The preparation of TV coverage totals and market patterns is a complex task. It is complicated by the fact that coverage patterns are constantly shifting as the industry grows. TELEVISION MAGAZINE's formula for market evaluation has been reached after years of careful study and research. The criteria it uses, while in some cases arbitrary—using a 25% cutoff rather than a 5% cutoff or a 50% cutoff, for example—are accepted and, most importantly, are constant. They have been applied carefully and rigorously to each market in the country, assuring the reader a standard guide to an ever-increasing industry.

Market & Stations % Penetration	TV Households
A	
Aberdeen, S. D.—89 KXAB-TV (N,A)	■26,900
Abilene, Tex.—88 KRBC-TV (N,A) (KRBC-TV operates satellite KACB-TV San Angelo, Tex.)	***81,700
Ada, Okla.—85 KTEN (A,N,C)	81,000
Agana, Guam KUAM-TV (N,C,A)	•
Aguadilla, P. R. WOLE	‡
Akron, Ohio—45 WAKR-TV† (A)	†75,500
Albany, Ga.—76 WALB-TV (N,A,C)	155,300
Albany-Schenectady-Troy, N.Y.—93 WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	*437,700
Albuquerque, N. M.—82 KGGM-TV (C) KOAT-TV (A) KOB-TV (N)	170,600
Alexandria, La.—80 KALB-TV (N,A,C)	108,600
Alexandria, Minn.—85 KCMT (N,A) (Operates satellite KNMT Walker, Minn.)	***111,700
Alpine, Tex. KVLF-TV (A)	‡
Altoona, Pa.—91 WFBG-TV (C,A)	317,700
Amarillo, Tex.—89 KFDA-TV (C) KGNC-TV (N) KVII-TV (A) (KFDA-TV operates satellite KFDW-TV Clovis, N. M.)	**137,400
Ames-Des Moines, Iowa—93 WOI-TV (A) KRNT-TV (C) WHO-TV (N)	295,300
Anchorage, Alaska—69 KENI-TV (N,A) KTVA (C)	24,400
Anderson, S. C. WAIM-TV (A,C)	•
Ardmore, Okla.—83 KXII (N,A,C)	68,600
Asheville, N. C.—Greenville-Spartanburg, S. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	454,600 †•
Atlanta, Ga.—88 WAGA-TV (C) WAII-TV (A) WSB-TV (N)	623,600

Market & Stations % Penetration	TV Households
Augusta, Ga.—80 WJBF (N,A) WRDW-TV (C,A,N)	■196,700
Austin, Minn.—91 KMMT (A)	189,400
Austin, Tex.—84 KHFI-TV† KTBC-TV (C,N,A)	149,500 †‡
B	
Bakersfield, Calif.—78 KBAK-TV† (C) KERO-TV† (N) KLYD-TV† (A)	■†124,800
Baltimore, Md.—93 WBAL-TV (N) WJZ-TV (A) WMAR-TV (C)	■781,600
Bangor, Me.—92 WABI-TV (C,A) WLWZ-TV (N,A) (Includes CATV homes)	107,400
Baton Rouge, La.—84 WAFB-TV (C,A) WBRZ (N,A)	252,600
Bay City-Saginaw-Flint, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM-TV (N)	421,000 †64,700
Beaumont-Port Arthur, Tex.—89 KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	175,700
Bellingham, Wash.—91 KVOS-TV (C)	*52,200
Big Spring, Tex.—91 KWAB-TV (C,A)	21,800
Billings, Mont.—83 KOOK-TV (C,A) KULR-TV (N)	62,600
Biloxi, Miss.—89 WLOX-TV (A)	48,400
Binghamton, N. Y.—91 WBJA-TV† (A) WINR-TV† (N) WNBK-TV (C)	245,000 †50,800
Birmingham, Ala.—85 WAPI-TV (N) WBRC-TV (A)	482,300

■ Major facilities change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

†‡ U.H.F. new station; coverage study not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Bismarck, N. D.—87 KFYR-TV (N) KXMB-TV (A,C) (KFYR-TV operates satellites KUMV-TV Williston, N. D., and KMOT Minot, N. D.)	■***49,200
Bloomington, Ind.—93 WTTV (See also Indianapolis, Ind.)	715,300
Bluefield, W. Va.—84 WHIS-TV (N,A)	133,600
Boise, Idaho—89 KBOI-TV (C,A) KTVB (N,A) (KTVB operates satellite KTVR-TV La Grande, Ore.)	***86,000
Boston, Mass.—95 WBZ-TV (N) WHDH-TV (C) WIHS-TV† WNAC-TV (A)	1,849,500 ††
Bowling Green, Ky. WLTW	‡
Bristol, Va.-Johnson City-Kingsport, Tenn.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,100
Bryan, Tex.—77 KBTX-TV (A,C) (KBTX-TV is a satellite of KWTX-TV Waco, Tex.)	42,100
Buffalo, N. Y.—95 WBEN-TV (C) WGR-TV (N) WKBW-TV (A)	*604,900
Burlington, Vt.—92 WCAX-TV (C)	*172,200

Market & Stations % Penetration	TV Households
Butte, Mont.—85 KXLF-TV (C,N,A)	58,600
C	
Cadillac-Traverse City, Mich.—89 WPBN-TV (N,A) WWTW (C,A) (WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.; WPBN-TV operates satellite WTOM-TV Cheboygan, Mich.)	**147,700
Caguas, P. R. WKBM-TV	•
Cape Girardeau, Mo.—86 KFVS-TV (C)	248,000
Carlsbad, N. M.—90 KAVE-TV (C,A)	14,000
Carthage-Watertown, N. Y.—93 WCNY-TV (C,A) (Includes CATV homes)	*71,300
Casper, Wyo.—84 KTWO-TV (N,C,A)	■45,800
Cedar Rapids-Waterloo, Iowa—92 KCRG-TV (A) KWWL-TV (N) WMT-TV (C)	318,400
Champaign, Ill.—91 WCHU-TV (N) WCIA (C) (WCHU-TV is a satellite to WICS-TV Springfield, Ill.)	341,700
Charleston, S. C.—79 WCIV-TV (N) WCSC-TV (C,N) WUSN-TV (A,C)	141,900
Charleston-Huntington, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,200
Charlotte, N. C.—87 WBTV (C,A) WCCB-TV† WSOC-TV (N,A)	630,600 ††
Chattanooga, Tenn.—86 WDEF-TV (C) WRCB-TV (N) WTVC (A)	220,800
Cheyenne, Wyo.—87 KFBC-TV (C,N,A) (Operates satellites KSTF Scottsbluff, Neb., and KTVS Sterling, Colo.)	**93,900
Chicago, Ill.—94 WBBM-TV (C) WBKB (A) WCIU-TV† WGN-TV WMAQ-TV (N)	2,369,100 ††
Chico-Redding, Calif.—90 KHSI-TV (C) KRCR-TV (A,N)	135,100
Cincinnati, Ohio—93 WCPO-TV (C) WKRC-TV (A) WLWT (N)	■804,900
Clarksburg, W. Va.—85 WBOY-TV (N,C)	90,600
Cleveland, Ohio—95 KYW-TV (N) WEWS (A) WJW-TV (C)	1,365,900
Colorado Springs-Pueblo, Colo.—90 KKTU (C) KOAA-TV (N) KRDO-TV (A)	109,700
Columbia-Jefferson City, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,800

Market & Stations % Penetration	TV Households
Columbia, S. C.—81 WOLO-TV† (A) WIS-TV (N) WNOK-TV† (C)	■229,800 †40,600
Columbus, Ga.—81 WRBL-TV (C,N) WTVM (A,N)	234,000
Columbus, Miss.—75 WCBI-TV (C,A,N)	70,100
Columbus, Ohio—94 WBNS-TV (C) WLWC (N) WTVN-TV (A)	514,300
Coos Bay, Ore.—80 KCBY (N)	15,100
Corpus Christi, Tex.—86 KRIS-TV (N) KZTV (C) KIII (A)	■116,900
D	
Dallas-Ft. Worth, Tex.—90 KRLD-TV (C) KTVT-WBAP-TV (N) WFAA-TV (A)	805,500
Davenport, Iowa-Rock Island-Moline, Ill.—93 WOC-TV (N) WHBF-TV (C) WQAD-TV (A)	321,200
Dayton, Ohio—94 WHIO-TV (C,N) WKFE-TV† (N,A,C) WLWD (N,A)	534,600 ††
Daytona Beach-Orlando, Fla.—88 WDBO-TV (C) WESH-TV (N) WFTV (A)	325,100
Decatur, Ala.—51 WMSL-TV† (N,C)	†46,700
Decatur, Ill.—83 WTVF-TV (A)	†129,700
Denver, Colo.—92 KBTU (A) KCTO KLZ-TV (C) KOA-TV (N)	404,300
Des Moines-Ames, Iowa—93 KRNT (C) WHO-TV (N) WOI-TV (A)	295,300
Detroit, Mich.—95 WJBK-TV (C) WKBD-TV† WWJ-TV (N) †† WXYZ-TV (A) CKLW-TV (Windsor, Ont.)	*1,631,500 ††
Dickinson, N. D.—84 KDIX-TV (C,A)	19,800
Dothan, Ala.—78 WTVY (C,A)	111,200
Duluth, Minn.-Superior, Wis.—89 KDAL-TV (C,A) WDSM-TV (N,A)	166,800
Durham-Raleigh, N. C.—84 WRAL-TV (A,N,C) WTVD (C,N)	354,400
E	
Eau Claire, Wis.—91 WEAU-TV (N,C,A)	94,200
El Dorado, Ark.-Monroe, La.—78 KNOE-TV (C,A) KTVE (N,A)	162,000
Elk City, Okla. KSWB	‡
Elkhart-South Bend, Ind.—70 WNDU-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	†168,800

Market & Stations % Penetration	TV Households
El Paso, Tex.—90 KELP-TV (A) KRQD-TV (C) KTSM-TV (N)	*115,700
Ensign, Kan.—87 KTVC (C)	41,600
Erie, Pa.—93 WICU-TV (N,A) WSEE-TV† (C,A) (Includes CATV homes)	182,300 †63,400
Eugene, Ore.—87 KEZI-TV (A) KVAL-TV (N)	101,900
Eureka, Calif.—86 KIEM-TV (C,N) KVIQ-TV (A,N)	56,200
Evansville, Ind.-Henderson, Ky.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,100 †118,000
F	
Fairbanks, Alaska—72 KFAR-TV (N,A) KTVF (C)	11,400
Fargo-Valley City, N. D.—87 KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	159,900
Flint-Bay City-Saginaw, Mich.—94 WJRT (A) WKNX-TV† (C) WNEM (N)	421,000 †64,700
Florence, Ala.—72 WOWL-TV† (N,C,A)	†23,000
Florence, S. C.—78 WBTW (C,A,N)	153,700
Ft. Dodge, Iowa—87 KQTV-TV (N)	†30,500
Ft. Myers, Fla.—83 WINK-TV (A,C)	35,700
Ft. Smith, Ark.—82 KFSA-TV (C,N,A)	76,100
Ft. Wayne, Ind.—82 WANE-TV† (C) WKJG-TV† (N) WPTA-TV† (A)	†185,100
Ft. Worth-Dallas, Tex.—90 KRLD-TV (C) KTVT-WBAP-TV (N) WFAA-TV (A)	805,500
Fresno, Calif.—87 KAIL-TV† KDSI-TV† (Hanford) KFRE-TV† (C) KICU-TV† (Visalia) KJEO-TV† (A) KMJ-TV† (N)	■†200,400
G	
Glendive, Mont.—80 KXGN-TV (C)	4,000

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†† U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

More selling opportunities for you on the West Coast

THE ALL NEW KRCR-TV, CHANNEL 7

REDDING, CHICO, RED BLUFF, CALIFORNIA

In the heart of America's Northern Sacramento valley, a bustling Pacific market of well over \$713,824,000 EBI

KRCR-TV, CHANNEL 7

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

Market & Stations % Penetration	TV Households
Grand Junction, Colo.—84 KREX-TV (C,N,A) (Operates satellite KREY-TV Montrose, Colo.)	**30,400
Grand Rapids-Kalamazoo, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	■586,200
Great Falls, Mont.—86 KFBB-TV (C,A) KRTV (N) (Includes CATV homes)	61,600
Green Bay, Wis.—94 WBAY-TV (C) WFRV (N) WLUK-TV (A)	333,700
Greensboro-High Point-Winston-Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■405,900
Greenville-Spartanburg, S. C.-Asheville, N. C.—86 WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	454,600 †•
Greenville-Washington-New Bern, N. C.—83 WITN (N) WNBE-TV (A) WNCT (C)	■220,300
Greenwood, Miss.—65 WABG-TV (C,A,N)	61,700

H

Hannibal, Mo.-Quincy, Ill.—91 KHQA (C,A) WGEM-TV (N,A)	167,300
Harlingen-Westlaco, Tex.—78 KGBT-TV (C,A) KRGV-TV (N,A)	*70,300
Harrisburg, Ill.—87 WSIL-TV (A) (WSIL-TV operates satellite KPOB-TV† Poplar Bluff, Mo.)	***200,300
Harrisburg, Pa.—84 WHP-TV† (C) WTPA† (A)	†136,400
Harrisonburg, Va.—81 WSVA-TV (C,N,A)	79,500
Hartford-New Haven-New Britain, Conn.—94 WHCT† WHNB-TV† WNHC-TV (A) WTIC-TV (C)	747,900 †346,700
Hastings, Neb.—89 KHAS-TV (N)	100,900
Hattiesburg, Miss.—79 WDAM-TV (N,A)	■51,700
Hays, Kan.—87 KAYS-TV (C) (Operates satellite KLOE-TV Goodland, Kan.)	**65,100
Helena, Mont.—84 KBLL-TV (C,A,N)	8,000

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
†‡ U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
Henderson, Ky.-Evansville, Ind.—86 WEHT-TV† (C) WFIE-TV† (N) WTVW (A)	225,100 †118,000
Henderson-Las Vegas, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	59,700
High Point-Greensboro-Winston-Salem, N. C.—87 WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	■405,900
Holyoke-Springfield, Mass.—90 WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	■**†184,700
Honolulu, Hawaii—87 KGMB-TV (C) KHVH-TV (A) KONA-TV (N) KTRG-TV (Satellites: KHBC-TV Hilo and KMAU-TV Wailuku to KGMB-TV. KMVI-TV Wailuku and KHVO-TV Hilo to KHVH; KALU-TV Hilo and KALA-TV Wailuku to KONA-TV)	**148,300

Houston, Tex.—90 KHOU-TV (C) KPRC-TV (N) KTRK-TV (A)	554,000
Huntington-Charleston, W. Va.—85 WCHS-TV (C) WHTN-TV (A) WSAZ-TV (N)	429,200
Huntsville, Ala.—45 WAAY-TV† (A) WHNT-TV† (C)	■†21,700
Hutchinson-Wichita, Kan.—90 KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend, and KOMC-TV Oberlin-McCook, satellites to KARD-TV; KUPK-TV Garden City is satellite to KAKE-TV)	■**365,600

I

Idaho Falls, Idaho—89 KID-TV (C,A) KIFI-TV (N)	69,400
Indianapolis, Ind.—93 WFBM-TV (N) WISH-TV (C) WLWI (A) (See also Bloomington, Ind.)	739,400

J

Jackson, Miss.—75 WJTV (C,A) WLBT (N,A)	■242,700
Jackson, Tenn.—80 WDXI-TV (C,A)	66,000
Jacksonville, Fla.—84 WFGA-TV (N,A) WJXT (C,A)	273,200
Jefferson City-Columbia, Mo.—87 KRCG-TV (C,A) KOMU-TV (N,A) (KRCG-TV operates satellite KMOS-TV Sedalia, Mo.)	**135,800
Johnson City-Kingsport, Tenn.-Bristol, Va.—80 WCYB-TV (N,A) WJHL-TV (C,A)	189,100
Johnstown, Pa.—93 WARD-TV† (C,A) WJAC-TV (N,A)	591,300 †•
Jonesboro, Ark. KAIT-TV	‡
Joplin, Mo.-Pittsburg, Kan.—88 KCAM-TV (N,A) KODE-TV (C,A)	153,100
Juneau, Alaska—69 KINY-TV (C,A,N)	2,700

Market & Stations % Penetration	TV Households
------------------------------------	------------------

K

Kalamazoo-Grand Rapids, Mich.—93 WKZO-TV (C) WOOD-TV (N) WZZM-TV (A)	■586,200
Kansas City, Mo.—91 KCMO-TV (C) KMBC-TV (A) WDAF-TV (N)	638,500
Kearney, Neb.—89 KHOL-TV (A) (Operates satellite KHPL-TV** Hayes Center, Neb., and KHQL-TV*** Albion, Neb.)	■100,400
Klamath Falls, Ore.—87 KOTI (A,C)	27,200
Knoxville, Tenn.—80 WATE-TV (N) WBIR-TV (C) WTVK† (A)	252,700 †48,900

L

La Crosse, Wis.—90 WKBT (C,A,N)	■114,400
Lafayette, Ind. WFAM-TV† (C)	†•
Lafayette, La.—86 KATC (A) KLFY-TV (C,N) (Includes CATV homes)	172,500
Lake Charles, La.—84 KPLC-TV (N)	110,000
Lancaster-Lebanon, Pa.—91 WGAL-TV (N) WLYH-TV† (C)	592,600 †123,200
Lansing, Mich.—95 WILX-TV (N) (Onondaga) WJIM-TV (C,N)	389,900
Laredo, Tex.—79 KGNS-TV (C,N,A)	14,700
La Salle, Ill. (See Peoria, Ill.)	
Las Vegas-Henderson, Nev.—91 KLAS-TV (C) KORK-TV (N) KSHO-TV (A)	59,700
Lawton, Okla. (See Wichita Falls, Tex.)	
Lebanon, Pa. (See Lancaster, Pa.)	
Lexington, Ky.—60 WKYT† (A,C) WLEX-TV† (N,C)	†76,500
Lima, Ohio—70 WIMA-TV† (A,N)	†48,500
Lincoln, Neb.—90 KOLN-TV (C) (Operates satellite KGIN-TV Grand Island, Neb.)	**223,300
Little Rock, Ark.—83 KARK-TV (N) KATV (A) KTHV (C)	252,200
Los Angeles, Calif.—93 KABC-TV (A) KCOP KHJ-TV KIIX-TV KMEX-TV† KNBC (N) KNXT (C) KTLA KTTV	2,843,100 †‡
Louisville, Ky.—88 WAVE-TV (N) WHAS-TV (C) WLKY-TV† (A)	457,600 †‡
Lubbock, Tex.—90 KCBQ-TV (N) KLBK-TV (C,A)	■133,700
Lufkin, Tex.—80 KTRE-TV (N,C,A)	55,700

Market & Stations % Penetration	TV Households
------------------------------------	------------------

M

Lynchburg, Va.—85 WLVA-TV (A)	181,000
Macon, Ga.—80 WMAZ-TV (C,N,A)	119,400
Madison, Wis.—92 WISC-TV (C) WKOW-TV† (A) WMTV† (N)	265,300 †119,300
Manchester, N. H.—93 WMUR-TV (A)	160,700
Mankato, Minn.—89 KEYC-TV (C)	116,800
Marion, Ind. WTAF-TV†	†‡
Marquette, Mich.—89 WLUC-TV (C,N,A)	62,100
Mason City, Iowa—92 KGLO-TV (C)	173,300
Mayaguez, P. R. WORA-TV	•
Medford, Ore.—90 KMED-TV (N,A) KTVM (C,A)	47,400
Memphis, Tenn.—80 WHBQ-TV (A) WMCT (N) WREC-TV (C)	497,700
Meridian, Miss.—76 WTOK-TV (C,A,N)	119,600
Mesa-Phoenix, Ariz.—88 KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	271,500
Miami, Fla.—89 WCKT (N) WLBW-TV (A) WTVJ (C)	629,400
Midland-Odessa, Tex.—89 KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	■107,600
Milwaukee, Wis.—95 WISN-TV (C) WITI-TV (A) WTMJ-TV (N) WUHF-TV†	674,700 †192,300
Minneapolis-St. Paul, Minn.—92 KMSP-TV (A) KSTP-TV (N) WCCO-TV (C) WTCN-TV	778,800
Minot, N. D.—89 KMOT-TV (N) KXMC-TV (C,A) (KMOT-TV is satellite to KFYR-TV Bismarck, N. D.)	*41,200
Missoula, Mont.—86 KGVO-TV (C,A,N)	61,000
Mitchell, S. D.—86 KORN-TV (N)	31,800
Mobile, Ala.—86 WALA-TV (N) WEAR-TV (A) (Pensacola) WKRG-TV (C)	277,100
Moline-Rock Island, Ill.—Davenport, Iowa—93 WQAD-TV (A) WOC-TV (N) WHBF-TV (C)	321,200
Monroe, La.-El Dorado, Ark.—78 KNOE-TV (C,A) KTYE (N,A)	162,000
Monterey-Salinas, Calif. (See Salinas)	

Reprint Checklist

These Reprints Still Available!

THE SURGE OF TV'S EARLY YEARS
12pp from December 1964 25¢ each

A graphic look at where television has been and where it's going, an examination of the medium's physical dimensions and its advertising concepts. Many of the concepts are changing and the trends of the past are growing into the opportunities of the future. Eighty-one charts depict television's past, present and future.

COMMUNITY ANTENNA TELEVISION
12pp from September 1964 25¢ each

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

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

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

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

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

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

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

LIFE WITHOUT NETWORKS
16pp from June 1963 35¢ each

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

TELEVISION MAGAZINE

444 MADISON AVE., N. Y., N. Y. 10022

• Send quantities checked above to:

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed (Note: New York City addresses please add 4% sales tax for orders of \$1 or more.)

Bill me

Minimum Order: One Dollar—Postage Additional For Bulk Orders

Market & Stations % Penetration	TV Households
Montgomery, Ala.—78	152,300 †55,400
WCOV-TV† (C) WKAB-TV† (A) WSFA-TV (N)	

Muncie, Ind.—60	†24,000
WLBC-TV† (N,A,C)	

N

Nashville, Tenn.—84	474,600
WLAC-TV (C) WSIX-TV (A) WSM-TV (N)	

New Bern-Greenville-Washington, N. C.—83	‡220,300
WITN (N) WNBE-TV (A) WNCT (C)	

New Haven-New Britain-Hartford, Conn.—94	747,900 †346,700
WHCT† WHNB-TV† (N) WNHC-TV (A) WTIC-TV (C)	

New Orleans, La.—88	454,500
WDSU-TV (N) WVUE (A) WWL-TV (C)	

New York, N. Y.—94	5,540,900
WABC-TV (A) WCBS-TV (C) WNBC-TV (N) WNEW-TV WOR-TV WPIX	

Norfolk, Va.—87	337,900
WAVY-TV (N) WTAR-TV (C) WVEC-TV (A)	

North Platte, Neb.—88	26,800
KNOP-TV (N)	

O

Oak Hill, W. Va.—83	83,800
WOAY-TV (C)	

Oakland-San Francisco, Calif.—91	1,358,500
KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	

Odessa-Midland, Tex.—89	‡107,600
KMID-TV (N) KOSA-TV (C) KVKM-TV (A) (Monahans)	

Oklahoma City, Okla.—90	357,000
KOCO-TV (A) KWTW (C) WKY-TV (N)	

Omaha, Neb.—93	333,300
KETV (A) KMTV (N) WOW-TV (C)	

Orlando-Daytona Beach, Fla.—88	325,100
WDBO-TV (C) WESH-TV (N) WFTV (A)	

Ottumwa, Iowa—89	102,300
KTVO (C,N,A)	

P

Paducah, Ky.—85	‡202,200
WPSD-TV (N)	

Panama City, Fla.—81	‡94,600
WJHG-TV (N,A)	

Parkersburg, W. Va.—54	†24,600
WTAP-TV† (N,C,A)	

Pembina, N. D.—79	*13,900
KCND-TV (A,N)	

Peoria, Ill.—78	**176,200
WEEK-TV† (N) WMBD-TV† (C) WTVH† (A) (WEEK-TV† operates WEEQ-TV† La Salle, Ill.)	

Philadelphia, Pa.—94	2,135,000
WCAU-TV (C) WFIL-TV (A) WRCV-TV (N)	

Market & Stations % Penetration	TV Households
Phoenix-Mesa, Ariz.—88	271,500
KOOL-TV (C) KPHO-TV KTAR-TV (N) KTVK (A)	

Pittsburg, Kan.-Joplin, Mo.—88	153,100
KOAM-TV (N,A) KODE-TV (C,A)	

Pittsburgh, Pa.—94	1,262,300
KDKA-TV (C) WTIC (N) WTAE (A)	

Plattsburg, N. Y.—93	‡133,800
WPTZ (N,A)	

Poland Spring, Me.—93	*394,100
WMTW-TV (A) (Mt. Washington, N. H.)	

Ponce, P. R.	•
WRIK-TV WSUR-TV	

Port Arthur-Beaumont, Tex.—89	175,700
KBMT-TV (A) KFDM-TV (C) KPAC-TV (N)	

Portland, Me.—93	238,800
WSSH-TV (N) WGAN-TV (C)	

Portland, Ore.—90	501,500
KATU (A) KGW-TV (N) KOIN-TV (C) KPTV	

Presque Isle, Me.—90	23,900
WAGM-TV (C,A,N)	

Providence, R. I.—96	881,500
WJAR-TV (N) WPRO-TV (C) WTEV (A) (New Bedford, Mass.)	

Pueblo-Colorado Springs, Colo.—90	109,700
KKTV (C) KOAA-TV (N) KRDO-TV (A)	

Q

Quincy, Ill.-Hannibal, Mo.—91	167,300
KHQA-TV (C,A) WGEN-TV (N,A)	

R

Raleigh-Durham, N. C.—84	354,400
WRAL-TV (A,N,C) WTVD (C,N)	

Rapid City, S. D.—86	**59,900
KOTA-TV (C,A) KRSD-TV (N,A) (KOTA-TV operates satellite KDUH-TV Hay Springs, Neb.; KRSD-TV operates satellite KDSJ-TV Deadwood, S. D.)	

Redding-Chico, Calif.—90	135,100
KHSL-TV (C) KRCR-TV (A,N)	

Reno, Nev.—86	52,500
KCRL (N) KOLO-TV (A,C)	

Richmond, Va.—85	296,100
WRVA-TV (A) WTVR (C) WXEX-TV (N) (Petersburg, Va.)	

Riverton, Wyo.—84	13,500
KWRB-TV (C,A,N)	

Roanoke, Va.—86	330,600
WDBJ-TV (C) WSLS-TV (N)	

Rochester, Minn.—92	152,600
KROC-TV (N)	

Rochester, N. Y.—94	338,100
WHEC-TV (C) WOKR (A) WROC-TV (N)	

Rockford, Ill.—94	224,600
WREX-TV (A,C) WTVO† (N)	†112,300

Market & Stations % Penetration	TV Households
Rock Island-Moline, Ill.-Davenport, Iowa—93	321,200
WHBF-TV (C) WOC-TV (N) WQAD-TV (A)	

Rome-Utica, N. Y. (See Utica)

Roseburg, Ore.—88	19,600
KPIC (N)	

Roswell, N. M.—91	‡19,500
KSWV-TV (N,C,A)	

S

Sacramento-Stockton, Calif.—92	610,500
KCRA-TV (N) KOVR (A) KXTV (C)	

Saginaw-Bay City-Flint, Mich.—94	421,000 †64,700
WJRT (A) WKNX-TV† (C) WNEM-TV (N)	

St. Joseph, Mo.—89	147,200
KFEQ-TV (C)	

St. Louis, Mo.—92	847,800
KMOX-TV (C) KPLR-TV KSD-TV (N) KTVI (A)	

St. Paul-Minneapolis, Minn.—92	778,800
KMSP-TV (A) KSTP (N) WCCO-TV (C) WTCN-TV	

St. Petersburg-Tampa, Fla.—88	486,200 †301,500
WFLA-TV (N) WSUN-TV† (A) WTWT (C)	

St. Thomas, V. I.	•
WBNS-TV (C,N,A)	

Salina, Kan.	†•
KSLN-TV† (A)	

Salinas-Monterey, Calif.—90	**263,500
KSBW-TV (C,N) (See also San Jose, Calif.) (Includes circulation of optional satellite, KSBY-TV San Luis Obispo)	

Salisbury, Md.—66	†34,900
WBOC-TV† (A,C,N)	

Salt Lake City, Utah—89	294,800
KCPX (A) KSL-TV (C) KUTV (N)	

San Angelo, Tex.—85	29,700
KACB-TV (N,A) KCTV (C,A) (KACB-TV is satellite to KRBC-TV Abilene, Tex.)	

San Antonio, Tex.—84	‡363,900
KENS-TV (C) KONO (A) KWEX-TV† WOAI-TV (N)	

San Diego, Calif.—94	*369,200
KFMB-TV (C) KOGO-TV (N) XETV (A) (Tijuana)	

■ Major facility change in market subsequent to latest county survey measurement date.

† U.H.F.

• Incomplete data.

†• U.H.F. incomplete data.

‡ New station; coverage study not completed.

†† U.H.F. new station; coverage study not completed.

* U.S. Coverage only.

** Includes circulation of satellite (or booster).

*** Does not include circulation of satellite.

Market & Stations % Penetration	TV Households
San Francisco-Oakland, Calif.—91	1,358,500
KGO-TV (A) KPIX (C) KRON-TV (N) KTVU	
San Jose, Calif.—93	356,800
KNTV (A,N) (See also Salinas-Monterey, Calif.)	
San Juan, P. R.	•
WAPA-TV (N,A) WKAQ-TV (C) WTSJ	
San Luis Obispo, Calif. (See Salinas-Monterey)	
Santa Barbara, Calif.—91	95,100
KEYT (A,N)	
Santa Maria, Calif.	‡
KCOY-TV (N,C)	
Savannah, Ga.—81	117,700
WSAV-TV (N,A) WTOG-TV (C,A)	
Schenectady-Albany-Troy, N. Y.—93	**437,700
WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	
Scranton-Wilkes-Barre, Pa.—82	‡288,100
WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	
Seattle-Tacoma, Wash.—92	*611,700
KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	
Selma, Ala.—76	11,200
WSLA-TV (A)	
Shreveport, La.—84	‡299,000
KSLA (C) KTAL-TV (N) (Texarkana, Tex.) KTBS-TV (A)	
Sioux City, Iowa—90	168,000
KTIV (N,A) KVTI (C,A)	
Sioux Falls, S. D.—88	**233,300
KELO-TV (C,A) KSOO-TV (N,A) (KELO-TV operates boosters KDLO-TV Florence, S. D., and KPLO-TV Reliance, S. D.)	
South Bend-Elkhart, Ind.—70	‡168,800
WNUD-TV† (N) WSBT-TV† (C) WSJV-TV† (A)	
Spartanburg-Greenville, S. C.-Asheville, N. C.—86	454,600
WFBC-TV (N) WISE-TV† (N) WLOS-TV (A) WSPA-TV (C)	
Spokane, Wash.—89	277,000
KHQ-TV (N) KREM-TV (A) KXLY-TV (C)	
Springfield, Ill.—77	**‡175,600
WICST (N) (Operates satellites WCHU† Champaign and WICD-TV† Danville, Ill.)	
Springfield-Holyoke, Mass.—90	‡184,700
WHYN-TV† (A) WWLP† (N) (WWLP† operates satellite WRLP† Greenfield, Mass.)	
Springfield, Mo.—84	155,300
KTTS-TV (C,A) KYTV (N,A)	
Steuensville, Ohio-Wheeling, W. Va.—92	378,200
WSTV-TV (C,A) WTRF-TV (N,A)	
Stockton-Sacramento, Calif.—92	610,500
KCRA (N) KOVR (A) KXTV (C)	
Superior, Wis.-Duluth, Minn.—89	166,800
KDAL-TV (C,A) WDMS-TV (N,A)	

Market & Stations % Penetration	TV Households
Sweetwater, Tex.—91	58,900
KPAR-TV (C,A)	
Syracuse, N. Y.—94	*480,800
WHEN-TV (C) WNYS-TV (A) WSYR-TV (N) (WSYR-TV operates satellite WSYE-TV Elmira, N. Y.)	
T	
Tacoma-Seattle, Wash.—92	*611,700
KING-TV (N) KIRO-TV (C) KOMO-TV (A) KTNT-TV KTVW-TV	
Tallahassee, Fla.-Thomasville, Ga.—77	165,100
WCTV (C,A)	
Tampa-St. Petersburg, Fla.—88	486,200
‡301,500	
WFLA-TV (N) WSUN-TV† (A) WTVT (C)	
Temple-Waco, Tex.—87	‡142,700
KCEN-TV (N) KWTX-TV (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	
Terre Haute, Ind.—91	192,500
WTHI-TV (C,A,N)	
Texarkana, Tex. (See Shreveport)	
Thomasville, Ga.-Tallahassee, Fla. (See Tallahassee)	
Toledo, Ohio—94	414,400
WSPD-TV (A,N) WTOL-TV (C,N)	
Topeka, Kan.—89	135,900
WIBW-TV (C,A,N)	
Traverse City-Cadillac, Mich.—89	**147,700
WPBN-TV (N,A) WWTW (C,A) (WPBN-TV operates satellite WTOM-TV Cheboygan; WWTW operates satellite WWUP-TV Sault Ste. Marie, Mich.)	
Troy-Albany-Schenectady, N. Y.—93	**437,700
WAST (A) WRGB (N) WTEN (C) (WTEN operates satellite WCDC Adams, Mass.)	
Tucson, Ariz.—87	118,700
KGUN-TV (A) KOLD-TV (C) KVOA-TV (N)	
Tulsa, Okla.—89	347,100
KOTV (C) KTUL-TV (A) KVOO-TV (N)	
Tupelo, Miss.—77	58,400
WTWV	
Twin Falls, Idaho—92	33,100
KMVT (C,A,N)	
Tyler, Tex.—83	134,900
KLTV (N,A,C)	
U	
Utica-Rome, N. Y.—93	162,100
WKTV (N,A)	
V	
Valley City-Fargo, N. D.—87	159,900
KTHI-TV (A) KXJB-TV (C) WDAY-TV (N)	
W	
Waco-Temple, Tex.—87	‡142,700
KCEN-TV (N) KWTX (C,A) (KWTX-TV operates satellite KBTX-TV Bryan, Tex.)	

Market & Stations % Penetration	TV Households
Washington, D. C.—91	947,600
WMAL-TV (A) WOOL-TV† WRC-TV (N) WTOP-TV (C) WTTG	
Washington-Greenville-New Bern, N. C.—83	‡220,300
WITN (N) WNBE-TV (A) WNCT (C)	
Waterbury, Conn.	†•
WATR-TV† (A)	
Waterloo-Cedar Rapids, Iowa—92	318,400
KCRG-TV (A) KWVL-TV (N) WMT-TV (C)	
Watertown-Carthage, N. Y. (See Carthage)	
Wausau, Wis.—91	141,400
WSAU-TV (C,N,A)	
Weslaco-Harlingen, Tex.—78	*70,300
KGBT-TV (C,A) KRGV-TV (N,A)	
West Palm Beach, Fla.—86	116,700
WEAT-TV (A) WPTV (N)	
Weston, W. Va.—84	93,800
WDTV (A)	
Wheeling, W. Va.-Steuensville, Ohio—92	378,200
WSTV-TV (C,A) WTRF-TV (N,A)	
Wichita-Hutchinson, Kan.—90	‡365,600
KAKE-TV (A) KARD-TV (N) KTVH (C) (KGLD-TV Garden City, KCKT-TV Great Bend and KOMC-TV Oberlin-McCook are satellites to KARD-TV; KUPK-TV Garden City is satellite to KAKE-TV)	
Wichita Falls, Tex.—90	148,300
KAUZ-TV (C) KFDX-TV (N) KSWO-TV (A) (Lawton)	
Wilkes-Barre-Scranton, Pa.—82	‡288,100
WBRE-TV† (N) WDAU-TV† (C) WNEP-TV† (A) (Includes CATV homes)	
Williston, N. D.—84	34,200
KUMV-TV (N) (KUMV-TV is a satellite of KFYP-TV Bismarck, N. D.)	
Wilmington, N. C.—80	124,800
WECT (N,A,C) WWAY-TV (A)	
Winston-Salem-Greensboro-High Point, N. C.—87	‡405,900
WFMY-TV (C) WGHP-TV (A) WSJS-TV (N)	
Worcester, Mass.	†•
WJZB† (N)	
Y	
Yakima, Wash.—73	**‡101,000
KIMA-TV† (C,N) KNDO-TV† (A,N) (KIMA-TV† operates satellites KLEW-TV Lewiston, Idaho, KEPR-TV† Pasco, Wash.; KNDO-TV† operates satellite KNDO-TV† Richland, Wash.)	
York, Pa.—58	‡45,500
WSBA-TV† (C,A)	
Youngstown, Ohio—68	‡181,900
WFMY-TV† (N) WKBN-TV† (C) WYTV† (A) (Includes CATV homes)	
Yuma, Ariz.—84	‡30,400
KBLU-TV (C) KIVA (N,A)	

Market & Stations % Penetration	TV Households
Z	
Zanesville, Ohio—53	‡26,000
WHIZ-TV† (N,A,C) (Includes CATV homes)	

TV MARKETS	
1-channel markets	107
2-channel markets	58
3-channel markets	72
4-channel markets	19
5-channel markets	5
6-channel markets	2
7-channel markets	1
9-channel markets	1
10-channel markets	1

Total Markets	266
Total Stations	578
Total U. S. Stations (Includes 42 satellites)	556
Non-U. S. Stations	2
Stations in U. S. possessions	10

■ Major facility change in market subsequent to latest county survey measurement date.
† U.H.F.
• Incomplete data.
†• U.H.F. incomplete data.
‡ New station; coverage study not completed.
‡† U.H.F. new station; coverage study not completed.
* U.S. Coverage only.
** Includes circulation of satellite (or booster).
*** Does not include circulation of satellite.

WTRF-TV STORY BOARD

7

SELLING*

A MERMAID is a bottomless woman in a topless bathing suit.

wtrf-Wheeling

SCIENTISTS still can't seem to get the bugs out of fresh paint!

Rep Petry

OVERHEARD! "Psychiatry sure has helped me. Last month, when the phone rang, I was afraid to answer it. Now, I answer it whether it rings or not."

Coded Petry Rate Card

TEENAGE DAUGHTER: "But mother, you let me go out in rowboats and canoes. A yacht would be much safer!"

Wheeling/Steuensville

THE ZOO SUPERINTENDENT was concerned about the flu type disease that was spreading among the animals. To fight an epidemic, he placed medication in the ventilating system and let it waft to all the cages. This is now called medical air for the caged.

wtrf-tv Wheeling

A BACHELOR is a man who never Mrs. anybody.

ARB Nov. '64

AN OLD-TIMER is someone who remembers when the sky was the limit. (Thanks to North American Aviation's PR Rep Dick Allietta).

Wheeling/Steuensville

THE GARAGE ATTENDANT looked at the battered car and sadly said to the woman driver, "Sorry, lady, we only wash cars, we don't iron them."

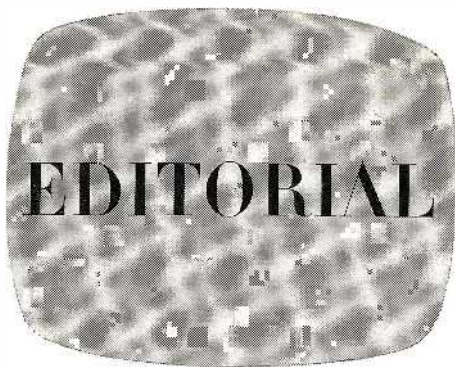
wtrf-tv Wheeling

HOME SWEET? "She's an accomplished housekeeper. Every time she gets a divorce, she keeps the house!"

Wheeling wtrf-tv

*THE BUYING CROWD? Young Adult Dominance . . . WTRF-TV Wheeling has the audience you're after in the flourishing Wheeling Steuensville Market. Ask your Petry man to show you WTRF-TV's latest ARB.

CHANNEL SEVEN NB C WHEELING, WEST VIRGINIA



THE HARD PROSPECT: A MEETING WITH REALITY

WITHIN the past few weeks it has become apparent that the conversion of American television to color has at last reached meaningful proportions and will proceed at a rapidly accelerating rate. It is neither fanciful nor premature to envision color as the basic medium in which programers and advertisers must work. There is no way now to postpone the coming of an all-color system—and the facing of upheavals in basic television concepts that color will precipitate.

Some 5% of television homes are now equipped for color. The figure will rise to about 10% by the end of this year. By themselves these gross totals of color penetration would be inconsequential if audience research had not discovered that color homes tune color programs in preference to competing shows produced in black-and-white.

Late in February NBC-TV, which has been the color leader among the networks, estimated that it would have an average advantage of 1.4 rating points in the 1965-66 season, assuming that it continued to broadcast in color and its rival networks stuck with black-and-white. Two weeks later CBS-TV, which has hated color since its own color system was rejected as the national standard in favor of one designed principally by NBC's parent, RCA, announced its intention to start color programing next fall. Nobody had to mention that in the current season less than an average of 1.4 rating points has meant the difference between number one and numbers two and three in the three-network race for audience.

From now on every color set that is sold provides another competitive incentive for CBS-TV and ABC-TV to add more color to their schedules and for NBC-TV to maintain the color advantage it now enjoys. More color sets more color programing on the networks and the stations; more programing more sets: the cycle has been set in stronger motion than CBS-TV or ABC-TV can stop. It is a cycle that every element of TV must ride—or fall off into oblivion.

For television is destined to become the first all-color reproduction system among all the communications media. It is to be the first with both the technological capability and the economic inducement to do all its work in the infinite range of colors that compose the world as seen directly by the eye. It is to be the first to transmit reality to the observer in

the colors that his visual experiences have taught him are real. Once these conditions are approached, broadcasters, program producers and advertisers will begin to realize that color television has imposed higher requirements of excellence and truthfulness than black-and-white imposed.

Color intensifies reaction. It makes good shows better and bad shows worse. *Bonanza*, which has led in network popularity with ratings in the mid-30's in all homes this season, scores a fantastic 56 in color homes. A *Mr. Broadway*, one of this season's more expensive flops, would have died as soon or sooner had color been splashed all through the network schedules. The trend toward color programing offers no security to the shoddy producer. It adds a creative dimension that only the imaginative programers can utilize.

Color also accentuates responses to commercials. In an animated diagram in black-and-white the drip, drip, drip of stomach acid may be believable, at least to the credulous. In color its inherent fraudulence would be irrevocably exposed.

Yet no programer or advertiser can indefinitely confine his work to black-and-white while color explodes around him. Television programs and commercials are seen in linear sequence. As color proliferates, the interludes of black-and-white will seem more drab, more anachronistic, less real, less credible. The need for consistent color presentation will be unique to television.

The producer of theatrical films can shoot in black-and-white without worrying whether his work will suffer in contrast to color films that immediately precede or follow it. He knows the picture will be exhibited by itself as the principal and perhaps only attraction. The editor of a magazine is restricted in his use of color by high cost and the longer time of preparation, and besides there is little point in wasting either in the printing of text matter that is readable in black-and-white. The editor of a newspaper is frustrated, and will be for years, by the inferior quality of color reproduction and the inherent conflict between the time of color preparation and the need to meet the deadlines of news coverage.

Only television can turn on the real world, or perhaps it would be more accurate to say that only television cannot help doing so.



TV Tape Player



**...relieves busy recorder schedules at low cost for
on-air playback or in-house screenings and promotions**

Why tie up expensive recording equipment for playback? The TR-3 will free recorders for auditions, rehearsals, and tape productions—reducing overtime and crowded schedules. It's an economical way of adding to your present tape facilities.

Anybody can "play" the easy-operating TR-3. Makes a fine companion for film projector in clients' rooms. Use it for screening, checking and special presentations of TV tapes for advertisers and agencies. It's an ideal sales promotion tool.

The TR-3 plays all standard tapes, performs to

broadcast standards, and is compatible with all quadruplex recorders. It has the same transistorized modular design as RCA's deluxe machine and delivers the same high quality pictures.

Only 66 inches high and occupying barely two square feet of floor space, the Player is mounted on casters for use in a fixed location or a mobile unit. Modern styling and two-tone blue finish make the unit as attractive as it is useful. And even the most deluxe operating features are available as plug-in accessories, such as pixlock, automatic picture control, color, and remote operation.

Want to double the efficiency of your recorders? Call your RCA Broadcast Representative. Or write RCA, Broadcast and Television Equipment, Building 15-5, Camden, N.J.



The Most Trusted Name in Television



First Rate Programming

- ... like "Decision: The Conflicts of Harry S. Truman"
- ... like the 60 great features in the Columbia Post-'50 Group II.
- ... like "Route 66" a 4 year network success

Stop in and get our complete run-down of outstanding program availabilities for every hour of the television day.

Screen Gems