

PK

Television Age

NOV 7 1966
Library

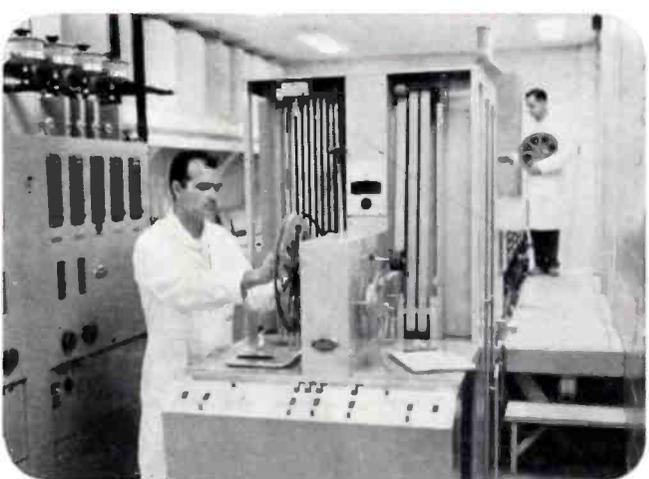
Have newspaper critics a role in tv programming today?
Advertisers' holiday campaigns make the season bright
On the horizon: revitalization for the syndication scene

PAGE 23
PAGE 26
PAGE 30

*this is what it takes
to gather the NEWS*



KSTP-TV's Grand Commander is one of two planes used for news purposes. It is all-weather, radar-equipped and in constant communication with the News Department and other news vehicles.



KSTP-TV's custom-built high-speed color film processor is the only one of its kind in the country. It processes both 16mm and 35mm film at the same time at 75 feet per minute, delivering high quality film faster than any competitor . . . 26 minutes from "dry to dry."

*. . . and these are the men
who deliver the NEWS*



In addition to its fleet of 2-way-radio news cars, KSTP-TV utilizes helicopters and amphibious vehicles. Fire and police departments often use the emergency power and light truck. All are in 24-hour contact with a dispatch center monitoring 18 police, fire and other emergency radio facilities.



John MacDougall, Bob Ryan and Gene Berry are the top rated newsmen in the Twin Cities. In short, KSTP-TV and NBC present all the news to more Upper Midwest viewers than all other Twin Cities stations combined.

Represented Nationally by Edward Petry & Co., Inc.



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MINNEAPOLIS ST. PAUL

The award-winning staff of 42 photographers, writers, editors and technicians is supported by 90 trained "stringer" correspondents plus the worldwide facilities of NBC. They have produced all shows in color for six years.

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POST 1960

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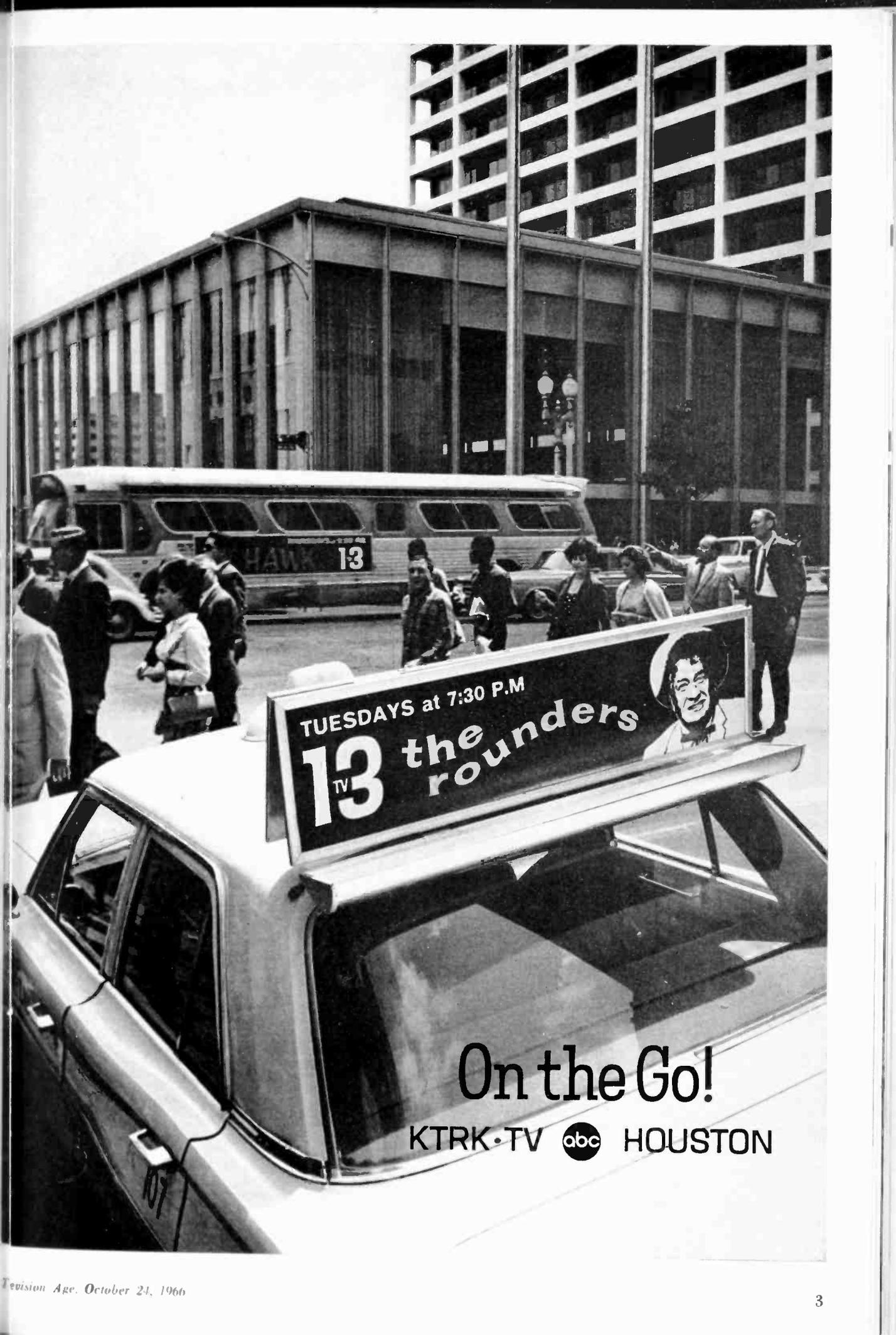


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• EVA BARTOK	• AND OTHERS



TUESDAYS at 7:30 P.M

13 TV

the rounders



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KTRK-TV abc HOUSTON

Now...

Dr. Kildare	Bonnie Prudden	The Girl from U.N.C.L.E.	Flipper
Eleventh Hour	Zero One	Daktari	Please Don't Eat The Daisies
The Lieutenant	Northwest Passage	The Rounders	Off To See The Wizard
Sam Benedict	National Velvet	Jericho	The Grinch Who Stole Christmas
Cain's Hundred	Thin Man	The Man from U.N.C.L.E.	The Rise & Fall of The Third Reich
The Islanders	Our Gang	Tom & Jerry	
Asphalt Jungle	Cartoons Features		

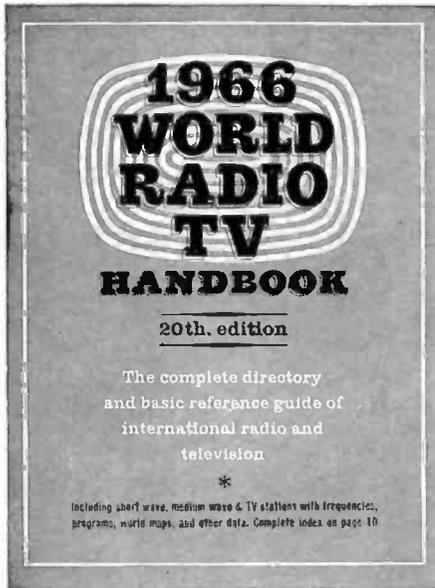
and Always the source of total programming



MGM
TELEVISION

**THE TOTAL
PROGRAMMING
COMPANY**

COMPLETE AUTHORITATIVE



1966 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark
or
1270 Avenue of the Americas
New York, N. Y. 10020

OCTOBER 24, 1966

Television Age

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Television Age is published every other Monday by the Television Editorial Corp. Publication Office: 440 Boston Post Road, Orange, Conn. Address mail to editorial, advertising and circulation offices: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Circle 7-7660. Controlled circulation postage paid at New York, N.Y. and at Orange, Conn.

**Last week, we flew
Walter Cronkite to Frankfurt.
Perry Mason to Seattle.
Leonard Bernstein to Tokyo.
Marshal Dillon to
San Francisco. Ed Sullivan to
Melbourne.
Paladin to Boston.**

**No, we're
not an
airline.**

Worldwide distribution of the best film programs in all television—that's our line. From the ground up, it's a first-class operation.

Case in point: our Operations Department. It's the best in the syndicated film business. Also the largest. And the most experienced. And the most completely automated. There's expert domestic and international routing from both U.S. coasts. Plus direct telex to overseas offices... painstaking print quality

control... automated master inventory control... inventory maintenance in Toronto, London, Zurich, Sydney, Tokyo, Sao Paulo, and Miami, as well as Los Angeles and New York. It adds up to superlative service. From sales agreement to print delivery to sales service to billing—smooth, professional, trouble-free.

So buy CBS Films for the best syndicated product *and* the best service. Come air time, you'll be flying high!

CBS Films

Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.


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Channel 2 CBS
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Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.



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35 Dover Street
London, W.1, England

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation office: 1270 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Phone: Circle 7-7660. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; Canada: \$7; elsewhere: \$15. © Television Editorial Corp. 1966. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.



Why KGO-TV, San Francisco bought Volumes 1,2,8,9 and 10 of Seven Arts' "Films of the 50's and 60's"

Says David M. Sacks:

ABC Vice President and General Manager, KGO-TV,
San Francisco, California

“More and more San Franciscan's are tuning in for a colorful look at Channel 7 because of our 372 Seven Arts' 'Films of the 50's and 60's,' 197 of which are in color.

KGO-TV, colorcasting during our around-the-clock broadcasting schedule, leans heavily on color features to program our 7 different feature time slots in addition to our 'All-Night Movies':

- Saturday evening "The Best of Hollywood" (11:15 P.M. to conclusion)
- "Morning Movie" (Mon.-Fri., 9:00-10:30 A.M.)
- "The 6 O'Clock Movie" (Mon.-Fri., 6:00-7:30 P.M.)
- "The Late Movie" (Mon.-Fri., 11:30 P.M. to conclusion)
- "The Saturday Movie" (3:30-5:30 P.M.)
- "The World's Greatest Movies" (Sun. 5:00-7:00 P.M.)
- Sunday evening "The Best of Hollywood" (11:15 P.M. to conclusion)

Accordingly, our feature film programming requirements demand

a library well-stocked with excellent Seven Arts' features."



Seven Arts ASSOCIATED CORP

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue, YUkon 6-1717

CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105

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TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

One View of Television

FCC Commissioner Lee Loevinger is an articulate, provocative, stimulating observer of the television universe. His description of television—metaphors and all—delivered before the New Jersey Broadcasters Association is herewith quoted in verbatim.

“Television is not and has no prospect of being either the salvation or the damnation of mankind. It will not and should not take the place or perform the function of the school, the church, the home or even the parents—though it is sometimes a most useful babysitter.

“The significance of television is that it is a mass medium; and it has become a mass medium because it purveys primarily entertainment, and secondarily news and advertising. To deprive television of its mass is to destroy its significance.

“The more I see of television, the more I dislike and defend it. Television is not for me but for many others who do like it, but who have no time for many things that I like. It seems to me that television is:—the literature of the illiterate;—the culture of the lowbrow;—the wealth of the poor;—the privilege of the underprivileged;—the exclusive club of the excluded masses.

“If television is forced to admit the elite, it will lose its exclusivity for the masses, and—as the clubby elite should know—this will destroy its value for those who now belong to it.

“In the current lingo, television is the cool of the squares and it cannot exist if inverted. The square of the cools equals nothing.

“Television is a golden goose that lays scrambled eggs; and it is futile and probably fatal to beat it for not laying caviar. Anyway, more people like scrambled eggs than caviar.”

Rather than enter into a dialogue with the esteemed Commissioner, suffice it to say that his highly subjective remarks miss an important point: It is impossible to describe television with one broad brush, just as it is any mass communicator such as books, newspapers, radio or magazines. This means that the individual must be selective in whatever he chooses. Television, therefore, is the sum total of these individual tastes and in its totality reflects the public's desires.

At any rate, it must be acknowledged that Commissioner Loevinger is justifiably earning the reputation as the most accomplished wordsmith, in both form and content, who has ever sat on the Commission.

Cordially,

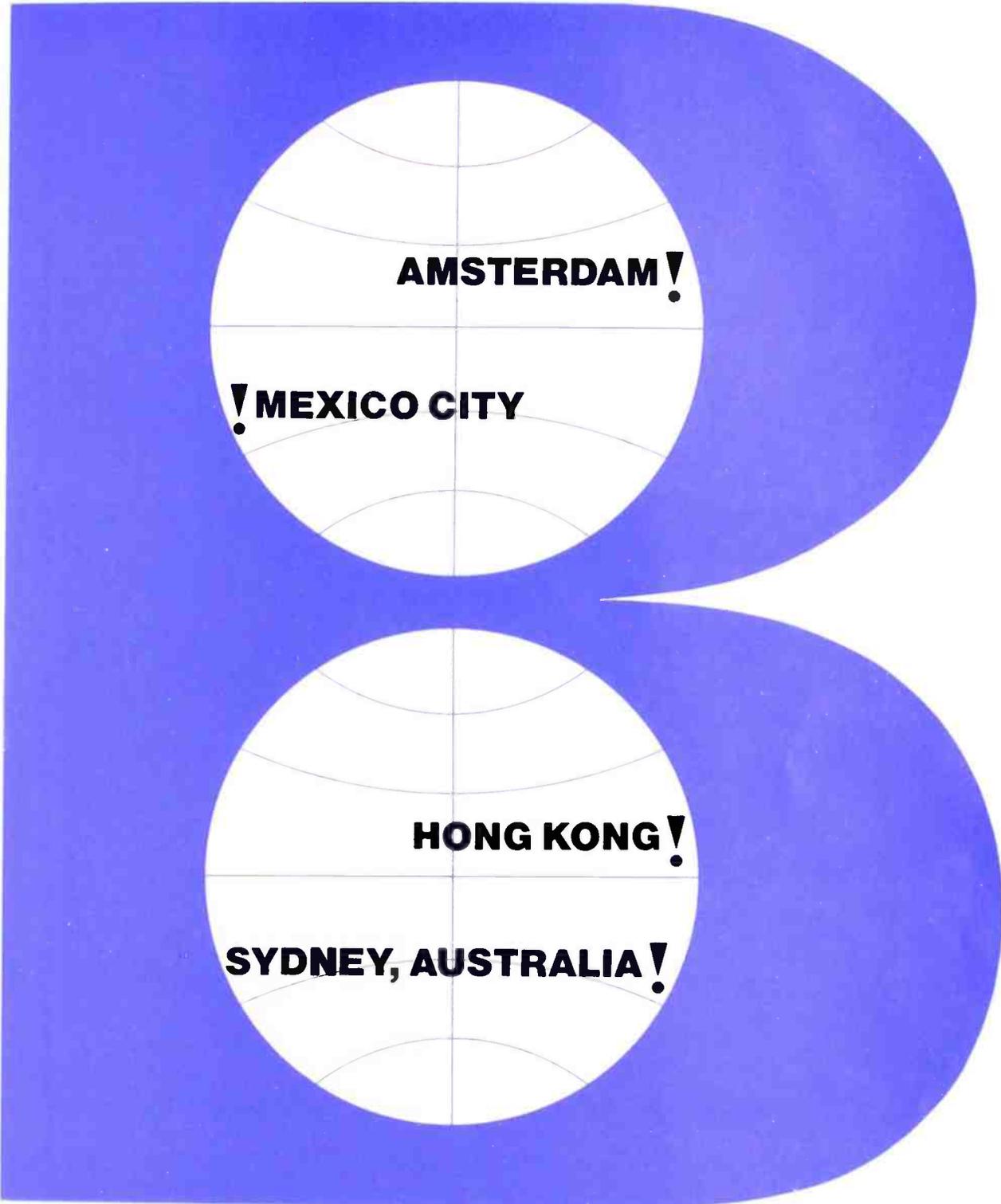


NEW MUSCLE FOR WSBT-TV AND MUCH MORE ON THE WAY!

America's oldest UHF station is now one million watts strong — and still growing! The maximum radiated power for WSBT-TV, South Bend, has been increased two-fold, and another power boost is coming. Early next year we go to 2,175,000 watts, again more than doubling our power!

Since going on the air almost 14 years ago WSBT-TV has been the leader in South Bend television. Now we offer you even more - - - New viewers! New markets! New sales potential! Write for all the details, or see Katz about the new muscle that South Bend's 1047 ft. tall giant has developed.





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HONG KONG!

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BONDED goes global !

Program distributors, advertising agencies, clients — here is a new service for you!

Bonded Services International has been born.

Three overseas service depots are open now in Amsterdam, Mexico City and Sydney — and a fourth in Hong Kong will be ready shortly. This means that the rest of the world will be able to receive the same distribution service as in the United States and Canada.

From their European headquarters in Amsterdam, for example, Bonded will be able to send and receive material through customs with no delays (as in a *free port*) and with great savings for clients. This is true for prints, tapes, scripts and other material for all of Europe, Africa and Near East. Offices in Mexico City and Sydney, Australia, will provide a completely international service, custom-made for each territory.

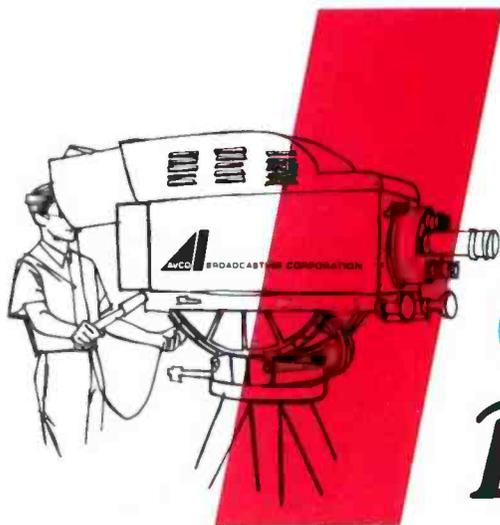
American companies can now deal with one distribution service organization in the U.S. to handle prints everywhere. As a result, service will be *better, faster and cheaper*.

Other advantages: 1) tighter inventory control, 2) more effective use of prints, and 3) improved station service.

Interested? Call, write: Don Hine, Bonded Services, 630 Ninth Avenue, N.Y., JU 6-1030

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THE FORWARD LOOK- **CREATES** **ORIGINATES** **DOMINATES**

Variety! Color! Local interest and appeal! That's what typifies the broad spectrum of Avco Broadcasting's live programming. □ Remotes . . . studio shows . . . specials . . . are conceived, produced and originated to fit the market. From farm news to audience participation, from basketball to toe-tapping music, Avco Broadcasting stations offer more in local service. □ This practice has many benefits, such as providing advertisers with a personal, effective selling vehicle. The climate's right. That's part of THE FORWARD LOOK.





LOCAL LIVE!

WLW-C / Columbus

Spook Beckman's Show	Monday thru Friday	2:00- 3:30 p.m.	(C)
Very Special	Monday thru Friday	5:00- 6:00 p.m.	(C)
6 O'clock Reports	Sunday thru Saturday	6:00- 6:30 p.m.	(C)
11th Hour News	Sunday thru Saturday	11:00-11:30 p.m.	(C)
OSU Football Highlights	Sundays	12:30- 1:30 p.m.	(C)
Echoes in Scarlet & Gray	Saturdays	5:00- 6:00 p.m.	
High School Football	Saturdays	12:30- 1:00 p.m.	
Dance Time	Saturdays	12:00- 1:00 p.m.	(C)
Sunday Morning Report	Sundays	9:30-10:00 a.m.	
Catholic Mass	Sundays	10:00-10:30 a.m.	

WLW-D / Dayton

The Johnny Gilbert Show	Monday thru Friday	10:30-11:50 a.m.	
The News at Noon	Monday thru Friday	11:50-12:00 Noon	
TV 2 News	Monday thru Saturday	6:00 p.m.	
TV 2 News, Sports, Weather	Sunday thru Saturday	11:00-11:30 p.m.	
Teen Scene	Saturdays	12:00- 1:00 p.m.	
All of One Household	Sundays	8:00- 8:30 a.m.	
Miami Valley, U.S.A.	Sundays	11:30-11:45 a.m.	

WLW-I / Indianapolis

Tele-Scope	Monday thru Friday	7:00- 8:00 a.m.	
Kindergarten College	Monday thru Friday	8:00- 9:00 a.m.	
Of Land & Seas	Monday thru Friday	5:00- 6:00 p.m.	(C)
On Camera	Monday thru Friday	11:30 p.m.-12:30 a.m.	
Saturday Almanac	Saturdays	8:00- 8:30 a.m.	
Cross Exam	Sundays	12:30- 1:00 p.m.	

Bandstand 13	Sundays	2:00- 3:00 p.m.	
Zoo Time	Sundays	3:30- 4:00 p.m.	
Johnny Pont Show	Sundays	12:00- 1:00 p.m.	

WLW-T / Cincinnati

Good Morning Show	Monday thru Friday	6:30- 6:55 a.m.	(C)
Paul Dixon Show	Monday thru Friday	9:00-10:30 a.m.	(C)
Ruth Lyons' "50-50 Club"	Monday thru Friday	12:00- 1:30 p.m.	(C)
Be Our Guest	Monday thru Friday	4:00- 5:30 p.m.	(C)
TV-5 Color News	Monday thru Friday	5:30- 6:30 p.m.	(C)
	Saturday & Sunday	6:00- 6:30 p.m.	(C)
TV-5 Color News	Sunday thru Saturday	11:00-11:30 p.m.	(C)
Your Zoo	Mondays	7:00- 7:30 p.m.	(C)
Signal Three	Saturdays	8:30- 9:00 a.m.	(C)
Farm Front	Saturdays	7:00- 7:30 a.m.	(C)
Mr. Hop	Saturdays	7:30- 8:00 a.m.	(C)
Midwestern Hayride	Saturdays	6:30- 7:30 p.m.	(C)
UC Horizons	Sundays	10:30-11:00 a.m.	(C)
Our City	Sundays	11:00-11:15 a.m.	(C)
Community Corner	Sundays	11:15-11:30 a.m.	(C)
World Front	Sundays	11:30-12:00 Noon	(C)
Bandstand	Sundays	12:00- 1:00 p.m.	(C)
It's Academic	Sundays	5:00- 5:30 p.m.	(C)

WOAI-TV San Antonio

The Ed Dunn Show	Monday thru Friday	11:30 a.m.-12:30 p.m.	
Early Evening Report	Monday thru Friday	4:30- 5:30 p.m.	
Midnight News	Monday thru Friday	12:00-12:15 a.m.	
TV 4 News— 6 PM Edition	Sunday thru Saturday	6:00- 6:30 p.m.	
TV 4 News— 10 PM Edition	Sunday thru Saturday	10:00-10:30 p.m.	
Conversation	Sundays	5:30- 6:00 p.m.	
Meet The Professor	Sundays	9:15- 9:45 a.m.	
RFD Newsreel	Saturdays	7:45- 8:00 a.m.	

(C) Color



BROADCASTING CORPORATION

TELEVISION: WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio
 RADIO: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / WWDC-FM Washington, D.C. / Represented by BCG
 KYA & KOIT San Francisco/Represented by Edward Petry & Co.



Letters to the Editor

12 Months Make a Year

In the August 29 issue of TELEVISION AGE, we were most interested in the figures relating to population and payroll in the military installations throughout the country.

On page 50 under the North Carolina section, the combined military and civilian payroll for Ft. Bragg is \$14,731,000. It indicates a military population in excess of 92,000 and civilian payroll for Ft. Bragg of 5,300.

In your issue last year on the same subject, the military payroll for Ft. Bragg was listed as \$117,600,000 and the civilian payroll was listed as \$16,800, with less military population and less civilian employment.

As the current payroll is over \$100 million less than the previous year, we are inclined to believe there was a typographical error.

D. H. WITHERSPOON

Director, Sales Development

WRAL-TV

Raleigh, N.C.

An error, yes, but not typographical. The figure \$14,731,000 which appeared was a *monthly* combined payroll, and should have been multiplied by 12 to arrive at a total *annual* payroll of \$176,772,000—for an increase of 50 per cent in the year's time. Ed.

Notes on News

The piece by my friend and long-ago *Chicago Tribune* colleague, Bruce Dennis, on local news coverage (*It's Local . . . and Dangerous*, Sept. 26) was perceptive and very much to the point. But I am compelled to carp about his notable omission of facts about what's happening in Chicago—specifically about WFLD, the city's newest television station.

At the core of WFLD's news concept and coverage is our "marriage" with the two Field newspapers, the *Sun-Times* and the *Daily News*. Since we went on the air last January, we have presented more than 150 individual staff members—in an aura of "shirt-sleeve informality" directly from one or the other newsrooms and in on-the-scene stories—on our nightly *Newscope* programs: general reporters, editors, columnists in every field from sports to art, society writers, drama critics, police reporters, political experts, financial reporters, movie reviewers, real estate editors, science writers.

Almost without exception, these men and women are articulate, knowledgeable and highly communicative in their reports. They bring a great measure of authenticity, authority and genuine expertise and give analysis, interpretation and meaning to a story. They're deeply involved in what they're talking about—and they know what they're talking about, unlike too many synthetically slick traditional tv "reporters."

After only four months of existence, WFLD won an Emmy for *Newscope* for this "new dimension to tv news coverage."

I must add, too, that this aspect of our news operation is our persistent attempt, under the imaginative guidance of Dick Hance, one of the ablest news directors in the business, to convey an exciting, audio-visual *You Are There* quality to every story our news crews cover.

HERMAN KOGAN

Assistant General Manager,
News and Newspapers

WFLD

Chicago, Ill.

Widening Markets

Your issue of September 12 carried an article on page 19 entitled *Widening the Commercial Market*. This article refers to a study of the "Metro Market," and states it is detailed in the current issue of the *Journal of Marketing Research*.

We are very interested in obtaining this copy of the *Journal*. Where can we order it?

GEORGE W. ELLIOTT

Commercial Manager

KGBT-TV

Harlingen, Texas

[*The Journal of Marketing Research* is published by The American Marketing Association, 230 N. Michigan, Chicago, at \$3 per single issue. Ed.]

Savings Bond ad

On looking through a recent edition of TELEVISION AGE, I was more than delighted to find, on page 59, a full page ad for United States Savings Bonds. Needless to say, I was thrilled and delighted to see it.

On behalf of the Treasury Department and the U. S. Savings Bonds Division, let me express our sincere thanks and appreciation for your generosity. It is a public service of which you can be justifiably proud. This ad also serves as another reminder to those fine people in the broadcast industry who are already doing such a tremendous job.

Keep up the good work. Again, our sincere thanks.

EDWIN I. HALBERT

Director Radio and Television
Treasury Department,
Washington, D.C.

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION

Mail to: TELEVISION AGE
Circulation Department
1270 Avenue of the Americas
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.

To: Market Decision-Makers

Increases in efficiency on Iowa farms has brought a prosperity unparalleled in the history of the state. Tax collections for the year ending June 30 totaled \$419.6 million compared with \$326.4 million the year before—an increase of 29%. While there was a gain in every major state tax, the biggest increase was a \$41-million boost in state income tax collections. Some of this came from a new withholding system, but a major share was due to increased prosperity.

In recent years industry has been even more important to Iowa than agriculture, particularly in the Cedar Rapids—Waterloo area. The largest single employer in Iowa is Cedar Rapids' Collins Radio, with 11,000 employees. The largest multi-plant employer—with units in Waterloo, Dubuque, Des Moines and Ottumwa—is John Deere & Company, with 17,000 Iowa employees. Deere & Company, a billion dollar corporation, sells "... customers [who] are not the hardpan farmers of a generation ago, scratching the earth to make a bare living; they are businessmen whose capital needs for equipment would put many a small businessman to shame."

The typical Deere customer who owns 500 acres of Iowa land, according to a list the company gave us, has 3 tractors, a six-row cultivator, a six-row planter, a disc harrow, 2 five-bottom, 14" plows, a field cultivator, a self-propelled grain combine with corn attachment, 2 manure spreaders, a mixer-grinder, and additional miscellany which brings his equipment investment to \$51,300. He raises corn and soybeans, feeds some hogs and other livestock, and lives in a home most city-dwellers would be proud to own.

Because of coverage and competitive factors, WMT-TV gets into a great number of farm and city homes in Eastern Iowa—significantly more than Stations X and Y in our market. The difference adds up to more than two million more viewer hours per week than either X or Y*.

Of Iowa's eight largest population centers, four (Cedar Rapids, Iowa City, Waterloo and Dubuque) are included in WMTland, which constitutes 60% of Iowa's population and purchasing power.

Welcome aboard.

WMT-TV

*CBS Television for Eastern Iowa
Cedar Rapids—Waterloo
Represented by the Katz Agency*

Affiliated with WMT; WMT-FM; K-WMT, Fort Dodge



Iowa's Favorite Farmer's Daughter, Miss Kaye Pritchard, winner of the ninth annual contest, sponsored by the Iowa Electric Light and Power Company and the WMT Stations. She was selected from 200 nominees representing 60 Iowa counties. Her parents operate a 550-acre Tama County farm, with emphasis on grain production. Miss Pritchard represents her sponsors at leading agricultural events during the year of her reign.

*Station X: 1,782,700 hours per week; Station Y: 2,336,400 hours per week; WMT-TV: 4,478,700 hours per week. Data quoted or derived from audience surveys are estimates subject to sampling or other errors. See complete survey report (ARB TV Coverage/1965 Study, Iowa Station Report) for details.

FOUR FOR FOUR!

(THAT'S OUR RECORD)

For the fourth consecutive year a WGN Television news cameraman has been named the Grand Award winner in the annual film contest of the Chicago Press Photographers Association.

AND ONCE AGAIN WGN Television news cameramen have taken top honors, winning seven of the ten newsfilm awards.

Grand Award winner for 1965 is WGN's chief cameraman, Felix Kubik, who also won first place honors in the Sportsfilm category and second place awards in the General News and Features categories.

Just another example of excellence in performance. That's why we say with pride . . .

WGN
IS
CHICAGO

A WGN CONTINENTAL
BROADCASTING COMPANY
STATION DEDICATED TO
QUALITY, INTEGRITY,
RESPONSIBILITY AND
PERFORMANCE.



Small War at the BPA Meet

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CINEMA 20

20 distinguished motion pictures combining the most exciting award-winning talents in the entertainment industry today.

DOMINANT 10

Fast paced action—the ingredients for MUST television viewing and 'top' ratings.

AMAZING ADVENTURES 1967

From secret agent adventures to the jungles of lost worlds; all this in twenty-six rip roaring action films in color.

REAL LIFE ADVENTURES

5 all color documentaries.

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High adventure—fierce action: 20 excitement filled features.

EPICOLOR '65

20 powerful adventure features in color.

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20 features with all the exciting elements of the best in science fiction.

EPICOLOR '64

40 top-notch action-filled spectacles.

TEN DIVERSIFIED HIGH-VOLTAGE FEATURE PACKAGES FROM AITV

American International
TELEVISION INC.

AMERICAN
INTERNATIONAL
TELEVISION, INC.

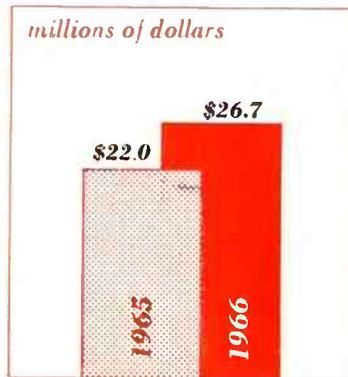
165 West 46th Street
New York, N. Y. 10036
Circle 5-3035

Business barometer

Unlike July's spot activity, which registered the smallest of increases over the previous July, local sales activity spurted ahead to register the strongest month-to-month increase of the year. It, was in fact, the largest gain since November of '64.

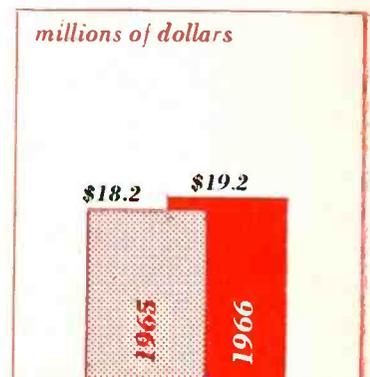
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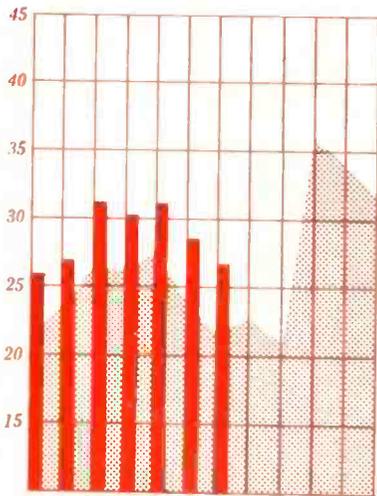
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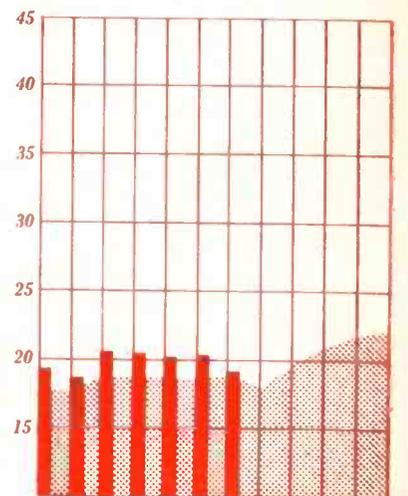
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A copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

FOUR FOR FOUR!

(THAT'S OUR RECORD)

For the fourth consecutive year a WGN Television news cameraman has been named the Grand Award winner in the annual film contest of the Chicago Press Photographers Association.

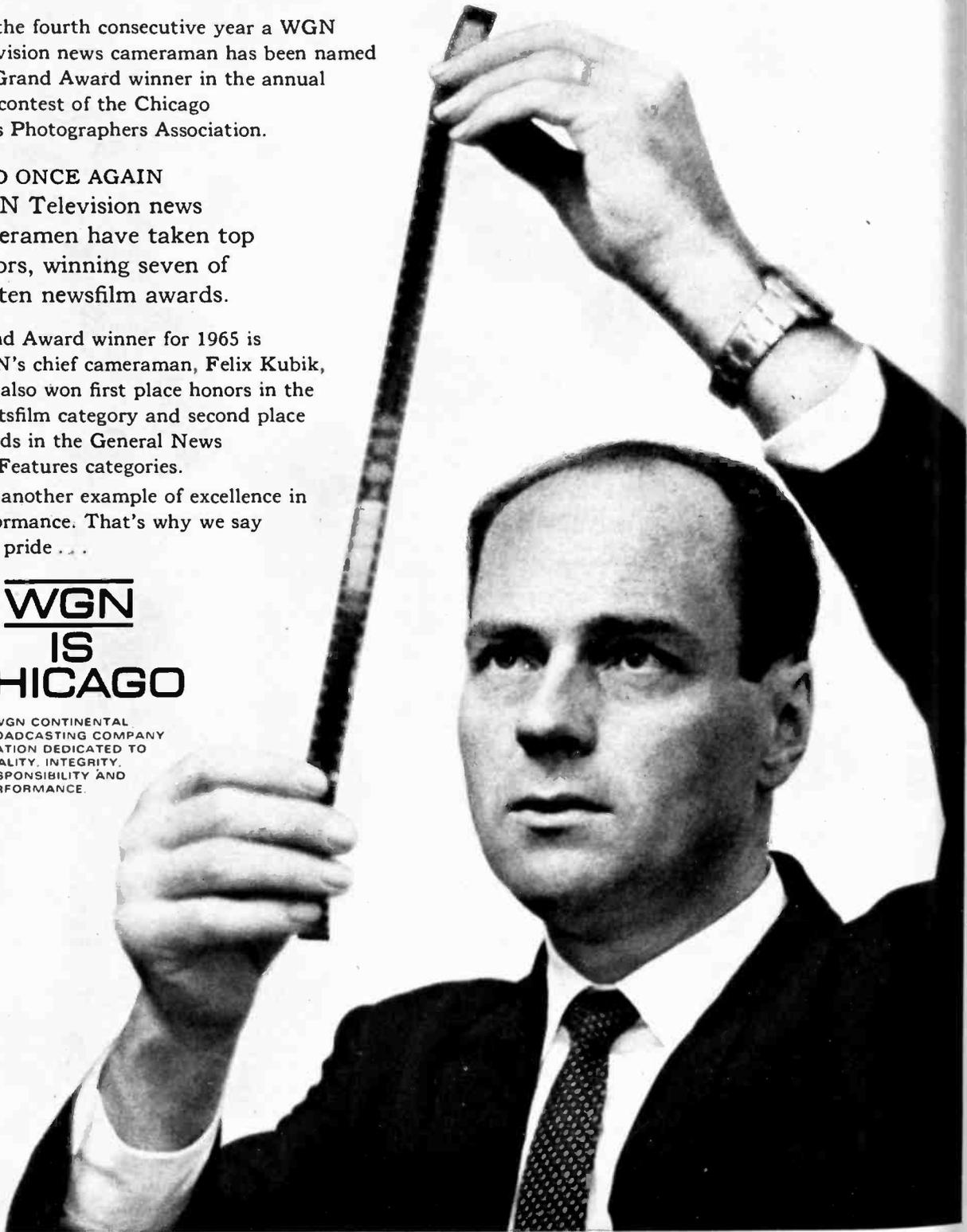
AND ONCE AGAIN WGN Television news cameramen have taken top honors, winning seven of the ten newsfilm awards.

Grand Award winner for 1965 is WGN's chief cameraman, Felix Kubik, who also won first place honors in the Sportsfilm category and second place awards in the General News and Features categories.

Just another example of excellence in performance. That's why we say with pride . . .

WGN
IS
CHICAGO

A WGN CONTINENTAL
BROADCASTING COMPANY
STATION DEDICATED TO
QUALITY, INTEGRITY,
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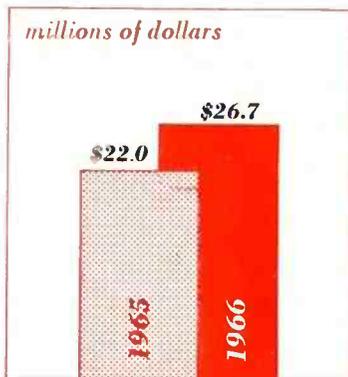
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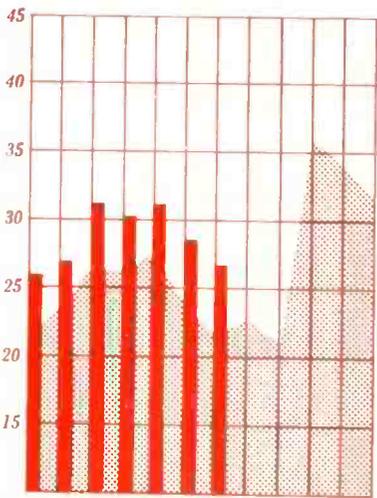
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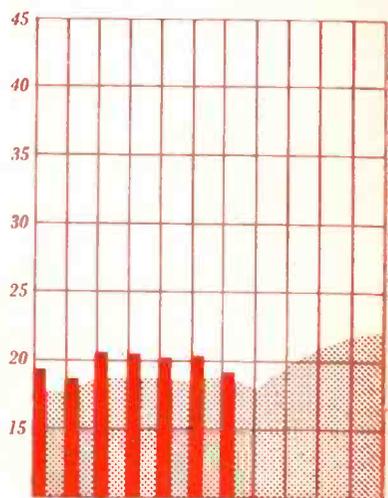
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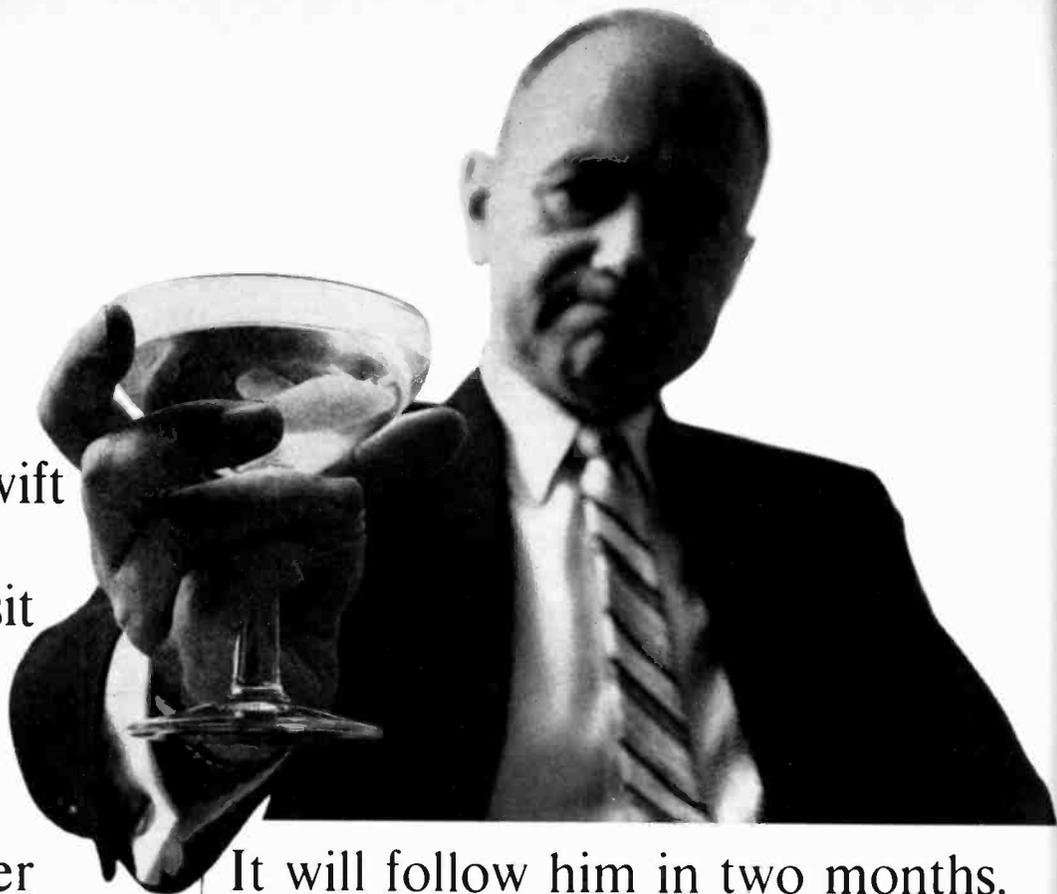
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Sillicant Swift
returns to
Buffalo to sit
and wait.



Ad Manager
Sillicant Swift,
took the plane to
Buffalo after
watching his color
commercial
shot on film in
New York.



It will follow him in two months.



He should have shot it at Videotape
Center. His commercial could have
taken the same plane with him.

Is that asking
too much?

Not from us.

Videotape Center
makes video tape make
sense as a creative medium
for television commercials.



VIDEOTAPE CENTER 101 W. 67 Street, New York, N.Y. 10023 (212) TR 3-5800

Costly, But Worth It

"It must have been the most expensive hour ever produced by a group of stations," said Hal Hough, vice president of program services for the CBS Owned Stations. How much did it cost? "It was worth it," he answered smiling. Mr. Hough was discussing *Feedback: Marriage—A Name for Kids?*, the first "feedback" show to be aired on all five CBS owned television stations. The show, telecast September 6, reached more than four million viewers in more than 25 million houses. It received a average rating in each of the five cities of 15.2, almost double the usual rating for *CBS Reports*, the show *Feedback* preempted.

After 45 minutes showing young Americans talking frankly about their early marriages and motivations (most often pregnancy) for them, local newsmen asked area viewers 16 questions: 11 on various aspects of teenage marriage and divorce, five on the viewer's own demographic profile. Viewers were asked to clip ballots from newspapers, fill in their answers to the multiple-choice questions, and mail them to the local CBS station. The stations forwarded them to WBBM-TV Chicago where they were cranked into a computer.

30,000 for Tabulation. After four weeks of tabulating the response of close to 300,000 ballots (at a cost of 11 cents per ballot), each station produced its own half-hour *Feedback Results* show. All five were telecast October 11, outlining the details of the response and interpreting it. To prove the voluntary sample was representative of the entire country, CBS employed Elrich and Lavidge, a telephone company, to conduct a simultaneous telephone poll on the same subject, with the same questions. Several thousand individuals reached on the phone produced almost exactly the same results as *Feedback*. The only substantial dif-

ference was an increased percentage of "no comments" from those questioned on the telephone. CBS regards this difference as encouraging because it seems to validate the worth of the 45-minute documentary preceding the questions. "Apparently it



11 cents a ballot

got people thinking about the subject and made them more able and willing to express their opinions," said Mr. Hough.

The *Feedback* concept was developed and first used at WBBM-TV Chicago on Feb. 7, 1963, when Chicago viewers were asked to comment on traffic problems. Since then, WBBM-TV, in conjunction with the Graduate School of Business at the University of Chicago, has telecast 42 feedbacks, many of them only three or five-minute question sessions following the late news. In October last year WCBS-TV New York ran its first *Feedback*, soliciting viewers' opinions on crime and public safety. WCBS-TV has since run 15 *Feedbacks*, some of them joint ventures with the Chicago station.

Five Weeks of Film. The idea of all five CBS Owned stations participating in a *Feedback* was raised almost a year ago at a management meeting of the stations. The executives, in-

terested, submitted a number of possible topics. It was definitely decided to produce the five-way *Feedback* on teen-age marriages.

An eight-man production team then toured the five cities, visiting each one twice, rooting out young, talkative married couples. The team shot for five straight weeks.

Mr. Hough said the CBS Owned stations hope to recoup some of the *Feedback* costs with sponsor support, but public service is the primary objective. "No other stations had done an entire show on teen-age marriages, and we feel it's a public service to outline the problem in such detail. It gets people thinking," he said. The "impressive response" of almost 300,000 ballots enabled the five stations to provide a further service by publishing the viewers' opinions. The results will be interpreted, analyzed, graphed, charted and diagrammed in the forthcoming volume. Mr. Hough said the main hurdles in the *Feedback* project were to pick a subject in which there was already a substantial public interest, and to describe the problem entertainingly, so that the show would attract viewers and interest them sufficiently not only to view, but to respond.

Not for a Year. The expense and the time involved in setting up a *Feedback*, however, preclude the five stations producing one more frequently than once a year, he said. "While we consider it most successful, I don't think we can begin to think about doing another until after the first of the year." He pointed out that any one of the five stations can refuse participation in a *Feedback* if it feels it would not interest local viewers or it does not want to spend the money.

Pop, Nuns and Tv

Westinghouse Broadcasting Co. has resurrected its annual public service conferences and is now stag-

(Continued on page 42)

EQUATION FOR TIMEBUYERS

$$\frac{\text{ONE BUY}}{\text{X}} = \frac{\text{DOMINANCE}^*}{\text{WKRG-TV} \cdot \text{MOBILE ALABAMA}}$$

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



§%½*?@★\$¶!

Newspapermen and agency men agree on the season's programming, but debate the value of criticism in print

Critics on critics

The television columnist or "critic" writing for a newspaper these days more and more finds himself in the role of the tv performer who can't dance, sing, act or tell jokes, but who can't quit the business "because I'm a star." Old jokes aside, the tv critic today has little to criticize, often little to say, and little if any influence on the viewing habits of his readers or the programming decisions of networks, agencies or production firms.

It would be surprising if the newspapers' critics were unaware of the sole purpose in their daily or occasional writing, but a TELEVISION AGE survey of a large cross-section indicates the

great majority know exactly what their primary function is: to produce an interesting, readable column of fan-magazine gossip, backstage stories and so on. Interestingly, a survey of agency media/programming people conducted at the same time indicates these men sometimes hold the newspaper critics in higher regard than do the critics themselves; that is, the agency respondents believe the newspaper critics should aim much higher than they do.

A dictionary definition of "critic" is "one skilled in judging the qualities or merits of . . . literary or artistic works," and the critics working in art, theatre, literature and such areas will

Read any tv critic for a year and make notes. Then go back to Hollywood, take his advice—and go broke.

Terrence O'Flaherty
San Francisco Chronicle

I feel viewer letter-writers have more influence on programming than all the critics in the world.

Bob Brock
Dallas Times Herald

The only columnists who really influence tv are in Washington, New York & Los Angeles.

Richard S. Shull
Indianapolis News

The trend to 'drama' will provide an oasis in tv's 'wasteland' image.

Richard Calhoun
The Wheeling Intelligencer

Don't expect the public to take to made-for-tv dramas; they can't and won't compare to the movies.

Bob Hull
Los Angeles Herald Examiner

generally contend their function is to separate the dross from the gold, so that other artisans will have goals of quality to aim for. Not so the television critic. Here is how a number of them define their own role:

"To write an objective column about television. And it should be an interesting column to help sell newspapers."—Peter V. Rahn Jr., *St. Louis Globe-Democrat*.

"To inform his readers about what is coming up, what has been televised and possibly what is needed.—J. Don Schlaerth, *Buffalo Evening News*.

"To inform, to catch the interest of the reader, thereby to entertain him, and to allow the reader to match his opinion with that of the critic."—Lou Cedrone Jr., *Baltimore Evening Sun*.

"To inform the public what is on television, give it enough information to let the viewer make an educated choice of programs, and help guide him to the better programs."—Dick Gray, *Atlanta Journal*.

"To report and comment on the industry, its programs, people, problems, trends and crises."—Dwight Newton, *San Francisco Examiner*.

"To inform the viewer reader what is available on tv, not necessarily to cram (my) opinions down their throats."—Bob Brock, *Dallas Times-Herald*.

The six opinions above were repeated throughout the survey replies time and time again, with only occa-

There is no qualitative distinction for junk. Junk is junk. There is no good junk or bad junk. Most tv is junk.

Ogden D. Wright
Des Moines Register and Tribune

Originally a newspaperman stating that he considered his column a bit more important than serving as an elongated tv program listing. Harry Harris of the *Philadelphia Inquirer*, for example, said, "Somebody has to keep networks and local stations trying." Frank Judge of the *Detroit News* said that by "condemning the mediocre stuff and supporting those who strive for quality—in situation comedies just as much as *Stage '67*—the critic can try to stimulate better programs." And Bob Hull of the *Los Angeles Herald-Examiner* noted the critic should "applaud the worthy, destroy the rest."

Virtually no one indicated that he considered his primary function one of helping to uplift the level of tv programming in general. No one, that is, on the newspaper side—but several people at the agencies seemed to think the press' writers could do more. At Tatham-Laird & Kudner, for example, one respondent wrote: "Few critics provide the outside objective criticism that the key people who set up objectives for network television need. Many are purveyors of gossip about shows and people in the business. These critics can promote sampling of a series or a particular show. They do little about raising the medium to its full value." Cunningham & Walsh, another respondent noted that newspaper critics should "dispense with their pet prejudices and selfish objectives, and provide objective comment and con-

structive criticism at all times."

Bill Murphy, vice president for media and tv programming at Papert, Koenig, Lois, Inc., however, agreed with a number of the critics themselves in that their first duty is "to sell papers," and William Lynn, vice president and media director of tv programming at BBDO, claimed that no matter what the critics' laudable ambitions might be, "by harping on ratings and relative network Nielsen rankings they have helped to bring about the proliferation of least-common-denominator programming."

While there really was little debate among the critics themselves on the job they are supposed to do, there was an element of controversy over whether or not the influence of the newspaper critics today is different than it was five or 10 years ago. During the "Golden Age," before tv became so strongly oriented to Hollywood film, were things better for the newspaper critic? Did he feel what he had to say seriously affected his readers or the tv industry?

About one-third of the columnists felt their influence today was stronger than at any time in the past. Lawrence Laurent of *The Washington Post* provided evidence: "The mail has never been heavier from readers-viewers. I have never had to turn down so many requests for speeches, and I desperately need to discuss something other than tv programming at cocktail parties." The mail-

(Continued on page 51)

The influence of the critic is less today due to their irresponsibility & unresponsiveness to the public."

William Murphy
Vice-President, Media
Papert, Koenig, Lois, Inc.

Most tv critics seem to be 'navel contemplators.'

William H. Lynn
Vice-President,
Director Tv Programming
BBDO

The critic should be constructive. He isn't.

Frank B. Kemp
Senior Vice-President
Compton Advertising, Inc.

*Pre-Christmas advertisers
may use tv but once a year;
it's enough to swell
the fourth-quarter totals*

There is a group of advertisers who traditionally divide the year not into days and months, but into pre-holiday seasons. Their New Year breaks at the pre-Easter season, continues bountifully along through the pre-Mother's Day, pre-Father's Day and pre-Thanksgiving periods and invariably closes with a pre-Christmas bang.

With products to sell that are classically "great gifts," "musts for mom," and "father's favorites," each Christmas these manufacturers bunch their budgets into new advertising schedules or heavied-up campaigns that will hopefully guide Mr. Conspicuous Consumer from home to store with the product's tune still ringing in his ears.

The seasonally-weighted campaigns logically precede the year's peak selling period, when advertisers know more money is being spent more readily than at any other time of the year. The U.S. Commerce Department estimated national retail spending for December 1965 was \$30.6 million as compared to \$19.6 million for February and \$20.6 million for January.

Each year the big holiday advertisers are: toy and game manufacturers, more and more of which have been buying all-year schedules to insure them a place during the tight peak season; perfume brands; appliance manufacturers and clothing makers. Most other gift-oriented product makers are also heavy promoters during the precious few weeks before Christmas.

Getting good availabilities in spot television is sometimes difficult for the strictly pre-holiday advertiser. The competition for airtime then is

stronger than usual, for one thing. And the advertiser with a long-running schedule will undoubtedly be accommodated by the stations first. But, says one rep, if plans are finalized early enough, preferably by the beginning of October, the advertiser usually gets the spots he wants. By November the situation becomes more acute.

Indications are that this year pre-Christmas volume will be somewhat increased. Several reps said that the picture looked better this year than last because more advertising was coming into the stations through legitimate channels, rather than through trade deals. One rep, though, thought that the pre-Christmas spot business might be off slightly because the toy advertisers—usually very heavy in spot during the weeks before Christmas—had this year increased their flow of dollars to networks.

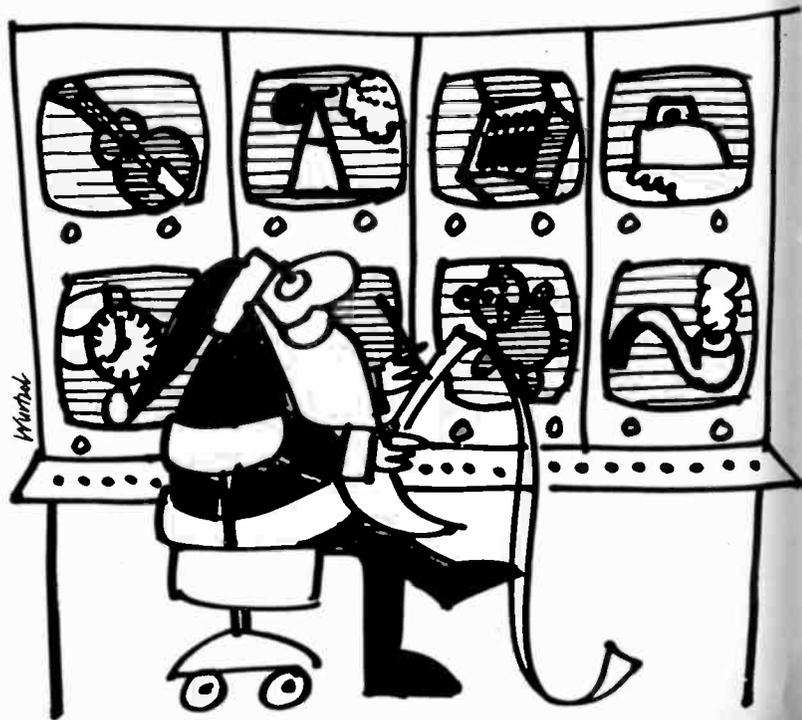
But speculations notwithstanding,

a look at representative pre-holiday advertisers suggests a bright picture for the industry this fourth quarter from these clients—whether or not spot's year-'round spenders boost their budgets.

The big Christmas advertisers have at least one thing in common. All are selling a product that is gift-oriented. From this starting point, however, the road to the consumer takes a variety of turns. Some advertisers have added network to previous all-spot campaigns; some are using tv for the first time; some are significantly increasing schedules to introduce a new line or to push a line that has just gone national. Who are these advertisers and what are they planning this pre-Christmas period? Here's a rundown on a random sampling that gives an idea of the scope and variety of campaigns.

In the perfume category, Helena Rubinstein is increasing its spending

Checking the list



y about 50 per cent. The tremendous response to last year's pre-Christmas introduction of a new fragrance, Emotion, spurred the additional spending—much of which is going into a CBS-TV network package. Since the product was not distributed nationally last Christmas, only spot tv was used. This year, 60 per cent of the company's budget will go to the national promotion, with the rest being used for a three-week spot push.

Perfume and Candy

Lehn & Fink has also decided to use the network as well as spot this year for its Midnight Fragrances. The company's acquisition by Sterling Drug during the past year has made corporate piggybacks feasible. The fragrance line will be coupled with Sterling's Vanquish on the networks. In addition, the fragrance line will be in spot in 24 markets for four weeks before Christmas. The combination of spot and network has raised the expenditure by over 50 per cent since last year.

Another product that will add network tv to its advertising schedule in the weeks to come is the candy brand, Whitman's Sampler. The traditionally pre-holiday advertiser—in addition to during the Valentine, Easter, Mother's Day and Christmas periods—with about the same budget as last year, will use network tv in conjunction with spot, instead of its usual pattern of network radio in combination with spot tv. Last year's 50-market spot drive will be cut to a 2-market push lasting from early November until Christmas. The network announcements will run only in December. Naturally gift-oriented,

the new campaign will feature the slogan, "Whitman's is the *one* gift that no one ever exchanges."

Gulton Industries, makers of cigarette lighters and flashlights, which used spot last December in 65 markets, is using a 30-market buy this year to supplement a CBS network package. Like the advertisers mentioned above, Gulton has switched emphasis to network because of increased distribution of its growing line of products.

For the second year, Canada Dry, Inc., will use spot tv to advertise its "holiday" mixers. Its "Give the gang our best" theme was first presented last year in spot, and will be repeated again in a national campaign. The company never ventured into tv for the mixers before last year because of coordination problems with NAB and Government regulations involving "liquor" advertising regulations in the medium. With these difficulties worked out, however, Canada Dry is pushing the mixers with a considerably stepped-up budget from mid-November through Christmas. As in the past, a major portion of the company's total advertising dollars are going into the pre-holiday campaign.

Tv Test To Encourage Sales

At least two advertisers will be testing tv as an effective selling medium during this peak season. Zippo Lighters, strictly print before, will compare sales in Houston, Seattle, Atlanta and Denver, where the product will be running prime ID's for four weeks, to sales in non-tv-advertised markets. Remington Rand for its portable typewriters will also be judging the medium's selling effectiveness, with five primetime

spots a week in 14 major tv markets from November 28 to December 18. The firm traditionally advertises during three peak selling periods for typewriters—pre-Graduation in June, during the back-to-school months, and before Christmas, the highest selling period. A significant reason for the change in strategy and increased budget this year is that the product is now under the office machines division of Sperry Rand rather than under the electric shavers division.

Remington Rand electric shavers also have a heavied-up schedule in tv this year. Only in tv during the Mother's Day (women's models, naturally), Father's Day and Christmas seasons, the company has usually used both spot and network. During the spring campaign, part of the new Selecto line was introduced; the remaining items will be unveiled during a \$500,000 spot push (up 10 per cent from 1965) in a minimum of 36 markets, and in a \$2-million network splash (compared to \$1.75 million last year).

Testing tv's strength during the pre-Christmas season, especially in conjunction with a new product, is not new. In what has become a classic story, Swank, Inc., entered tv for the first time in December 1963 to introduce its Jade East line of toiletries for men. Its three-market spot push was so successful that its tv advertising budget has steadily increased since. This year, 60 top spot markets will be picked up, with prime 20's and fringe 60's beginning the first week in November and continuing until two days prior to Christmas. Although the company adver-

(Continued on page 54)

Specials while you wait

*Network crews, operating
with split-second precision,
rush full coverage of
late-breaking news
developments to the air*



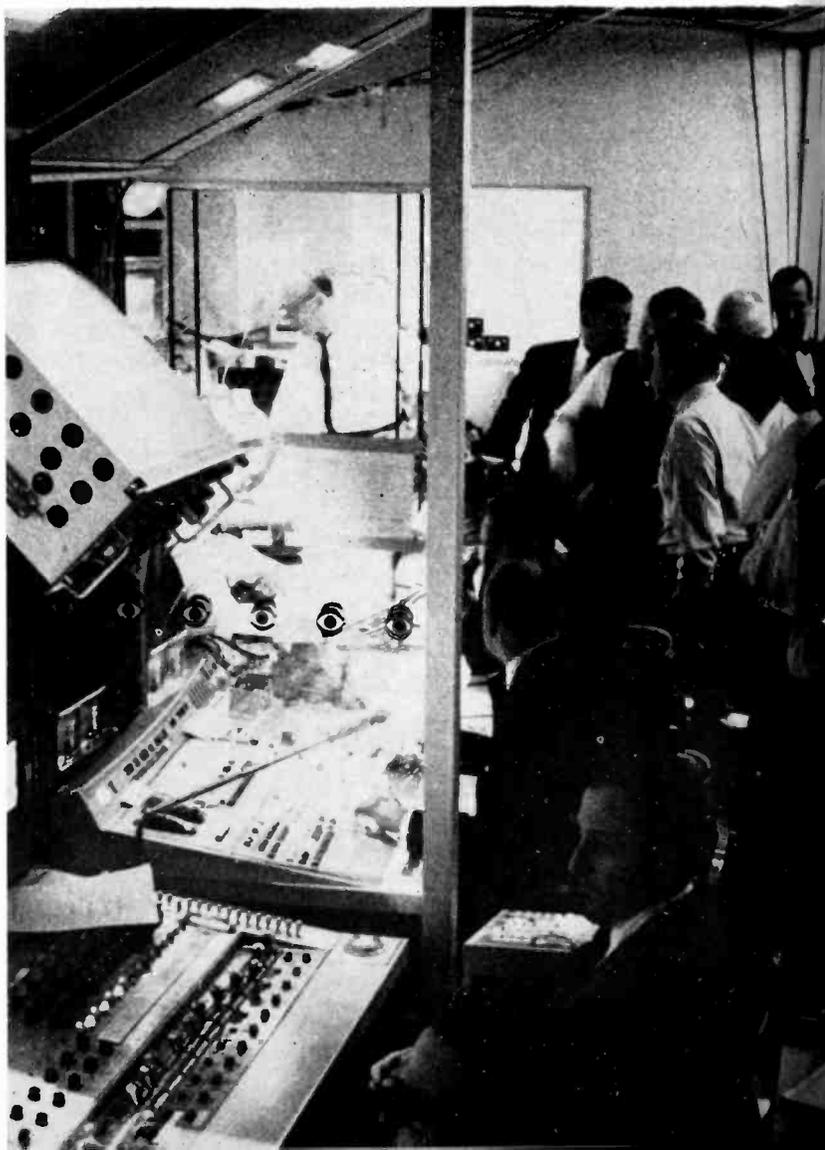
Producer Hagan gets an 'instant' preview

On Jan. 4, 1959, NBC News ran three half-hour specials. All three were produced by veteran NBC producer Chet Hagan and were telecast back-to-back that Sunday evening. Two of the programs were scheduled in advance; the third, on a political and military crisis in Southeast Asia, was scheduled and produced in a matter of hours. A new form of television news was realized that day and it needed a name. Overworked and under pressure, Mr. Hagan and his crew groped for a label for their labors:

"Hell, we're making *instant specials*; they're impossible," somebody complained. The term stuck. Baptized by the fire of deadline, the instant special has proved to be an enduring, if only vaguely descriptive, title.

An instant special is frequently defined as an emergency news program preempting regular network programming at the last minute to cover a breaking, or just broken, news story: instant specials cannot be predicted or prepared for and are frequently characterized by live coverage during the broadcast. Such a precise definition implies a perfection, and hence something "impossible" to achieve. Perfection in an instant special is something the networks can only approach, but can never reach absolutely. It might be said that no pro-

The atmosphere is electric, the pace fast as CBS program hits the air





Dick Salant, on a 'special's' sidelines

... two ... Camera One on McGee'



gram, however quickly put together, and regardless of the subject (an assassination, berserk tower rifleman, military emergency), is *totally* unplanned. The mere fact that network news departments exist and have procedures for dealing with the unexpected indicates at least some degree of preparation.

According to its definition, an instant special might embrace such different news programming as a 20-second break-in bulletin announcing a World Series winner to a three-day coverage following a Presidential assassination. The line between a "special news program" and a bona fide "instant special" can be extremely fine, and ultimately depends on who's doing the labeling. Also, the term undeniably has an NBC flavor to it that is rather distasteful to those outside NBC. As Richard Salant, president of CBS news, says, "I do not like the term 'instant special.' I think it has little meaning." What would be called an instant special at NBC would officially be called a "news special" at CBS. Whatever you call it, all networks frequently decide an important and unexpected news story is worth special treatment above and beyond routine news broadcasts.

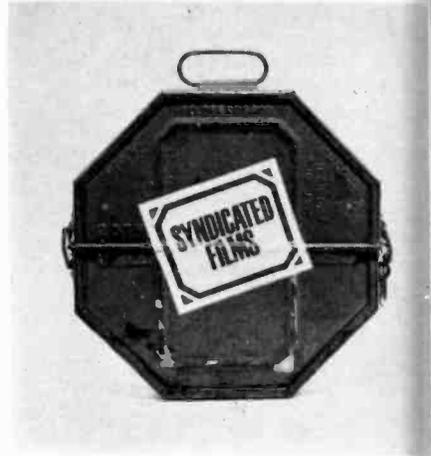
By 1959, the state of television technology and development of tv as a journalism medium had pro-

gressed to a point where the networks for the first time had the equipment and the personnel capable of breaking into their regular schedules in emergencies with relatively polished, lengthy, and informative news broadcasts. When do the networks decide to preempt their regular schedules for special news programs? How do the network news teams go about producing an instant special?

"We were actually making instant specials before the concept of them was ever articulated," Mr. Hagan observed. In the last half of 1959, President Eisenhower made two extensive overseas trips. Mr. Hagan produced two series of specials, 19 in total, on his jaunts. In the course of producing those shows, the idea of quickie news shows and abilities to produce them developed rapidly. "The concept of the instant special, however, crystalized when Eisenhower went to Paris in May of 1960 for the summit meeting and the U-2 incident broke it all up," Mr. Hagan said. He produced 11 shows on the doomed summit meeting and its aftermath in the ten days following.

With Mr. Hagan's success in producing instant specials on Eisenhower's world travels, NBC decided to institutionalize its success. Mr. Hagan and his production crew still

(Continued on page 56)



Change got us into this mess, and change will get us out."

The words, expressed somewhat bitterly and at the same time hopefully, were those of an executive vice president at a major syndicator of feature films and off-network programs. But similar sentiments can be easily obtained from dozens of his counterparts at other syndication firms. In the statement are the hints of bewilderment and confusion that permeate the syndication business today. For the business truly is filled with a number of paradoxes.

There are large companies—among them such familiar names as MCA, Screen Gems, United Artists—which report they are having good seasons. There are other old and established firms which note that things could be far, far better. There are brand-new companies reporting excellent business on everything they have to offer, which often amounts to only a program or two; while other firms indicate plenty of action on one or two programs out of an inventory of dozens. Obviously there is money to be made these days in syndication—but just as obviously it takes the right combination of the right ingredients to come out ahead.

When and as the tv stations around the country began stretching the number of network hours they carried each day, and then filling more and more of their own open time with lengthy feature films, the syndicators saw the handwriting on the wall—or, rather, the lack of handwriting

on contracts. When offered their pick of hundreds of half-hour and hour programs—some produced for syndication originally, others fresh off-network with proven track records—stations pleaded they had no time in which to present them. Their networks, they said, were programming solidly Saturday morning, Saturday afternoon, Sunday afternoon, weekdays late at night, early morning, mid-morning, mid-afternoon and early evening; about the only time the networks *weren't* offering programming that could be had at the push of a button was Sunday noon. Hour-long news had filled major periods in the evening. Feature films, even when run and rerun, seemed to draw sizeable audiences. Occasionally, if a syndicator was lucky, he might find a station that could squeeze in a run of *Racket Squad* or *Peter Gunn* on Sunday morning or after the feature film showcase ended post-midnight.

Films on the Shelf

The independent stations in the country remained a primary customer for syndicated programming, but these stations were few in number—one or two dozen as the years dragged on—and the competition to make a sale often resulted in depressed prices. Also, various of the independents had taken on an "image" (the "sports station" or "feature film showcase") that didn't permit buying of a great number of syndicated programs. And even when the inde-

pendents had siphoned off the cream of the syndicated offerings, there were plenty left to be stacked on the shelf and covered with cobwebs.

So the syndicators began shifting gears. Realizing that stations look to their representatives for guidance in making up program schedules, the film-sellers began pitching the reps directly. Where there had once been eager bidders for almost any off-network property, the syndicators now began looking at the programs with an eye on one thing: how much of a real chance each show would have when it comes to racking up local-market sales.

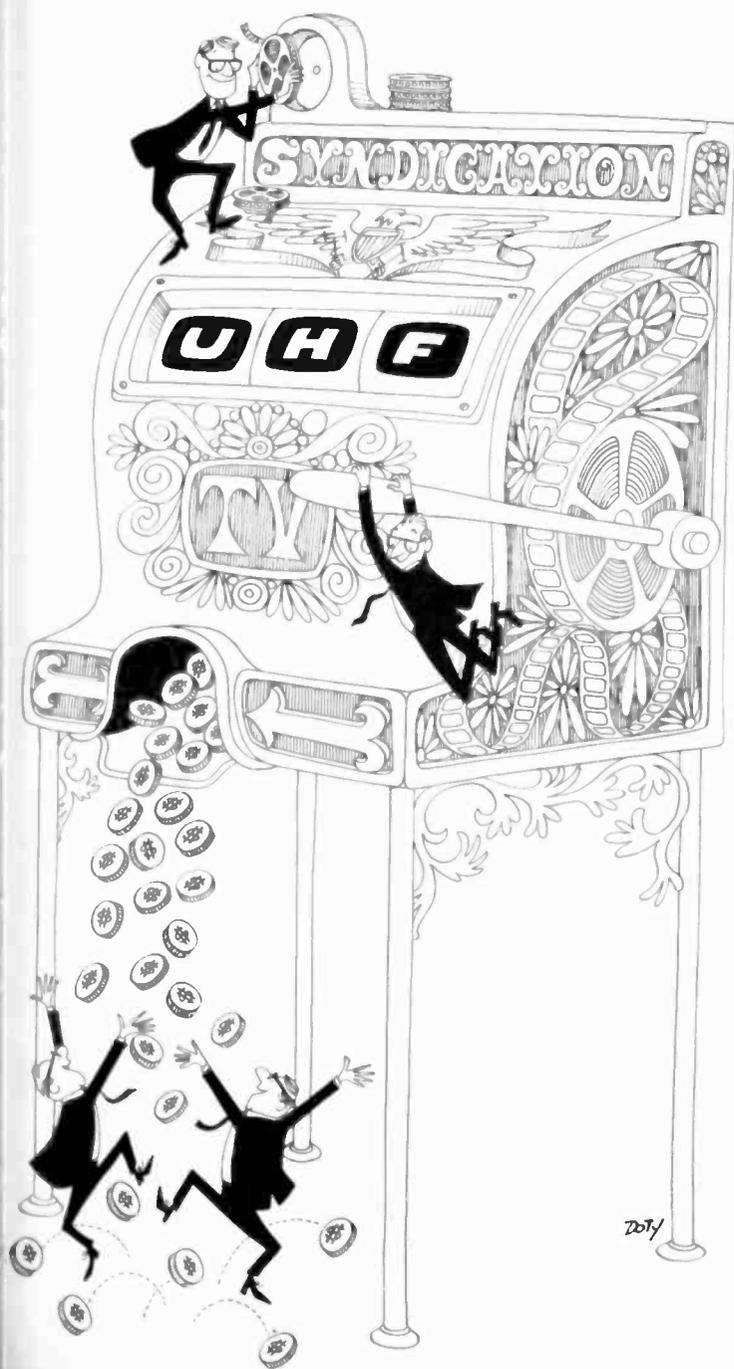
Good Half-Hour Gambles

Today, a syndicator is cognizant of the sales opportunity for programs of different length. While some stations may be able to use an hour-long show, most will be able to squeeze in a half-hour. Programs with excellent network records—several seasons and good ratings—in half-hour form are good gambles for the syndicators, even if they're nowhere near as good as they once were. Current high-flying programs are *Mr. Ed*, *Patty Duke Show*, *Burke's Law* and *McHale's Navy*, among others—and these modern "blockbusters" are on the local air in only 40-45 markets.

The hour-long program has a more difficult time of it, in spite of the fact that this format has been highly successful on network for most of the 1960's. Of course they require an hour of open air time, but there is

Film's future: how bright the gleam?

*In the syndication
business, wracked with change,
uhf's emergence promises
a renewed vigor*



more. Most hour shows are action-adventure, mystery, drama and as such don't lend themselves to daytime viewing by a busy housewife or young children. They need prime-time exposure when the man or woman of the house, along with the teenagers, can sit and follow the intricacies of a 60-minute plot. Even such outstanding network hits as *Dr. Kildare* and *Perry Mason* haven't been selling at the pace their records would indicate, and a 30-markets sale for programs of this kind is considered quite respectable these days.

By way of comparison, sales of programs to 100, 150 and more markets, not too many years ago was a goal that was within the reach of many syndicators. Today the programs in that many markets are likely to be older, proven properties which are offered at reasonable prices since they've been run and rerun. These shows, almost invariably half-hours, include Four Star's *Rifleman*, still in over 150 markets, United Artists' *Sea Hunt*, in more than 100, and the *Death Valley Days* series which is in more than 200 markets under a couple of names.

Sales techniques have had to be modified as the number of prospects declined. One approach that has been widely used is to offer a package of films in a "feature" format. For example, stations will strip a series of hour-long westerns like Warner Brothers' *Maverick* and *Cheyenne* under the umbrella title of *Action*

(Continued on page 61)

'Hu-rry hu-rry hu-rry'



Popular show gets the air

About the only thing that Avco Broadcasting Corp. *didn't* do last month was jack up the studio buildings of WLW-T Cincinnati, WLW-D Dayton, WLW-C Columbus and WLW-I Indianapolis, put wheels under the buildings and roll them out to the Ohio State Fairgrounds. Next year, in fact, Avco might just do that; and it might turn out to be *simpler* than what was required to do 55 remote originations from the fair. The men and materiel necessary called for an operation perhaps just a shade less complicated than the Normandy landings in World War II.

State fairs, once the "big" event of the year for thousands of rural citizens, have become in the last few years or so a big event for almost everybody. The record-breaking attendance at the Ohio fair—more than 1.5 million people—obviously wasn't made up of farm dwellers alone. One thing widely credited with sparking attendance is television

promotion, so when Avco went to the fair it knew it would find many of the regular viewers of its stations' tv programs there.

All that Avco had to do to go "on the air live from the fair" was move seven color cameras, one color tape recorder, 200 lights, 20 microphones, 15 tv monitors, 7,000 feet of camera cable, four audio recorders and six audio consoles 110 miles from the Cincinnati studios of WLW-T. Simple? Maybe not, but the equipment got there, and was installed and put in working order in a minimum of time. Following the broadcast necessities came truckloads of display material, sets and costumes. Transportation was handled by using both the regular remote bus and a special semi-trailer leased for the occasion.

Once the electronic and theatrical items were on the grounds, the stations turned to the problem of getting talent and engineering people to work both in front of and behind

the cameras. Roughly 100 persons were moved via bus, car and plane from Cincinnati, Dayton and Columbus on a split-second schedule. For some, whose duties required they work out of their home stations every day, a regular commuting schedule was set up.

Housing was handled by putting in for hotel space far in advance, since Columbus is ordinarily packed with visitors during the run of the fair. Special rooms were reserved at the hotels for rehearsals, particularly of big musical numbers. At the fairgrounds a newly constructed building, WLW Land, was opened to serve both as an exhibit and a broadcast center for two live programs, the morning 90-minute *Paul Dixon Show* and the afternoon 90-minute *Coffee Club*. Extra space was needed for dressing rooms, so a trailer was positioned alongside the building.

Another problem, food, was solved

(Continued on page 56)

*To the tempo of
the carnival barker,
Avco Broadcasting
undertook a major
logistics problem:
moving 55 tv shows
out-of-doors*



55,000 saw 'Hayride'

Bridge to High Ratings

The noble experiment of running a three-hour movie with a colossal price tag is now behind us. The answer is so clear it is only a question of when the next one is due. In fact the only question is where can they get more of them—big pictures, that is.

Let's look at the facts. It is avowed that Ford spent about \$1.5 million gross, time and talent, for 20 commercial messages on *Bridge on the River Kwai*. Figure this at \$70,000-\$75,000 a commercial minute, depending how they bookkept the open and close and bracketing announcements. Nielsen credits the opus with 21 million homes average audience, which leaves the advertiser with a sound \$3-\$3.50 cost per thousand homes. Perhaps more important it is rumored that traffic in Ford showrooms was sharply up from the year before. Certainly there is no doubt that most viewers knew who the sponsor was, and a deep impression was made.

Granting that not many advertisers can justify an expenditure of \$1.5 million against a single night, the topic of the day is how to duplicate the Ford effort. The analysts have reviewed the case and certain facts are being weighed:

(1) A three-hour unit of time is important. The family settles down to an entire night of viewing. If the show is bad they don't know it until the show is practically over, but the event is equivalent to going out to the movies, and a lot easier.

(2) Movies themselves in two-hour units seem to guarantee a substantial audience—around 12 million homes on the average. Total audience, homes viewing five minutes or more, will touch 20 million homes. *Kwai* registered a total audience of 29 million homes. Ergo, a good movie should approach the *Kwai* record and cost about \$50,000 a minute. Hard-ticket recordings longer than two hours should match *Kwai* unless counter-programming in kind neutralizes them.

(3) Other events running three hours may duplicate this record . . . new musical comedies, huge variety shows, award shows with performances, beauty contests, and spectacles. However, there is no precedent and disciplining. A show of this kind over such a long time period is difficult.

(4) Equivalent ratings can be achieved by buying on two or more networks. Ford itself did this with the famous *Fiftieth Anniversary Show* featuring Ethel Merman and Mary Martin. General Foods did it with a two-hour show saluting the 25th anniversary of Rodgers and Hammerstein. But today a number of legal problems—not to mention budget ones—would mitigate against such a buy. And it is a lazy programmer's way of seeking dominance.

If, therefore, the conclusion is that the hard-ticket

shows are the route to client happiness, what are they, where are they, and how much will they cost?

It isn't hard to pick a hit movie. Variety carries box office scores and anyone can look up the blockbusters. Currently, *Sound of Music*, *My Fair Lady*, *The Bible*, and the forthcoming *Hawaii* are new examples. *The Ten Commandments*, *Gone With the Wind*, *Longest Day*, *Cleopatra*, *Around the World in Eighty Days*, *South Pacific*, *Mad, Mad, Mad World*, *Guns of Navarone*, *Dr. Zhivago*, *Mutiny on the Bounty*, *Ben Hur*, and *Lawrence of Arabia* are recent examples. Any one of these theoretically would do as well as *Kwai*.

One of the most hardy of the perennials is MGM's *Wizard of Oz* which for a decade has performed as well as *Kwai* and should have taught everybody a lesson. ABC has already scheduled *Hans Christian Andersen* for pre Christmas and *Guys and Dolls* for early 1967 to follow up their smashing success. Both of these pictures are not the Academy Award-ed blockbusters that *Kwai* was, but chances are that both will do very well, if not as well as *Kwai*.

Other blockbusters have been sold or are being sold to networks in packages with plenty of rum with the scotch. Consequently the networks will either average them out by playing some in two installments—as CBS did with *The Music Man* (to only average success in ratings but SRO in commercials), or take a poor night and jack up the averages by programming a three-hour beauty with commercials at \$80-100,000 a minute. What's more they'll get their price just as surely as they



got it on professional football at far less efficiency.

If an advertiser wishes to make a private deal with what's left he may be able to buy *Gone with the Wind* for \$8 million a play, or *Gigi* for \$5 million, or *El Cid* for \$2.5 million. None of these gems would pay out at a reasonable efficiency at those prices, but they would create a sock impression.

Many of these attractions will be as good a second or third time around as the first, like *Wizard of Oz*, but the bloom will be off the rose for advertisers seeking a first-nighter image. Many people who had seen *Kwai* before in the movies gladly saw it again on television and there was no detractor from the end effect. The new viewers each time who didn't have an oppor-

(Continued on page 51)

Film/Tape Report

LONG-DISTANCE SELL

Will Cowan, the president of Filmways' commercials-making operation, sat in the Sherry-Netherland with his back to the window. He had not flown to New York to look at the scenery. From time to time he would look away from the phone continually cocked to his ear to tell the visitor how good business was on the Coast. "Six years ago, California had a quarter of the business; now it's more like 40 per cent." Four years ago Martin Ranshohoff, board chairman of Filmways, had folded up the New York commercials operation, the acorn from which Filmways had grown to become a major feature film studio and tv series hatchery. Now commercials only accounted for about five per cent of the company's \$30 million gross. "But it accounts for 10 per cent of Filmways' growth," Mr. Cowan remarked.

As he spoke, Filmways crews were shooting ads as far afield as Paris and Tokyo. It was apparent that agencies didn't take their business to Los Angeles just for the climate. "The jobs we get are the big ones," Mr. Cowan said. "New Yorkers don't go to the Coast for the little ones."

The assignments for the big national accounts are not placed through the Hollywood branch offices of the agencies, Mr. Cowan said. That's why he was in New York. The deals are closed there or in Chicago. "On commercials, the West Coast offices act as liaison between the head office and the studio," Mr. Cowan said. "In the program end, they have more to do; and they busy themselves with local accounts and such matters as network integration."

As the rain swept down outside, Mr. Cowan remarked that California commercials makers had felt no effect on volume so far from the Florida production boom. "All they have to offer is sunny days." There's no one Utopia for shooting commer-

cial, he said. "There's a place for every job. You should cast locations as carefully as you cast performers in commercials."

QUALITY HERE—OR THERE?

The battlelines are drawn, if president Robert Bergmann of Filmex, Inc., and officials of Technicolor Corporation of America have anything to say it about. Both Mr. Bergmann and James E. Hagan Jr., of Technicolor's television division in New York, have attacked New York film processors in terms ranging from "inefficient" to "worthless."

The two men took the gloves off and came out swinging at the east coast processors during a luncheon held in the Filmex offices to inaugurate Filmexpress, a division set up to insure ad agencies and their clients fast processing service, and quality service, on color commercials. The division has gone through a shaking-down period since its opening last spring and now was fully operational.

"The primary saving we offer is time," said Mr. Hagan. Under the agreement with Filmex, their work goes through our new plant at Universal City immediately and under constant supervision—and the quality is controlled so that there's no error. This is where time is saved, where nothing has to be done over to make it right."

Mr. Bergmann stepped in. "People want to know how we can get faster processing when we have to allow five hours travel time from New York to the coast and five hours back again. All right, take your agency here that gets its processing done locally. Maybe they get a one-light print—where everything is processed at the same value—and the print is so bad they're afraid to show it to the client. So they look at it and want it corrected here . . . and here . . . and here, and it goes back to the lab, and maybe in five days they've got a good print."

"At Technicolor," said Mr. Hagan, "we don't do one-light prints; our timers follow every frame, changing the processing needed for each scene or camera shot. Maybe 10 frames are processed one way, the next 10 another way, and so on. When the print comes out of the laboratory, it's right. One reason, of course, is that our people have been in color work longer than anyone else. Our average timer has 15 years' experience."

Mr. Hagan readily acknowledged that the work turned out by his company cost more. "It has to—but we think, and our customers think, that the quality is worth the price."

Mr. Bergmann added that Filmexpress—which basically operates as a processing and delivery service—is available also to clients who do not produce their commercials at Filmex, Inc. The service was designed to beat the color crush that has inundated laboratories in the east (one of the largest, Movielab recently announced it was putting customers on a "first come, first served" basis without exception).

"We have our own people right in the Technicolor plant," Mr. Bergmann emphasized. "They follow the footage from arrival right through processing and shipment."

Three new appointments to the Filmexpress staff raised the total number of people in the division to "about 25," said Mr. Bergmann. They were: Stephen Kambourian vice president of Filmex Completion; Patricia Linburn as general manager, and Jackie Vaden, formerly with Technicolor, as head of Client Services.

ON THE DOTTED LINE

WBC Program Sales lined up 22 more stations for *The Mike Douglas Show*, thus racking up 117 markets taking the video-tape week-day strip, running in most of the markets in the late afternoon. The

Advertising Directory of SELLING COMMERCIALS

how is syndicated in both 90-minute and 60-minute lengths. The 20 newcomers to the lineup are KARK-TV Little Rock, WEEK-TV Peoria, WSLV-TV Roanoke, KWVL-TV Waterloo, GNC-TV Amarillo, WPTZ-TV Plattsburgh, KDAL-TV Duluth, KRGV-TV Velasco, KNTV San Jose, KOIN-TV Portland, WEHT-TV Evansville, WGAL-TV Lancaster, WLAC-TV Nashville, WJS-TV Winston-Salem, WICS Springfield, KVTV Sioux City, WFAM-TV Lafayette, KXLY-TV Spokane, WATE-TV Knoxville, KTAL-TV Shreveport, WRAL-TV Raleigh, and KFVS-TV Cape Girardeau. Before the September sales streak, WBC had added five other stations to the Douglas lineup: WFLA-TV Pensacola, WHBF-TV Rock Island, KFDM-TV Beaumont, KFRE-TV Fresno and WREX-TV Rockford.

For its syndicated live feed of New Year's Eve with Guy Lombardo, NBC Films chalked up deals with 11 stations in three weeks. Jack V. Tribb, executive vice president of NBC Films, anticipates a lineup of from 80 to 100 stations. This is the second year the celebration at New York's Roosevelt Grill is to be fed out to stations. This year's takers so far: WNAC-TV Boston, WMAL-TV Washington, WJBK-TV Detroit, WTVJ-TV Miami, WHIO-TV Dayton, KABC-TV Los Angeles, KGO-TV San Francisco, WAP-TV Dallas/Ft. Worth, WQAD-TV Coline, WISH-TV Indianapolis, WKBW-TV Buffalo, WTVN-TV Columbus, WOIA-TV Des Moines/Ames, KCRG-TV Cedar Rapids, WANE-TV Ft. Wayne, KUTV-TV Salt Lake City, WHEC-TV Rochester, WCCO-TV Minneapolis, WREX-TV Rockford, WTMJ-TV Milwaukee, WWNY-TV Watertown, WKZO-TV Kalamazoo/Grand Rapids, WKOW-TV Madison, WRL-TV Peoria, WMTW-TV Portland, WIBW-TV Topeka, WLOS-TV Asheville, WOC-TV Salisbury, WAND-TV Decatur, WDAU-TV Scranton and WARC-TV New York.

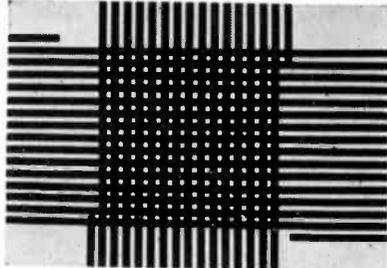
Screen Gems lined up 100 stations to carry the NFL Films' *Game of the Week*, half-hour color show. Also available are seven half-hour NFL games each week, and several stations (among them WHIS-TV Boston, WTAR-TV Norfolk and WFMY-TV Greensboro) are running all seven. A number of national and regional advertisers are backing the show:

Allstate • Leo Burnett



ROBERT CARLISLE PRODUCTIONS, Hollywood

Burlington Industries • Doyle Dane Bernbach



PABLO FERRO, FILMS, New York

Atlantic Richfield • Hixson & Jorgensen



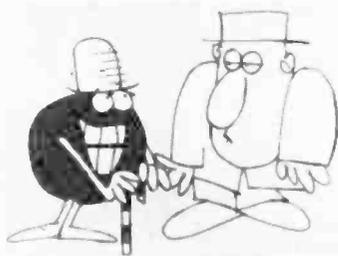
SANDLER FILM COMMERCIALS, INC., Hollywood

Chesebrough-Pond's • William Esty



FILMEX, INC., New York

Archway Cookies • Marineau Advertising



PANTOMIME PICTURES, Hollywood

Chevrolet • Campbell-Ewald



FILMFAIR, NEW YORK

Barney's • Mogul Baker Byrne & Weiss



PELICAN FILMS, INC., New York

Coca-Cola Co. • McCann-Erickson



KEITZ & HERNDON, INC., Dallas

The Homelite Chainsaw Division of Textran bought half-sponsorship in 44 markets: in multiple-market buys are American Motors, Thom McAn, Burger Beer, Storz Beer and Pearl Beer.

The entire season's package of 105 half-hours will be available for rerun bookings starting in January.

National Telefilm Associates racked up 16 markets for *The New David Susskind Show*: New York, Los Angeles, Washington, Miami, Kansas City, San Francisco, Detroit, Salt Lake City, Seattle-Tacoma, Pittsburgh, Philadelphia, Boston, Sacramento, Kalamazoo, Grand Rapids and Redding-Chico.

Seven Arts' Tv sold a *Dylan Thomas* half-hour biography to WDCA-TV Washington, WDAF-TV Kansas City, KGW-TV Portland, KBTV Denver, and KOLO-TV Reno.

RKO General Productions sold *Firing Line with William F. Buckley Jr.* to WCTV Athens and WANE-TV Ft. Wayne; *Hollywood Backstage* to WHEC-TV Rochester, and *Fashion: Italian Style* to CKLW-TV Windsor.

The Madison Square Garden — RKO General Sports Presentations color telecast, live, of the upcoming Archer-Griffith middleweight return bout, will take place November 10. The fight, originally scheduled for October 21, had to be postponed when Joey Archer came down with a virus infection.

AROUND THE WORLD

Chemstrand, Ltd. of Australia bought *Color Me Barbra*, the second Streisand special and the first in color, for telecast on Australia's National Tv Network. The show was sponsored in the U.S. and Canada by Chemstrand.

Harold Klein Film Associates sold *Golf with Sam Snead*, a half-hour color series, to Australia and the Philippines, and *Top Star Bowling* to Hong Kong. *Golf* runs to 13 episodes, and was filmed at the Firestone Country Club in Akron, with Sam Snead and sportscaster Jerry Healy. *Top Star Bowling*, a series of 52 hours, pits famous bowlers in head-to-head contests.

The first reported sale of tv pro-

Madness, Mod-ness Behind the Camera

By days she produces commercials. By nights she dashes around New York shooting documentaries and news footage for BBC-TV and ITV. Weekends she shoots documentary film day and night. She's Midge McKenzie, a Londoner born who not only looks like a Mod, she looks like a model. Miss McKenzie recently hooked up with Colodzin Productions as a producer specializing in switched-on styles of commercials (as witness two Polaroid Swinger films she made for Doyle Dane Bernbach for the European market). She came to the U.S. two years ago and went to work at Elliot-Unger-Elliot as production assistant.

Miss McKenzie started out in films in 1958 with Shaw Films in London, as a production assistant, working on a host of commercials and documentaries.

In New York the young filmmaker has documented *The Responsive Eye*, the show of optical art at the Modern Museum, in a one-hour film that ran on BBC-TV. One day last month she wandered through Central Park with a camera crew from dawn to dusk, filming a marathon musical "Happening" that was part of Thomas Hoving's master plan to scare away the muggers. The film ran in BBC's Music International special. The following week, she spent one evening filming an exhibit of neon sculpture at the Pepsi-Cola building, the next driving (and filming) pop analyst Tom Wolfe through the neon glare of New Jersey to find out whether the journalist thought neon, and other artifact of technology, was art. (He did, on condition it had been admitted into a museum or gallery).

One Saturday at noon, the mini-skirted Miss McKenzie stood with two-mini-skirted mod models on a Fifth Avenue Corner and photographed reactions of passersby. (Men loved 'em. Matrons didn't.) The clip ran on a BBC newsprogram. The next week, she started filming a Bell Telephone-sponsored exposition of technology in art, and vice versa. Her chronicling of the with-it world stimulates her commercials work, and vice versa.

gram material to Israel was made by *Fremantle of Canada, Ltd.*, with McGraw-Hill Educational Films going to the Instructional Tv Trust of Tel-Aviv. Fremantle is discussing prospects for *Romper Room* with the Israelis and with Dr. Fred Rainsbury, former head of the Canadian Broadcasting Corp.'s children's department, who is on loan to Israel to help set up the tv service.

Meanwhile, *Romper Room* went on the air in Spain, the 15th foreign country to take the kindergarten show. Local live productions take place daily on some 150 stations on five continents. In Spain *Romper Room* is on the TV Espanola network daily at 4:30 p.m. Elsewhere on the Iberian peninsula, *Romper Room* is done in Gibraltar and Portugal.

Meanwhile, back in Israel, plans were laid to start a national tv service, not just one aimed at children.

If the Knesset approves the plan, Israel will have a tv service by 1968, with two hours a day in Hebrew and half an hour in arabic. Programs will be confined to news and public affairs.

The plans are being mapped out by the Israel Broadcasting Authority, which has secured the services of CBS for consultation on establishing the physical plant.

ABC Films of Canada moved to a new address, 45 Charles Street East, in Toronto.

W. Robert Rich, executive vice president and general manager of **Seven Arts Tv**, along with Roger Carlin, director of European and Far Eastern sales, and Thomas F. Madigan, director of international program development for the company, will attend the International Film Trade Fair in Prague, November 2-13.

Don Getz, vice president, interna-

Advertising Directory of SELLING COMMERCIALS

ional, for **Official Films**, returned from a fortnight in Europe, where he conferred with producers on new acquisitions and co-production deals.

ONTO THE ROAD

Into syndication went *The Fall of Berlin*, a 60-minute documentary produced by Four Star International and Tele-Hachette. The documentary, produced and directed by Frederic Rossif, author of *To Die in Madrid*, has already been telecast in Germany, Belgium, France, Austria, Venezuela, Ireland, Holland, Italy, and Canada. In kickoff the chronicle went to the markets: WOR-TV New York, KOP Los Angeles, KSTV Minneapolis, WFLA-TV Tampa, WGAN-TV Portland, WFLD-TV Chicago, WDAF-TV Kansas City, KTVU San Francisco and KBTU Denver.

WOLPER ENSHRINED

A retrospective of 20 documentaries made for tv by (David L.) Wolper Productions, now a Metro-media subsidiary, will open at Huntington Hartford's Gallery of Modern Art in New York, on November 15. The Wolper festival screenings will run through December 4th.

DISTRIBUTION WITH A WHAM

Wham-O Manufacturing Co., toy and sporting goods maker in San Gabriel, California, has set up a subsidiary to produce and distribute a series, specials and features. The offshoot, called Mission Productions, will market an established series called *Via Vida*, 26 half-hours in color on ports of call in the Orient; sold in 37 markets.

Other properties to be syndicated by the new firm: *Bat Fink*, 100 five-minute cartoons; *Football Goes Fishing*, a 60-minute color special, and two documentaries — *Whatever happened to Miss Oklahoma?* and *Even Days*.

Coming in as president of Mission Productions is James W. Packer, former president of Polaris Productions. Earlier, Mr. Packer was with the John W. Shaw advertising agency as vice president in charge of radio and tv, and before that was Eastern division manager of Ziv-United artists. He started his broadcast career at WHEN-TV Syracuse.

CBS Television Network



DOLPHIN PRODUCTIONS, INC., New York

El Al Airlines • Doyle Dane Bernbach



VIDEOTAPE CENTER, New York

Dristan • Wm. Esty Co.



TV GRAPHICS, INC., New York

B. F. Goodrich • Griswold Eshleman Co.



LIBRA PRODUCTIONS, INC., New York

Eastman Kodak-Instamatic Camera • J.W.T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

John Hancock Life Insurance • McC-E



PGL PRODUCTIONS, INC., New York

Eckrich



THE FILM-MAKERS, INC., Chicago

Jewel Companies, Inc. • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

FEATURING THE FEATURES

Independent Tv Corp. racked up 15 more sales on its *The Deluxe 20* package, for a tally of 50 stations lined up in the bundle's first month in syndication. The 15: WABC-TV New York, WDSU-TV New Orleans, WTMJ-TV Milwaukee, KHOU-TV Houston, WFLA-TV Tampa-St Petersburg, WISN-TV Indianapolis, WIRL-TV Peoria, KAUZ-TV Wichita Falls, WBAY-TV Green Bay, WALA-TV Mobile-Pensacola, WCSH-TV Portland, KONO-TV San Antonio, WNEP-TV Scranton, WANE-TV Ft. Wayne, and WSPA-TV Greenville-Asheville-Spartanburg.

Embassy Pictures Tv tallied seven more sales of *Ambassador One Top Time* features, to WGR-TV Buffalo, KELP-TV El Paso, KAKE-TV Wichita, KVOA-TV Tucson, WREX-TV Rockford, KALB-TV Alexandria, and WWAY-TV Wilmington.

Ronald Lee Platt, president of **RLP Pictures**, sold *The Leather Boys*, a current film with Rita Tushingham, to the NBC Owned television stations for delayed telecast, in October 1967.

THE JOINT IS JUMPIN'

"Fun City" may be said with a sneer by New York cynics incapable of appreciating the Corinthian spirit of a Hoving or a Lindsay, but it's an apt title as far as a number of tv producers are concerned. This fall they're taking Manhattan, the Bronx and Staten Island, too, as part of a hopped-up filmmaking activity not seen in Manhattan since *Famous Players* went west.

The latest recruit to the ranks

of the Aboveground Cinema is Richard Lewine, former CBS-TV program executive who now runs his own production outfit, Canto Productions. Mr. Lewine recently completed a musical extravaganza for ABC-TV's Stage '67, *On the Flip Side*, and is getting ready to shoot another in New York, called *Rodgers and Hart Today*.

On the Flip Side, the story of how a big-beat hopper is rescued from premature obscurity by divine intervention in the form of a heavenly choir (rock 'n' roll, naturally) called the Celestials, was filmed in a couple of days of mad rushing all over town, from the Pan Am Heliport to an excavation site.

Dashing around town in the wake of the Celestials was Lew Schwartz, producer/director of Del Sol Productions, working as cameraman on the Lewine production, and catching the go-go action with a handheld Arriflex. Mr. Lewine said that it was a pleasure to shoot unencumbered by red tape, a sentiment expressed earlier this year by Marc Merson, who shot *The Love Song of Barney Kempinski* on 40 locations around the city in less than two weeks' time. The *Flip* exterior shots will only account for some five minutes in the completed film, yet about a dozen locations were used; an indication of the narrative pace.

Mr. Lewine mentioned that a tv special takes just as long a time to mount as a Broadway production, minute for minute, and costs as much per minute. "The renaissance of specials is a great thing for tv," he said.

"they bring in new talent. For advertisers, specials can bring fringe benefits far transcending the CPM. To make a splash in tv, and not to fall into the rut of series, an advertiser has two choices—either buy a sure thing, like *Kwai*, or gamble on a special. The sure thing impede the progress of tv; the gambles can enable it to realize its potential."

AT COMMERCIALS MAKERS

PETER VON SCHMIDT joined Film Fair New York as a producer-director. He had been at Norman, Craig & Kummel as director of tv production and before that headed his own production firm, working as director and as cinematographer.

JORDAN CALDWELL, executive producer for Elektra Films, was named vice president of the company. He joined the studio in 1958 as a production manager, and rose from



there to producer and then executive producer. Before joining Elektra, Mr. Caldwell worked in the art departments of Cineffects and Academy Pictures, and the animation department of 20th Century-Fox.

BARBARA STEWARD joined Filmex, Inc., as director of communications, handling publicity and advertising. She had been with Cunningham & Walsh as account executive and agency publicist since 1963.

In Dallas, LARS M. GIERTZ joined Bill Stokes Associates as producer-director. He had been producer-director with Tracy-Locke since 1963, and before that was chief director for WFAA-TV Dallas for eight years.

RICHARD SHORE joined COMGRO (new name for The Communications Group) as director of photography.



FOR PRODUCTION OF TV COMMERCIALS • INDUSTRIALS DOCUMENTARIES

*R.S.V.P

Russ Ford—President—Director
Sy Shaffer—Sec.—Treas.—Creative Director
Marc Anderson—Production Manager
Milt Siegel—Supervising Editor

*F.F.A., INC. 49 WEST 45th STREET
NEW YORK, N.Y. 10036 212-586-0667

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Mr. Shore has made films on Robert Frost, Pablo Casals, William Carlos Williams, and on the Pop Art phenomenon. Currently he is travelling for COMGRO on location assignments in Europe.

In commenting on the name change, executive vice president Lou Mucciolo said "the film industry has been swamped to the point of confusion with three-initial outfits. Our initials, 'TCGAC' (The Communications Group—A Corporation) would only add to the confusion. So we chose COMGRO. We are in the communications business, and we are growing, so COMGRO makes sense."

BOOMING IN ON PEOPLE

JACK L. PRICE joined RKO General Productions as director of sports. He had been with WNEW-TV (New York, NBC-TV spot sales, and Sports Network, Inc.

GEORGE YOUNG joined Desilu Sales (Canada) Ltd. as managing director. He had been a representative of BC-TV in Canada.

ELENA M. CALMET joined ABC Films as international sales service manager. She had been with 20th Century-Fox Tv in New York as supervisor of foreign sales, and for five years before that was with Independent Tv Corp. as executive assistant to the vice president in charge of international affairs.

CONTEST IN CORK

For the second year in a row, VPI took one of the two highest prizes in the Cork Film Festival's commercials competition. The Palme d'Or award goes to "the production company attaining the highest average marking." One of VPI's entries, a three-minute commercial made by Campbell-Ewald for Chevrolet and called *Lazy Afternoon*, took two first prizes, for most effective use of sound track and for best color. A series of three IBM commercials by Ogilvy & Mather won VPI a runner-up diploma in the series category. The studio also took two diplomas in the 60-second live-action category, one for Mobil (Doyle Dane Bernbach) *Ten-Storey Building*, the other for Westinghouse (McCann-

Lea & Perrins • Rumrill Hoyt, Inc.



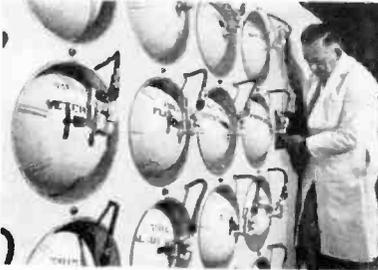
TVA-LEMOINE ASSOCIATES, INC., New York

Motorola • Leo Burnett Co., Inc.



THE FILM-MAKERS, INC., Chicago

Lone Star Gas Company • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Newport Cigarettes • Lennen & Newell, Inc.



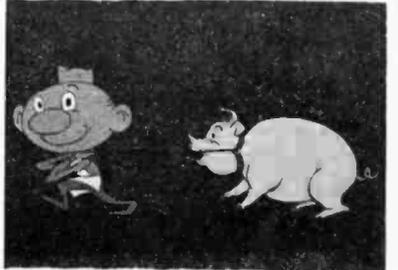
VIDEOTAPE CENTER, New York

Max Factor • Carson/Roberts



N. LEE LACY/ASSOCIATES LTD., Hollywood

Piggly Wiggly Stores



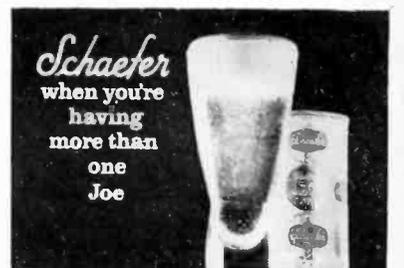
BANDELIER FILMS, Albuquerque

Morton Chips • Crook Advertising



JAMIESON FILM COMPANY, Dallas

F. & M. Schaefer Brewing Company • BBDO



PAUL KIM & LEW GIFFORD, New York

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Jos. Schlitz Brewing Co. • Leo Burnett Co.



SARRA-CHICAGO, INC.

Thom McAn • Doyle Dane Bernbach



TV GRAPHICS, INC., New York

Westinghouse • McCann Erickson



ELEKTRA FILM PRODUCTIONS, INC., New York

Yardley of London • Johnstone, Inc.



WYLDE FILMS, INC., New York

Erickson), called *Dagwood*.

Lazy Afternoon was directed by Alex dePaola and shot by David Quaid, both of VPI, and produced by John Pike of Campbell-Ewald. The three-minute spot had a musical score composed by John LaTouche and Jerome Moross, with lyrics sung by Morgana King. The music was directed by Torry Zito; the film was edited by Harvey Schlags.

Bosco Takes Two. The other top prize of the Cork festival, the Grand Prix for "the best tv commercial," went to N. Lee Lacy & Associates Ltd. for *Bosco Little Girl* (Dancer-Fitzgerald-Sample). The minute was produced by Buck Pennington of D-F-S, and directed by Mr. Lacy. The Bosco spot also took first prize in the live-action 60-second field.

The Lacy studio won four diplomas, for Sunkist's *Man on a Bus* spot (Foote, Cone & Belding); One-a-Day Vitamins' *Seashore* (Wade Advertising); Laura Scudder Corn Chips' *Supermarket* (Doyle Dane Bernbach), and Adolph's Instant Meat Tenderizer (Carson/Roberts).

Honors also went to three other American entrants; to MPO Videoelectronics, a first prize in animation for *Mentholatum Rope* (J. Walter Thompson); to Timothy Galfas, a diploma for three films made for the Irish Tourist Board and its agency, De Garmo; and to Gerald Schnitzer Productions, a diploma for a two-minute Eastman Kodak (J. Walter Thompson) film called *The Way You Look Tonight*.

Natives Win, Too. With most of the top prizes going to the Americans, the British and Irish entrants were left not without honor. Ad-makers in the host country vied for a prize offered by UK's *Television Mail* for "the best tv commercial produced specifically for showing on Telefis Eireann." There was also a category of competition limited to films made for showing in The Republic of Ireland. A half-minute cigarette spot took both top prizes; it was a film for President cigarettes, shot by Frank Kingston and directed by Richard Arthur for the O'Kennedy-Brindley agency. In conjunc-

tion with McCann-Erickson, O'Kennedy-Brindley also took diplomas for a Shannon Airport spot for Carlin Lager; and for a Tide film called *Clothes Line*.

For another President cigarette a called *New Smokers*, O'Kennedy Brindley carried away the first prize—in the Republic of Ireland 45-second category.

Richard Arthur Associates produced the films for O'Kennedy Brindley, with the exception of the Carling commercial which was made by Film City Productions, Ltd.

In the "international" 45-second contest, the winner was a Sunsilk Shampoo spot filmed by Ocelot Productions for the London office of J. Walter Thompson. JWT London also took diplomas for a Grundig TK 120 film made by Keith Ewart and for a John White Shoes spot produced by Mr. Ewart.

From London to Japan. In the 30-second "international" category, first prize went to Ogilvy & Mather, London, for *Life or Death*, a Swoop ad filmed by Associated British Pathe. This studio received recognition also for a 15-second spot made for Janus Limited, Dublin, advertising Zip Firefighters. The first prize in the 15-second field went to Young & Rubicam Ltd., London, for *Apple*, advertising Sterafix. The film was produced by Larkins Studios.

The London office of Foote, Cone & Belding took a diploma for *Clairol-Nice 'n' Easy*. *Sand Dunes*, filmed by Carolinefilm, was produced for FC&B by Ian Fawne-Meade. A group of commercials from Japan took first prize in the series category. These were three films, a minute's length each, made by the Japan Color Movie Co., Inc. for Snow Brand Mineral Milk.

NEW NAME IN MUSIC

Dinney Diner and Robert Curtis, musicians who have worked with such as Les Brown. *Your Hit Parade*, *The Jimmy Dean Show*, etc., formed Diner-Curtis Productions to turn out commercials for tv and radio. Their first assignment was for musical themes in some sample commercials for Ted Bates & Co.

Wall Street Report

Columbia and Screen Gems. Dissidence in the ranks of Columbia Pictures shareholders has erupted in recent weeks, making it the fourth film company this year to be faced with a challenge to its management. Paramount, United Artists and I-G-M officials have had stockholders question their moves in the course of the year, each in a different fashion. In the case of Columbia Pictures the challenge is even more instinctive since it involves those bogey-men of finance, Swiss bankers. Recently a bid was made by the Banque de Paris from its Geneva branch for 350,000 shares of Columbia common at a price of \$33.

But the tender offer is only part of the attack on Columbia's management. A chief antagonist is Maurice L. Clairmont, a Romanian textile producer who came to the U.S. in the early '40's and has carved a niche for himself in the financial community as a connoisseur of mis-managed companies. Mr. Clairmont, whose previous forays have hit Rice-Trix, Inc., of St. Louis, the Russell Manufacturing Co., Atlas Plywood and Lee National Corp., is demanding that Columbia give stockholders a financial breakdown of its operating results separate from those of its subsidiary, Screen Gems. Columbia owns 88 per cent of Screen Gems, a producer and distributor and the unit that has been throwing off most of the profits reported by the parent company in recent periods.

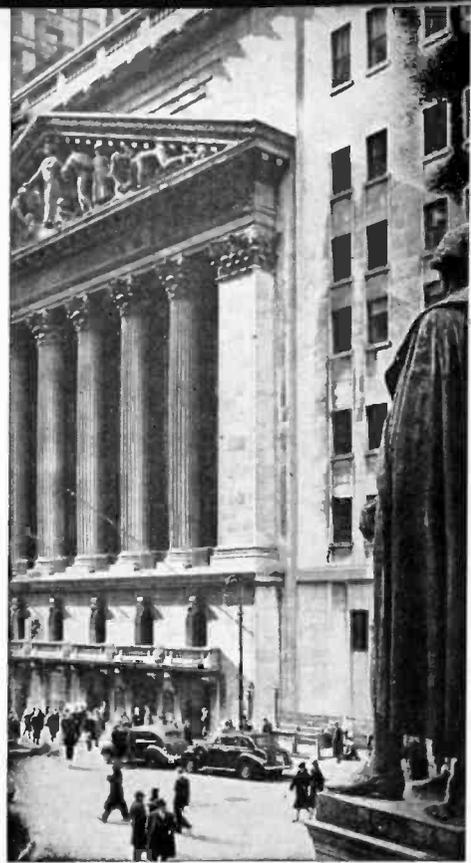
Mr. Clairmont has gone to court to gain his goal and his action could be significant for all industry since it happens to touch a point which the Securities and Exchange Commission is also beginning to question. This is the wisdom of permitting corporate conglomerates to file annual statements which really give the investor no clue as to how healthy a sick corporation with a variety of interests may be.

Criticisms Raised. The Columbia management, headed by Abraham

Schneider, has interpreted the tender offer as evidence of the basic values in Columbia Pictures, particularly so since the Swiss interests contend the stock purchase is intended for investment only. Just what the potential of Columbia's common is compared with its market price (in the low \$30's) is subject to a wide range of speculation. Mr. Clairmont, whose keen nose for values has been proved time and time again, has been critical of the company's compensation and stock option plans for executives, of the earnings' performance and the failure to break out the earnings of Screen Gems. The criticism of executive compensation is standard for stockholders of film companies.

The earnings of Columbia is another matter. Its net income had declined to \$675,000 or 28 cents per share for the nine months ended last March 26. But shortly after the tender offer was announced the company released fourth-quarter results which put the total profit ahead of the previous year. In the quarter ended June 25 earnings per share jumped to 83 cents compared with 10 cents a year earlier. The result put the full 1966 fiscal year profit to \$2 million, or \$1.11 per share compared with 97 cents per share the preceding year. The turnaround was attributed to the success of three films, *Born Free*, *The Silencers* and *Trouble With Angels*. The other big factor was the contribution made by Screen Gems which reported its profit for the year ended June 25 had climbed to \$5.2 million, or \$1.30 per share, up from \$1.18 per share the preceding year.

TV Arm is Vital. While there's no doubt that Columbia's position in the film industry has given it appeal now that the importance of feature films to the tv market has been driven home—dramatically by the price paid for Columbia's *Bridge on the River Kwai*—the fact is that Screen Gems represents the vital factor for Columbia shareholders.



Screen Gems has enjoyed almost unbroken growth since it was launched, and is now deeply entrenched in almost every phase of the tv business. Recently SG president Jerome Hyams reviewed the company's progress for the financial analysts and pointed out that in the last four years the company's profit growth has been closed to 100 per cent. It is producing shows for network and local programming; it produces tv commercials on a large scale; it owns and operates its own tv station; it has jumped into recorded music and is now planning to push into the field of education.

The basic strength continues to be in the development of network shows. In the current season it has *Bewitched*, *I Dream of Jeannie*, *The Monkees*, *Hawk*, *Iron Horse*, *Occasional Wife* and *Love On a Rooftop*, showing on two networks. That represents a total of four hours of prime tv time. The odds are good that one or two of the shows will remain popular for over a year, at which point it becomes a highly desirable commodity for syndication. Screen Gems already has one of the strongest inventory positions on shows suitable for

syndication, ranging from *Dennis The Menace* to *The Donna Reed Show*, *Hazel*, *Yogi Bear* and several others. In some instances even a few shows that were not able to gain sponsorship for a full year on networks, *Gidget* and *The Wackiest Ship in the Army*, were still considered attractive enough to go into syndication.

Strong Feature Position. Screen Gems has first crack at all Columbia feature films and thus is in an enviable position at a time that the price for full-length films has climbed to new highs. *Bridge on the River Kwai* brought \$2 million for two showings. The price and the fact that the picture was watched by almost half of the nation's tv audience brought the Columbia-Screen Gems combine into fresh perspective as to the riches still to be tapped by both sides of the partnership.



M. E. Greiner Jr. was named general manager of WMCB Memphis and its radio sister stations. Since March '64, he served as assistant general manager, and previously was manager of KMBC-TV Kansas City.

In the past year Screen Gems produced over 3,100 tv commercials for 295 advertisers, 27 of them among the top advertisers. Meanwhile SG has picked up three tv stations, in Salt Lake City, San Juan and New

Orleans. Screen Gems has continued to expand its operations overseas not only as a distributor of U.S. shows but also as a producer and distributor of programs made abroad.

If and when a breakdown of Screen Gems' contributions to the Columbia Pictures profits is made it is not clear what difference would be made in the evaluation of the two stocks. But it is clear that the combined interests of Mr. Clairmont and the Swiss investors has reawakened Wall Street's appreciation of movie and tv.

Newsfront (Continued from page 2) ing its sixth (first since 1961) on "The Unfinished American Revolution." The four-day conference (Oct 24-26) at the Annenberg School of Communications of the University of Pennsylvania in Philadelphia is being attended by 300 broadcasters, educators, and government officials. The purpose of the conference is to examine the present and future problems of urban America. Unlike previous Westinghouse conferences, the speakers and panelists at this one are primarily experts in urban affairs, and not broadcasters addressing broadcasters.

One of the most popular sessions undoubtedly will be a "glamour panel" opened on an up-beat note with a "happening" staged by a nun, Sister Mary Corita, I.H.M., Professor of Art, Immaculate Heart College, Los Angeles. It is intended to involve each of the 300 broadcasters attending the conference. In addition to Sister Corita, the panel, entitled *What's Happening*, will consist of Tom Wolfe, noted pop journalist; Carl Rowan, syndicated columnist and Group W commentator; Richard Salzman, director of public services, Research Institute of America; Paul Ylvisaker, director of public affairs, Ford Foundation, and actor-author Heywood Hale Brown.

Packed into the four days will be discussions, luncheons, dinners, speeches, museum tours, original dramatic presentations, and films, all dealing with various aspects of urban America.

WHEN IS THE RIGHT TIME TO INVEST?

● Back in February and March when the market was near its high, our studies, including our chart "Measuring Market Support," gave a warning of coming market reaction.

We decided to postpone our 1966 buying recommendations and this proved prudent for we expect exceptional opportunities to be available to subscribers when our research indicates a buying point is at hand.

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As a subscriber, each week you will receive our bulletin advising you precisely when and what to buy. Every issue will be supervised with "follow through" advising how long to hold and when to sell.

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TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Confucius may not say, "Advertiser who steal March on competitors get there by starting in January," but so says Harrington, Lighter & Parsons, Inc. The firm, in an effort to counter the traditional plunge in January advertising business, is giving a new presentation to agencies and advertisers showing that the first month of the year is both economical and accessible. Some of the month's unrealized tributes, according to the rep, are: more sets in use than any other month of the year except February or March; a concomitant low cost-per-thousand; more average daily hours of viewing per home than any other month except February; a better choice of availabilities than at other times during the year.

In spite of the month's healthy highlights, though, January traditionally receives less business than any other month during the year—in all media. And this, according to HRP, is highly paradoxical. Unlike the sales pattern for high cost goods, purchases of drug and grocery store items that are advertised in spot tv

are consistent throughout the year. (Over 82 per cent of spot products are low cost items according to TvB.) People eat, wash and brush their teeth 12 months a year, although they may only buy a tv or washing machine during the pre-Christmas season. Yet, 60 per cent more dollars were spent by national advertisers in October 1965 than in January 1965.

How did the tradition grow? Habit, for one thing, says HRP. And

often because campaigns that are planned for January just don't get started until February or March.

What HRP hopes the presentation will accomplish is a leveling-off of advertising business throughout the year, with advertisers shifting dollars from the Christmas rush season to the slower post-Christmas period. The flow of dollars into spot tv would then be consistent with sales for the advertised products throughout the year.



Media buyer June Spiner works on Campbell Soups, among other accounts, at BBDO, Inc., New York.

Among current and upcoming spot campaigns from agencies and advertisers across the country are the following:

American Home Products Corp.
(Ted Bates & Co., Inc., N.Y.)

A three-month campaign for TRENDAR pain reliever will get underway during November in selected markets. The buy was made out of the American Home pool.

The Borden Co.
(Needham, Harper, & Steers, Inc., N.Y.)

A new product from this company, ALA CARTE, will be tested in a few

spot markets from October 31 to December 18. Minutes will be used in the campaign for the frozen dried gourmet dinner. Doug Spellman buys.

The Borden Co.

(Richard K. Manoff, Inc., N.Y.)

October 31 is the break date for activity on OUT OF THIS WORLD pie mix, a new product. Testing will continue for a six-week period in Sacramento. Daytime minutes will be run. Borden's also recently came out with PARFAIT FLUFF. The product began testing on October 17 in Syracuse. The campaign of daytime 60's will continue until November 30. Bobbie Cohen is the buyer.

The Borden Co.

(Young & Rubicam, Inc., N.Y.)

Activity on BORDEN'S BIG 10 BISCUITS began on October 3 in 18 markets. The 10-week campaign is using day minutes. Frank Becker is the contact.

Bristol-Myers Co.

(Doyle Dane Bernbach, Inc., N.Y.)

Two Bristol-Myers products put new schedules into spot markets on October 17. CLAIROL GREAT DAY is running a four-week campaign of early and late fringe minutes in 20 markets, and BORN BLONDE is in 20 markets with prime 1D's and fringe minutes. Jim Mellett is the contact.

Bristol-Myers Co.

(Grey Advertising Agency, Inc., N.Y.)

An 11-week push for DIAMOND BRITE was launched last week. A combination of 30's, 15's and 1D's, mostly in fringe time periods, are running in St. Louis and Columbus. Irene Levy buys, with Fred Stauch assisting.

Bovril (Canada) Limited

(Krate/Weinberger, Inc., N.Y.)

A 13-week campaign for BOVRIL FOOD PRODUCTS will be launched in January. San Francisco and New York will carry the fringe 60s. Arnold Levine is the buyer.

Carling Brewing Co.

(Aitkin-Kynett Co., Inc., Philadelphia)

Fourth-quarter activity on CARLING BEER will be in 12 markets, ranging from Pennsylvania to Virginia. The campaign will use 60's and 20's. Kay Baltrukonis is the contact.

Chett, Peabody & Co., Inc.

(Young & Rubicam, Inc., N.Y.)

The second spot flight for ARROW SHIRTS (the first was during Father's Day) will be launched in top markets during November. The pre-Christmas push will last for five weeks. Lorraine Ruggiero is the buyer.

Albert Ehler's, Inc.

(Venet Advertising, Inc., N.Y.)

Activity on EHLER'S COFFEE began in the New York metropolitan area on October 17. The four-week campaign will use 1D's; and additional four weeks of 1D's will be launched in the market at the end of January. Lorraine Schuze is the contact.

No Pennant, But a Big Win

After seeing how the Los Angeles Dodgers rolled over before the Orioles in the World Series, the San Francisco Giants might consider themselves lucky to have been eliminated from the pennant race on the last day of the season. At any rate the Giants are aware they performed a solid public service during those last hectic days by staying in the struggle until the end. They're credited with a big win in helping stave off racial outbreaks in San Francisco at the end of September.

Tempers and tensions in the Bay City reportedly were at the boiling point when San Francisco Mayor John Shelley thought a telecast of the night game between the Giants and the Atlanta Braves would help keep potential trouble off the streets. The game hadn't been scheduled for tv—the Giants traditionally only air contests with the rival Dodgers and a handful of road games. Quick phone calls to the club owners got permission from them, and a call to KTVU's Frank King, general manager and vice president, put things into motion.

Mr. King called Frank Gaither, vice president of Cox Broadcasting Corp., in Atlanta. Through one of those lucky coincidences, KTVU is owned by Cox, as is WSB-TV in Atlanta, which covers the Braves games. Within two hours arrangements had been made for crew, facilities and lines to feed the game to San Francisco.

There were five hours remaining until game time. The fans were following the pennant chase, but how to let them know they could see the game in the comfort of their living rooms? Mayor Shelley notified the press. KTVU contacted Willie Mays in his hotel room in Atlanta; he taped a phone announcement about the upcoming telecast. Ten radio stations played the tape throughout the afternoon. The evening papers came out with news of the telecast on their front pages.

Evidently the word was passed just in time. Shooting broke out in the troubled Hunter's Point area at five in the afternoon, but shortly after the telecast began at 6 p.m. San Francisco time, the situation eased. An ARB coincidental gave KTVU a 33 share for the market, but a second survey conducted in the riot areas the next day showed the game had a 42 share there.

For the game, the Giants waived any rights fees, the station waived airtime charges and the announcers waived talent fees with AFTRA permission. Regular ballcast sponsors Allstate, Gallo, Philip Morris and Standard Oil of California agreed to pay for the station's out-of-pocket costs.

The score? Giants 5, Braves 2.

Florida Citrus Commission

(Lennen & Newell, Inc., N.Y.)

Activity for this firm's FRESH ORANGES and FRESH GRAPEFRUITS will start in November in about 20 markets. The campaign will consist of fringe 60's. After a hiatus at the end of the year, advertising for the fruit will start again for ten to twelve weeks beginning January 1. Bob Kelly is the buyer.

General Foods Corp.

(Benton & Bowles, Inc., N.Y.)

A three-week campaign for JELLO PIE FILLING and GRAPENUTS breaks at issue date. Some 25 markets will carry the fringe piggybacks. Mike Holcombe buys, with Bruce Fauser assisting.

General Foods Corp.

(J. Walter Thompson Co., N.Y.)

October 31 is the pushoff date on activity for BAKER'S COCONUT. The eight-week campaign of piggybacks will be launched in 100 markets. Don Porteous is the buyer.

General Foods Corp.

(Young & Rubicam, Inc., N.Y.)

BIRDS EYE FRUITS CONTINENTAL were placed in national distribution this month. A spot campaign in 50 selected markets using fringe 60's began at that time to support the products. Four of the fruit products were introduced last year, and CHERRIES SUPREME was added this month. Barbara Barnes buys.

One Buyer's Opinion . . .

EXPLORING THE 'CREATIVE' MYTH

In spot tv circles, much is said about "creative buying." Some buyers will divert large expenditures from normal channels to unusual vehicles in the name of "creative buying." How much of this is really creative? And how much of this is merely poor execution? This column will explore these and other related questions, and ultimately the Jackpot Question—"Can a buy be creative?"

The earliest contact with the creative syndrome probably occurs when we're mere tyros in the media department. An enterprising salesman will eschew the virtues of an availability, stressing all its features but one—its efficiency, or cost-per-thousand. An announcement in a Public Affairs show delivers a "class" audience for your product. Or, the adjacency to *Lassie* is ideal for a dog food. These features *are* important, and frequently are factors which will sway the decision from a lower CPM to a higher CPM spot. But just as often they may be worthless to a particular brand.

Does a soap really need to seek an up-scale audience if its target is all housewives? Does a cigarette receive greater value by telecasting its commercial in a high-rated news show rather than a late movie? The soap may have a competitive situation which requires optimization of message delivery. Or, perhaps the cigarette already is seen in six or seven network shows and does not need high-rated announcements if these spots are less efficient than others.

Thus, it appears as though cost-per-thousand efficiencies are not the only criterion for buying spot tv. But these previous examples may justifiably be identified as creative selling. What can the buyer do, creatively?

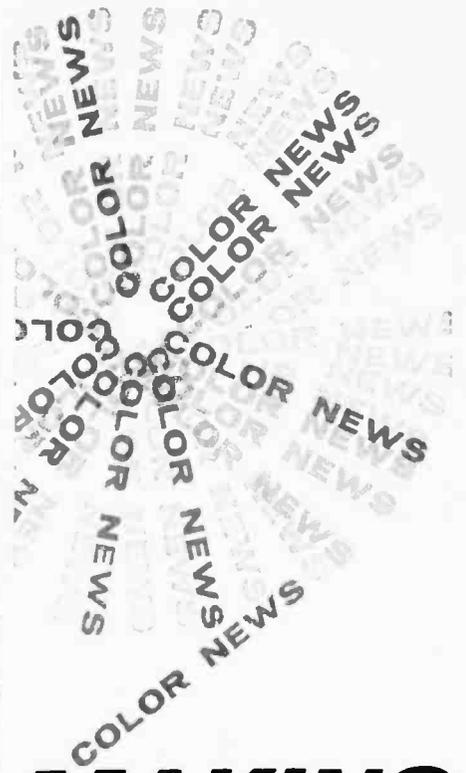
For one thing, he can remember his objectives. If a brand seeks women primarily 18-39 years old, it will generally be better off buying in late time periods rather than early evening. A superficial CPM analysis will not divulge this.

A brand may have problems of awareness. This is met by buying in diverse time periods and program types. The most astute buyer will often seek to buy "opposite" himself for greatest reach. In a three-station market, this may mean buying three news spots, all on the same night. This technique guarantees exposure to all available viewers.

Reach, as an objective, is not always desirable. An established brand with a limited budget may be better off trying to obtain heavy frequency against a segment of the audience. While no one can ever define the level of frequency that is necessary to sell a brand, it is often more advisable to place three spots in the same news show (on different evenings) then to buy three news show spots on the same evening (on different stations).

There are other occasions when the astute buyer can be "creative." An *Award Theatre* that premieres a "big" movie with only four commercials is both innovative and successful. Sure, this buy was "expensive," but the total effect may be worth far more than a comparable investment in normal tv vehicles.

"Creative buying" really exists. It takes many forms, but there is one common denominator—a creative buyer keeps his objectives in mind, and if he doesn't see a way to get what he wants—he asks.



MAKING NEWS.. with the news!

COLOR NEWS . . . The Area's First and ONLY Local, Live — News Weather and Sports! Sunday thru Friday 10:00 - 10:30 P.M.

COLORCOLORCOLORCOLOR

The FULL COLOR Station, TV-23 BIG FOR IT'S AGE . . .

AND GETTING BIGGER!

(Air Date: September, 1965)

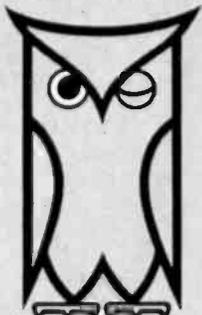
COLORCOLORCOLORCOLOR

Competitively Priced See Meeker Representative



Rockford - Freeport, Illinois

Who gets top
billing with
Central Iowa
viewers?



WHO TV

...that's who!

WB COLORFUL 13 • DES MOINES, IOWA

Represented Nationally by Pelers, Griffin, Woodward, Inc.

MID-MICHIGAN

TV

LANSING • ANN ARBOR
BATTLE CREEK • JACKSON

MID-MICHIGAN TV IS...

WILX-TV

555 Stoddard Bldg./Lansing 48933

GOT THE PICTURE?

NOW...

talk to the Young Men about WILX...

National Representatives:

YOUNG TELEVISION CORP.

Gulton Industries, Inc.

(Compton Advertising, Inc., N.Y.)

This maker of cigarette lighters and flashlights will be in 30 spot markets for the pre-Christmas season. The increased schedule (over last year's) is coordinated with increased distribution of the products. Ethel Wieder does the buying.

Knickerbocker Toy Co.

(Schiff-Davis, Inc., N.Y.)

This company's push-button toy MARIONETTES are being advertised in New York, Baltimore, and Washington, D.C. The campaign, using kid-show minutes, began in mid-October and will continue until December 18. The contact is Bernie Schiff.

The Lane Co., Inc.

(Doyle Dane Bernbach, Inc., N.Y.)

LANE FURNITURE will be pushed in 40 to 45 spot markets beginning in November. The campaign will last one to two weeks in each market, using day and early and late fringe minutes. Madeleine Blount is the contact.

E. S. Lowe, Inc.

(E. A. Korchnoy, Ltd., N.Y.)

A pre-Christmas push for YAHITZEE and SCRIBBAGE was begun by this game manufacturer on October 3. The games are being piggybacked in 12 markets. Ed Rainer is the contact.

Mead Johnson & Co.

(Ogilvy & Mather, Inc., N.Y.)

November 7 is the start date for the introduction of chocolate METRECAL COOKIES in 80 markets. The campaign of 60's will continue until December 4. Pete Warren is the buyer.

National Airlines

(Papert, Koenig, Lois, Inc., N.Y.)

Two additional markets, San Francisco and Los Angeles, will be added to the 13-market spot campaign already running for NATIONAL AIRLINES. Minutes, 20's and 1D's will run in the markets for five weeks beginning on November 7. Roberta Goebel is the buyer.

Ocean Spray Cranberries, Inc.

(Doyle Dane Bernbach, Inc., N.Y.)

Activity on OCEAN SPRAY CRANBERRY COCKTAIL begins at issue date. The campaign is running in 33 markets for six weeks. Fringe 60's and prime 20's are being used. Jim Mellett is the buyer.

Parker Bros., Inc.

(Badger, Browning & Parcher, Boston)

This game manufacturer has begun a heavy fall-winter campaign in network and spot tv along with magazines and radio. San Francisco, Los Angeles, Cincinnati, Detroit, Baltimore, Washington, D.C., Philadelphia and New York are the spot markets that will be carrying some of the total 10,000 tv spots to be run. Start dates were scattered from mid-September through October, depending on the market.

Media Personals

RUDOLPH MAFFEI was named to the newly-created post of vice president in charge of media and programming at Gardner Advertising Co., Inc. In



MR. MAFFEI

programming, he succeeds the late ROLAND (CHIC) MARTINI. Mr. Maffei joined the agency as New York media director in 1963 and was later named vice president in charge of media for all Gardner offices.

JIM LA MARCA was named media supervisor on Philip Morris and La Rosa Foods at Wells, Rich, Greene, Inc. He was previously media supervisor on Alka-Seltzer at Jack Tinker & Partners, Inc., and was a buyer at Ted Bates & Co., Inc., and Dancer-Fitzgerald-Sample, Inc., before that.

BOB MORANO transferred from Clyne Maxon, Inc., where he was spot tv supervisor on Gillette, to Doyle Dane Bernbach, Inc., where he is a buyer. He was previously a buyer on General Mills at Dancer-Fitzgerald-Sample, Inc., and before that at William Esty Co., Inc.

MARTIN BRENNAN was named a media trainee at Cunningham & Walsh, Inc. He was graduated in June from Wilkes College in Wilkes Barre, Pa.

Ogilvy & Mather, Inc., promoted ARTHUR TOPOL from vice president and associate media director to manager of media and broadcast operations. At the same time, KENNETH CAFFREY, JOSEPH CAMPION, LAWRENCE COLE and MICHAEL DREXLER were promoted from media supervisors to associate media directors.

After nearly seven years in media, buyer Mort Weinstein blends the enthusiasm of a trainee with the experience of a veteran. With a B.A. from Columbia College and an M.S. from Columbia's Graduate School of Business, he began his advertising career at Norman, Craig & Kummel, Inc., in 1960. From there he went to McCann-Erickson, Inc., then to Walter Thomson Co., and almost two years ago to his present job as all-media buyer on Best Foods at Foote, Cone & Belding, Inc. He previously bought on Best Foods when both he and the account were at McCann-Erickson.

How has media changed since 1960 when he started out? Mr. Weinstein says, "Spot was a lot easier to buy then. For one thing, it wasn't as much in demand. And it was easier to establish a personal relationship with a station's salesman. Because of the increased activity and complexity of spot buying, there are a



great many different salesmen to deal with—sometimes several from the same rep. Of course, things are difficult from the rep's point of view, too," says the media buyer. "There are many new buyers to deal with as well."

Undoubtedly one of the reasons spot buying was simpler in 1960, according to Mr. Weinstein, was that it didn't involve piggyback buying and coordinating nor its concom-

itant paper work. "But it's all part of the business," he says. "It may be harder now, but it's also more interesting."

Mr. Weinstein also feels that this is a fascinating time to be in the advertising business because of the potential of the computer. "I don't see it at this point in helping with buying, but it will help with media mix and media/marketing," he says.

On his account at Foote, Cone & Belding, Mr. Weinstein is involved in media planning and works closely with marketing and account people as well as executing buys. He appreciates the opportunity of working with all media, since it provides the comprehensive background needed for planning and execution.

Mr. Weinstein, his wife and daughter live in Yorkville, on Manhattan's East side. In his leisure time, the media man enjoys skiing, sailing and watching football on tv—all mild sports in comparison to the skydiving he is thinking of trying.

Agency Appointments

JAMES P. GILLIS was elected a vice president of McCann-Erickson, Inc. An account director, Mr. Gillis has



been with the agency for 15 years in account service and radio and tv programming.

Three account executives were named vice presidents of West, Weir & Bartel, Inc. They are CHARLES ROSE, RICHARD TOBIN and LAWRENCE WEITZNER.

DONALD MCINTOSH was appointed a general manager of the eastern Caribbean area for Norman, Craig

& Kummel, Inc., and an assistant vice president of the agency. He has been marketing director of Lindo, Norman, Craig & Kummel (Trinidad) Ltd. since January, and was formerly an account supervisor with NCK (Canada) Ltd.

Ted Bates & Co., Inc., appointed CHARLES W. YOUNG a vice president in charge of personnel operations. He was previously director of personnel at Ogilvy & Mather, Inc.

At Dancer-Fitzgerald-Sample, Inc., the following were named senior vice presidents: DAVID O. NYREN, director of tv and radio programming; LOUIS T. FISCHER, head of the media department; NORMAN W. LAUCHNER, account supervisor for the Frigidaire division of GMC. All are previous vice presidents of the agency. D-F-S/West named PHILIP S. BOONE and STANLEY T. PETERSON senior vice presidents. Both are management supervisors and former vice presidents. WILLIAM "BUD" LUCKEY was promoted to senior tv art director at Dancer-Fitzgerald-Sample, San

Francisco, replacing GORDON BEL-LAMY, recently promoted to creative supervisor.

WILLIAM B. CONKLIN, creative director of the San Francisco office of BBDO, was named a vice president



of the agency. He has been with BBDO since 1955.

The Interpublic Group of Companies, Inc., named O.G. KENNEDY president of its new Market Planning Corp. He was a vice president and member of the board of directors of Champion Papers, Inc.



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Get results in the \$4.64 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

Data Source: Sales Management's 1966 Copyrighted Survey (Effective Buying Income)

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

- The third in a series of market surveys covering grocery shopping habits of metropolitan Jacksonville housewives has been published by WJXT in that market. Like the studies of 1962 and 1964, this one details who buys groceries where and when in the area. Copies are available from the station or its rep, TvAR.

- Pulse, Inc., has completed its experimental three-stage AMP (Audience Media Pulse). The study includes a radio diary only, a tv diary only and data on other media activity, plus demographics and product usage. Four cross-media analysis schedules will be provided station subscribers. The pilot study comes out the end of this month.

- The proliferation of new cigarette brands—filter and mentholated—has apparently been beneficial to tv advertising. TvB reported that total investment for cigarette brands of the six leading advertisers was \$88,557,900 in the first six months of the year, a 4.3-per-cent gain over last year. Although four companies decreased their tv expenditures, Liggett & Myers increased by 39.8 per cent and Philip Morris by 12.0 per cent. Each of the six companies gave tobacco over 60 per cent share of budget with Brown & Williamson leading with 90.7 per cent and R. J. Reynolds spending the most in dollars. Other leading advertisers were American Tobacco Co. and P. Lorillard Co.

- Media directors recently received word from the Station Representatives Association that effective November 1, 1966, "all traffic, scheduling, film rotation information must be in writing, as prescribed in the S.R.A. and A.A.A.A. Spot TV Guide for agencies and stations." In an effort to lessen procedural problems in transmitting commercials, problems which have increased over the past two years reportedly by the proliferation of piggybacks, the association has also informed the agencies that any instructions must be received at the station 72 hours in advance of telecast.

Rep Report

KENNETH G. FULLER was named office manager of Katz-San Francisco. He was with Katz radio from 1959 to 1963 and rejoined the rep in



MR. FULLER

1965. He spent the two-year interim at NBC-TV Spot Sales.

SYLVIA A. CASSEL was appointed to head the new department to coordinate electronic data processing activity at the Katz Agency, Inc. She was formerly systems and programming manager for the Diners Club, Inc., and was a systems engineer at IBM prior to that.

HERB MOSKOWITZ was named promotion manager of H-R Television, Inc. He was previously sales promotion director of WNEW-TV New York. H-R also appointed BONNIE OSINSKI western division research manager. She was formerly research manager of WNEW-TV. In New York, also, H-R named FRED COHEN to its western sales division and JIM BISAGNI to its eastern sales division. Mr. Cohen was recently with Adam Young; Mr. Bisagni was previously with Venard, Torbet & McConnell, Inc.

Edward Petry & Co., Inc., appointed three group research managers: PHILIP BENBLATT, formerly director of TV research for Adam Young, Inc.; JOSEPH T. HOFFMAN, previously a senior media analyst with J. Walter Thompson Co., and EUGENE P. KLIMEK, recently with ABC-TV as a senior research analyst. Each man will head a Petry sales group.

GERARD PICCIO joined the sales staff of Edward Petry & Co. He was formerly a senior buyer at Doyle Dane Bernbach, Inc., and was a senior buyer at Street & Finney, Inc., and Ted Bates before that.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Your California sales campaign really gets cooking in Fresno when you put your message on KMJ-TV . . . because first class programming captures the right kind of audience for your advertising. In the nation's Number One agricultural income county, the station to remember is KMJ-TV.

Data Source: SRDS, June, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Quaker Oats Co.
(La Roche, McCaffrey & McCall, Inc., N.Y.)

Activity on QUAKER OATS INSTANT OATMEAL broke in 50 markets on October 23. The campaign of fringe 60's will continue until the end of the year. Tom Kohler is the contact.

Quaker Oats Co.
(Papert, Koenig, Lois, Inc., N.Y.)

October 30 is the break date for activity on GOURMET CAT FOOD. Flights of fringe 60's and 30's will run for four to six weeks in 20 markets. Barry Nolan is the buyer.

Remington Rand,
div. of Sperry Rand Corp.
(Young & Rubicam, Inc., N.Y.)

November 28 is the break date for activity on REMINGTON RAND PORTABLE TYPEWRITERS. The company is testing tv's selling effectiveness with a three-week drive in 14 major spot markets this pre-Christmas. About five primetime spots a week will run in each market. Harris Lefkon is the contact. The company will also be in spot this fourth quarter for its ELECTRIC SHAVERS. The remainder of the SELECTO LINE will be introduced in a minimum of 36 markets. Otis Hutchins is the buyer.

Romanoff Caviar Co.
(Venet Advertising Agency, Inc., N.Y.)

A campaign in metropolitan New York for MBT BROTH breaks at issue date. The market will be saturated with 1D's during the five-week campaign and again for a six-to-eight-week run beginning at the end of January. Future plans for the product may include advertising in other spot markets. Lorraine Schuze is the contact.

Sterling Drug, Inc.
(West, Weir & Bartel, Inc., N.Y.)

BRONKALD and CAROID remedies are being piggybacked in about 12 markets this fourth quarter. The campaign began on October 17 and will continue for five to six weeks. John Tobin is the buyer.

Swank, Inc.
(Shaller-Rubin, Inc., N.Y.)

This company is introducing its new spot and stain remover, MYSTAIRE, via spot tv. The campaign began October 10 in six markets. Minutes are being used. Zee Guerra is the buyer.

Toro Manufacturing Corp.
(Campbell-Mithun, Inc., Minneapolis)

Fourth-quarter activity on this company snow throwers will shortly be launched in major snow belt markets. The company is also preparing a saturation campaign in 1967 for its power lawn mowers. The six-week campaign, to begin in the spring, during the "grass growing season," will run in major markets in the U.S. and Canada. The commercials will be 50's with local dealer tags. Ralph Campbell is the contact.

Zippo Manufacturing Co.
(Ogilvy & Mather, Inc., N.Y.)

ZIPPO LIGHTERS will be advertised in Houston, Seattle, Atlanta and Denver beginning the last week in November. The four-week, pre-Christmas campaign will use prime 1D's. Dietrich Ginzal is the buyer.



Recognize these two television personalities?

That's Johnny Carson, of course, on the left, "prince" of the highly-entertaining TONIGHT show on NBC-TV.

You'd know Jack Thomsen, too, if you lived in WOC-TV-Land. He's the man-in-charge of the professionally-trained electronic journalists who staff the WOC-TV News Department.

WOC-TV viewers count on the TONIGHT Show for entertainment. They count on WOC-TV's newscasts for complete coverage of news events in this lowa-Illinois area.

You can profit from the listening habits of Quad-Citians who prefer WOC-TV News. (More people in WOC-TV Land get their news from Channel 6 than from any other news source.)* Your sales message gets special attention on WOC-TV — where the news is.

Where the personalities are...



Serving the Quad-Cities market from Davenport, Iowa

*Quad-Cities (Davenport-Rock Island-Moline) NSI, ARB, Nov. 1965, ABC Sept. '65. Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

Color Won't Help

As the novelty of anything wears thin, so does its effectiveness. This was a conclusion about color tv commercials, as reported by Donald H. McCollum, executive vice president of the Schwerin Research Corp., recently at the Alabama Broadcasters' Association conference. Although Schwerin in 1962-63 found that there was "an automatic bonus averaging 33 per cent for a color tv ad," the latest studies reveal that the average is now 12 per cent.

ity to see the show the first time add to the extension audience.

To net it down, the networks have discovered the movies. The big blockbuster is in and the little quiz show and situation comedy is out. ABC will probably add a third night of movies to its schedule and the others would too, if they had the product. Every night of the week will be a movie night soon. Because of this, the scramble is on to buy all the product available for two or more runs. As a result movie prices are sharply

up and bad merchandise is tossed in with the good. In this seller's market it is unlikely that an advertiser can buy a big movie independent of a network. His best bet is to make a deal to take the whole show from a network and be prepared to pay up to \$100,000 a commercial message.

If the advertiser really wants to make a favorable impression on the public he will bunch the commercials in a few natural positions and do his best to limit station breaks with their clutter, even if he has to buy them. Indeed, the pattern is set but the price will be increasingly dear.—J.B.

Critics (Continued from page 25)

pl was also cited as a yardstick by Favor Roberts of the *Boston Traveller*, "indicating we are read thoroughly and by a large number of viewers." The *Examiner's* Dwight Newton said that while influence varied from individual to individual, along with the circulation of his paper and his point of operation, a critic such as the *New York Times'* Jack Gould "is 5-10 years wiser and more experienced than he was 5-10 yrs ago."

Don Schlaerth of the *Buffalo Evening News* claimed the critic's role today is more meaningful "because viewers are becoming more sophisticated and more discriminating in their program selection habit." A good critic, he contended, "mirrors his readers' opinions to influence public opinion . . . he should be an important benefit to the networks because he usually is closer to viewers than are producers, buyers, and so on. The industry should spend more time helping critics become more knowledgeable of the business."

Against these writers and others—Ewart Apikian of the *Syracuse Post-Standard*, Ann Hodges of the *Houston Chronicle*, Bob Brock of the *Dallas Times Herald*, et al.—who attested to rising influence, there were twice as many of their compatriots who noted that the critics' power was never noticeable, or if it was at one time it was less so today.

Donald Freeman of the *San Diego Union* felt the critics' influence is about what it has always been, "not as strong as Broadway critics, but not as ineffectual as the movie review-

ers." This faint praise was contradicted by a female columnist on a northeastern paper who contended her importance as a critic was less than the movie reviewers': "With the movie reviewer, the show is still playing and theatregoers would like to know whether it's worth their time and money. The tv critic's opinion is of no value to anyone except himself. He's in no position to know more about producing good tv shows than those with years of actual experience. Viewers want to know about the performers."

Jo Bradley Reed, who writes for the *Columbus Citizen-Journal*, debated Mr. Schlaerth of Buffalo by noting that the viewers may be more selective today, but that "nothing a critic says is going to change their minds." She testified to a declining influence and contended that viewers are more interested in what's coming up on television than in what has already passed.

Tv is Whipping Boy

And Hal Humphrey of the *Los Angeles Times* said "the industry is as calloused as ever, and I'm afraid most of the readers are becoming as disillusioned as the critics."

"The only columnists who really influence tv," said Richard K. Shull of the *Indianapolis News*, "are in Washington, New York and Los Angeles, on the newspapers read by broadcasting executives and governmental regulators and their families. As for influence on readers, there is none—as demonstrated year after year by *The Beverly Hillbillies* and such other cultural pearls." His point was seconded by Roy Hudson of the *Salt Lake Tribune* who said, "the

general level of tv, despite great technological strides, seems to have deteriorated in spite of the writing of sincere and dedicated critics." Dick Champ of the *Sioux City Journal* noted too that the demise of *Slattery's People*, lauded by many critics, indicated the newspapermen's influence is nil.

And Wade Mosby of the *Milwaukee Journal* contended critics have brought about a lessening of their own influence by continually using television as a "funny whipping boy." Their readers, he said, "put less faith in their comments now than heretofore."

While the critics contending they had less influence these days outnumbered those feeling they had more influence by a two-to-one majority, the agency men responding were completely on the "less influence" side. "Their influence has been and is still insignificant," said Lee Currin, vice president in charge of programming at Benton & Bowles. "They are less influential," said Frank Kemp, senior vice president and media programming director at Compton. "They have less influence due to their own irresponsibility and unresponsiveness to the public," said PKL's Bill Murphy. "A critic might have more influence on the pseudo-intelligensia, but not on the general public, and he has little influence on the industry except for those who cater to critics for obvious reasons," said an executive of Cunningham & Walsh.

Another agency man noted that the influence of the critics has decreased as the industry turned more and more to "formula" programming. "A decade ago," he said, "for-

...now No. 100 joins the

RCA ships 100th TK-42



“Big Tube” Color Camera

No. 100 went to WLBW-TV in Miami—one of an order of five. Sixty have gone to independent stations, the remainder to network-owned stations, TV-station groups, the U.S. Government and foreign broadcasters.

To keep pace with the unprecedented demands for these new cameras, facilities have been expanded so that RCA is now turning out the TK-42 at a rate of 30 per month. Nearly 300 are expected to be in service by the next NAB in April 1967.

Use of a 4½-inch image orthicon in the separate luminance channel is an exclusive feature. Besides improving color picture quality, the “big tube” assures highest quality pictures on black-and-white sets.

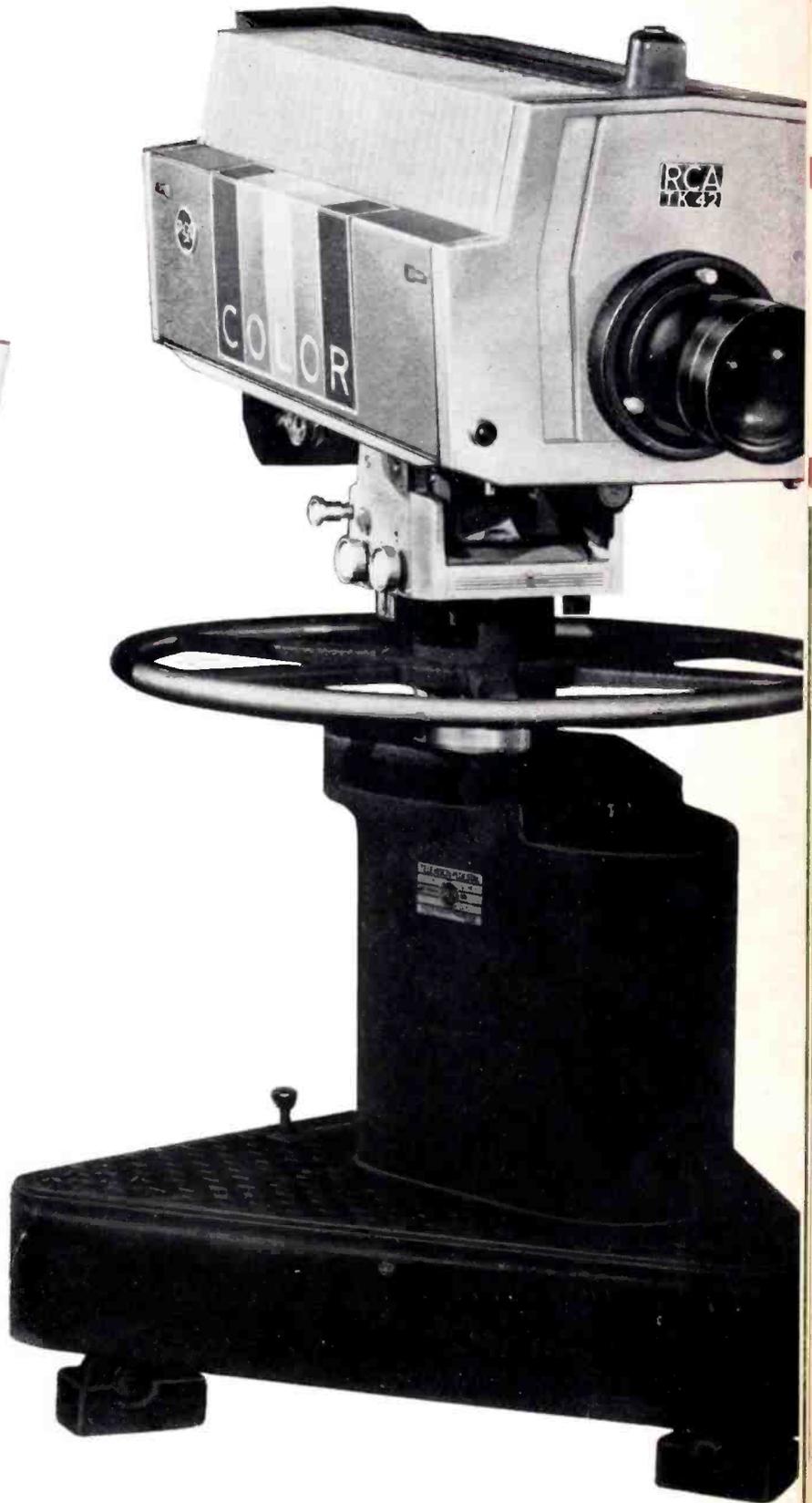
Broadcasters everywhere who are now using the TK-42 tell of its superiority in producing consistently better color pictures—including ability to handle details too fine to be passed by the chrominance circuits. No wonder color pictures are getting better and better!

For more information about the TK-42 Color Camera call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



THE MOST TRUSTED NAME IN ELECTRONICS

Big Parade!



mula shows represented a smaller percentage of total programming; as a result, a tv critic was a more important influence in the evaluation of tv properties."

They may have little influence in changing things—either the kind of programming on the air or the way in which their readers react to that programming—but the critics all have suggestions on how to "improve" television. One of the ideas most often advanced by the newspaper respondents to the survey was simply to break out of the "formula" mold. As Aldine R. Bird of the *Baltimore News American* said; "Stop trying to imitate, go after solidly-written scripts, more plausible dramas of top quality."

Rex Polier of the *Philadelphia Bulletin* thought quality could be had without relying only on "big name writers, etc." He said, "National Educational Television has done some fine things, like Dylan Thomas' *Under Milk Wood* last year with the American Repertory Theatre." Bettelou Peterson of the *Detroit Free Press* called for a revolt against "cheap, illiterate entertainment" and for insistence on "good writing, good acting, good everything." Let television executives and creative people rely "on their own experienced artistic judgment, rather than on the ratings," said Dick Gray of the *Atlanta Journal*. "Balance" was the improvement factor offered by Percy Shain of the *Boston Globe*, who contended "there is too much silly comedy, gaudy science fiction, preposterous adventure shows."

Out on a Limb

Again, the group of respondents from the advertising world seemed to grasp the realities of the situation writers. One commented that "improvement" could only come about through governmental decree, but others had concrete suggestions:

An executive at Ted Bates said the networks "must build truly creative program staffs and give them time, money and airtime to experiment." Again, Bill Murphy of PKL stated the networks must "work far-

ther in advance, and should have less commitment to 'sausage' series. They should have development programs for writers and performers with such groups as the APA-Phoenix Theatre, Lincoln Center Repertory, Margo Jones Theater, Tyrone Guthrie, etc."

At Benton & Bowles, Lee Currilin contended that the networks will have "to go out on the limb with one or two programs each season, programs that attempt to be truly different. Economics will not permit wholesale innovation, but the networks could afford to try a limited number of new ideas, even at the risk of rating and sales setbacks." BBDO's Bill Lynn stressed that "since the networks control programming, the only significant improvements can come through them."

Need Two Departments

"The improvements will come," he said, "when the networks are willing to have faith in the product they put on the air—when they are willing to work to fix what needs fixing—and when they give themselves and their creative people enough lead time, via program commitments to do the shows right, not on a rush-rush basis."

"The networks should each have two program departments: one for future development and one for keeping current shows on the air. Above all, they must be staffed with talented creative people, no matter what the cost, who have the rapport with and respect of the producers and writers who can get them to listen when suggestions are made. If these people made twice as much money as the president of the network, and saved only two shows from cancellation, their salaries would be well earned."

As did several of the critics (Bernie Harrison of the *Washington Evening Star*, others), one agency executive thought the increased competition in tv's near future would produce some upgrading of programming. Both the Ford Foundation satellite plan for educational tv and the proposed Overmyer Network were cited as forces that would soon "make the networks provide a variety of

entertainment in accordance with the desires of various segments of the population."

Rudy Maffei, newly named director of media and programming at Gardner Advertising Co., contended there remains a "strong need to reduce violence, which is unnecessary for the entertainment purposes of television."

There were those among the newspaper respondents—but not among the advertising agency men—who indicated they either thought tv programming needs no improvement or else they are powerless to change it for the better: Ogden G. Dwight of the *Des Moines Register and Tribune* said, "In the American milieu, I think 'improvement' of tv is a myth." The *St. Louis Globe-Democrat's* Pete Rahn said, "So long as tv is the grand money-making machine it is today, and so long as it's run the way it is, I believe any recommendations for program improvement is just plain stupid."

Only a small group of newspapermen—less than 10 per cent of the panel of respondents—doubted that the new trend to "drama" would have a beneficial effect on television's overall image with critics and public alike. Frank Judge of the *Detroit News* replied: "The people, including the New York critics, who demand this stuff the most either rap it when it is presented or—much worse—ignore it. And let's face it, Canada's poverty-budgeted CBS with its *Festival* programs puts all three American networks to shame when it comes to producing quality worthwhile drama week after week."

'Wasteland' Catchword

Bob Brock of the *Dallas Times Herald* said in agreement, "I don't think the general viewer gives a hang about tv's so-called 'wasteland' image; it's an overworked catchword." And doubter Ogden Dwight in *Des Moines* argued that the drama "trend" is only promotion and promises: "I don't believe there will be one more second of drama this season than in any other; I don't believe tv promises." Promises, too, were in

he mind of Larry Williams of the *Memphis Commercial Appeal* when he said, "The networks need to undertake more of the same instead of talking about it."

Terrence O'Flaherty of the *San Francisco Chronicle* downgraded the drama upgrading by noting: "The only people who could fully appreciate *Stage '67* (if it's as good as promised) will never see it because they stopped watching tv years ago. The people who *are* watching still don't fully believe that tv is anything but great as it is now."

Most of the others voiced opinions to the effect that the dramas and specials "could only help," but there were fears that the industry would plunge into the drama format and then quickly back off again once it had shown such programs get lower-than-average ratings. "The critics will continue to carp about the failures," commented an agency respondent, and almost half the agency sample doubted the dramas would attract significant numbers of viewers to pay their own way. "I hope the effort improves tv's image," said an official of Tatham-Laird & Kudner; "the networks are spending big money they can't possibly hope to recoup and they ought to receive credit at least for it."

They Talk about Them

The newspapermen (and women) were almost universally grateful for the new emphasis on drama and specials, if only from the practical viewpoint that such programs provided fodder for their columns. As Dwight Newton in San Francisco noted: "Critics seldom bother with run-of-the-night situation drama or comedy once the premieres are out of the way. Even if the dramas are turkeys, they'll be subject to extraordinary dissection." Percy Shain of the *Boston Globe* echoed the thought: "The programs will give critics a talking point and may alleviate some of the armish that has accrued from this year's series of bombs." Even an agency man noted that this "year of the specials should put the Jack Coulds back to work again."

If the specials and dramas on *Stage '67* and the other series help some of the newspaper writers hang onto their jobs, the outlook for television overall is fairly bleak. Again, less than 10 per cent of the critics thought the current season's programming was better than last. And, if the remaining 90 per cent didn't think the programming was any worse, it was primarily because they felt last season's shows represented the lowest depths television might reach.

Three-way Split

On the agency men's side, however, there was almost a one-third split between those who felt the current season was poorer, better and about the same as last year. How much of the favorable comment, of course, is attributable to agency clients having purchased time in specific agency-recommended programs is problematical.

The few critics, with no clients to worry about, who thought the new season represented an improvement over last based their opinion primarily on the trend to specials. In this group was Larry Laurent of the *Washington Post*, Fairfax Nisbet of the *Dallas Morning News* and C. J. Skreen of the *Seattle Times*. Dick Gray of the *Atlanta Journal* and Bob Brock of the *Dallas Times Herald* singled out a group of regular-fare programs they considered superior to other recent efforts: *The Monroes*, *Star Trek*, *Time Tunnel*, *The Monkees*, *Iron Horse*, *Family Affair*, *The Man Who Never Was*, *That Girl* and *Hawk*.

'Had a Relapse'

Some of those same titles were cited by the great majority of newspapermen who contended the current season was as bad or worse than previous ones. The opinions were couched in such terms as: "uninspired"—Richard Calhoun, *Wheeling Intelligencer*; "grey on grey in living color"—Dick Shull, *Indianapolis News*; "celery tonic with more artificial carbonation"—Terrence O'Flaherty, *San Francisco Chronicle*; "no good junk or bad junk—just junk"

—Ogden Dwight, *Des Moines Register and Tribune*; "maybe better, but still bad"—Larry Williams, *Memphis Commercial Appeal*; "it's still 'hop on the bandwagon'"—Aldine Bird, *Baltimore News American*; "the potential is better, but that's all"—Bob Trimble, *Fort Worth Press*; "tv was sick last season and has had a relapse"—Pete Rahn, *St. Louis Globe-Democrat*.

A few of the critics noted that the recent movies now available on network, along with the complete swing to color, provided better fodder for the viewer to munch on. These two points were also emphasized by some agency men who believed things were looking up for tv. Even negatives were cited as indications of improvement, by B&B's Lee Currin, for instance: "There are fewer outstanding new shows, but also fewer really bad shows; the quick end to monster comedies and rock-and-roll musicals is a plus factor for this season."

And BBDO's Bill Lynn claimed the

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new programs were better "in both concept and execution. Led by the specials and going to reasonably sophisticated comedies like *Occasional Wife* and *Love on a Rooftop*, or a western in which a real family relationship is created like *The Road West* or *The Monroes*, or a good all-out action show like *Rat Patrol*, or a highly stylized adventure show like *T.H.E. Cat*, not to mention *Stage '67*, or *The Monkees*—eight new shows, good whether they succeed or not, is okay for one season."

Tammy Lost Fast

Asked to name their candidate for the season's hits and failures, critics and agency experts alike zeroed in on *The Tammy Grimes Show* as the most obvious candidate for discard (although a few respondents delayed casting their vote until after ABC-TV had announced *Tammy's* cancellation). Other shows designated most likely to fail by a majority of critics and newspapermen were *Garry Moore*, *Pruitts of Southampton*, *Roger Miller*, *The Hero*, *Jean Arthur* and *Run, Buddy, Run*. The "probable hits" were *Family Affair*, *Time Tunnel*, *Rat Patrol*, *The Monroes* and *Pistols and Petticoats*.

Ratings Make Hits

A handful of respondents refused to cast ballots. As their reason they said that no new program would make an impact on the viewers—such as *Bewitched* and *Get Smart* had done in previous seasons, and that the movies would provide the bulk of programming excitement. Terry O'Flaherty summed things up by saying the programs he thought would be the season's hits "would be the ones with the highest ratings;" the season's flops "would be the ones with the lowest ratings and the earliest 'out' clauses."

And Mr. O'Flaherty's advice for anyone seriously interested in changing that picture or "improving" television, makes a fitting conclusion: "Read any tv critic for a year and make notes. Then go back to Hollywood and take his advice—and go broke." ■

Avco (Continued from page 32)

by passing out 1,500 meal tickets to the Avco personnel.

On the broadcast schedule were, in addition to the daily *Paul Dixon* and *Coffee Club* series, the 90-minute noontime *50-50 Club* and the Saturday hour-long *Midwestern Hayride*, both of which were staged at the grandstand to accommodate the greatest numbers of viewers. (*Hayride* drew 55,000 spectators.) The regular six p.m. WLW-C half-hour newscast originated from the fairgrounds, as did a special *Avco Hour of Stars* carried on the Columbus, Dayton and Cincinnati outlets, along with a number of special reports, interviews, teen-age dance shows and filmed highlights.

Walter Bartlett, Avco Broadcasting vice president for tv, said the company spent more than \$100,000 in entertainment and on-air promotion for the fair. The investment paid off, according to fair officials who reported that attendance was up more than 66 per cent over the previous year, and profits more than doubled. Gov. James A. Rhodes wired John T. Murphy, president of Avco Broadcasting: "I am convinced your efforts played a major role in making this the most successful State Fair ever." And he suggested the stations' programs return next year to appear throughout the entire run of the fair. ■



William F. Turner, who has been assistant general manager of KVTV Sioux City, Iowa, since January, was named general manager of the outlet. He previously was affiliated with KOTA-TV and radio Rapid City, S.D.

News (Continued from page 24)

officially shared the same responsibilities as other producers and crews at NBC News. After the U-2 incident NBC set up a permanent production unit with exclusive responsibility for producing instant specials on breaking news stories. Mr. Hagan was named to head up what is informally known at NBC as "Hindeldrek Productions" and he assumed producer responsibility for all of NBC's growing output of instant specials. He has now produced close to 500 special news shows for NBC News, most of which fall into the category of instant specials.

When Premier Khrushchev came to the U.S. in late 1960, Hindeldrek Productions had an impressive record of about 90 productions to its credit. Their subjects ranged from elections, the UN, the President, hurricanes, the Congo, Cuba, Russia, DeGaulle in the U.S., the Missile Race, to an airline disaster. Only one or two were scheduled in time for the NBC Sales people to sell. With the impressive record, NBC put together a sales package intended to make Hindeldrek Productions' output a source of profit as well as pride to the network. NBC sales began a quest for a sponsor willing to commit big money for the unplanned emergency shows.

Gulf Ends Search

"For two years the Gulf Oil Company had been looking for a proper vehicle for its corporate advertisements," said Mark Stroock, Young & Rubicam vice president and Gulf account supervisor. "Then, the late Ed Byron of NBC Sales walked in and we snapped up the NBC instant special deal as quickly as possible." Robert Kintner sealed the deal with Gulf board chairman William Whiteford, saying, "These are the programs on the stories that will dominate tomorrow's headlines." The offer was made in December, 1960 negotiated and accepted, and Gulf was on the air with its first instant special Jan. 2, 1961, on a crisis in Laos. It was almost exactly two years after NBC News telecast its first instant



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Loretta Lynn
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Southwind Music, Inc.

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YOU WANT IT
Buddy Mize
Blue Crest Music, Inc.

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Tommy Hill
Red Sovine
Starday Music

GREEN GREEN GRASS OF HOME

Curly Putman
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HELLO VIET NAM

Tom Hall
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Bill Anderson
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Hank Cochran
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IF I TALK TO HIM

Dolores Edgin
Priscilla Mitchell
Vector Music

IT'S ALL OVER

Harlan Howard
Jan Howard
Wilderness Music Publishing Co., Inc.

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Roger Miller
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KANSAS CITY STAR

Roger Miller
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THE LAST WORD IN

LONESOME IS ME
Roger Miller
Tree Publishing Co., Inc.

LIVING IN A HOUSE

FULL OF LOVE
Glenn Sutton
Billy Sherrill
Al Gallico Music Corporation

LOVE BUG

Wayne Kemp
Curtis Wayne
Glad Music Company
Black Jack Publishing

LOVIN' MACHINE

Larry Kingston
Window Music Publishers
Mayhew Music

MAKE THE WORLD GO AWAY

Hank Cochran
Pamper Music, Inc.

MAY THE BIRD OF PARADISE

FLY UP YOUR NOSE
Neal Merritt
Central Songs, Inc.

NOBODY BUT A FOOL

Bill Anderson
Stallion Music, Inc.

THE ONE ON THE LEFT

IS ON THE RIGHT
Jack Clement
Jack Music, Inc.

ONLY YOU (CAN BREAK

MY HEART)
Buck Owens
Blue Book

PUT IT OFF UNTIL TOMORROW

Dolly Parton
B. E. Owens
Combine Music Corp.

SNOWFLAKE

Ned Miller
Open Road Music, Inc.
Rondo Music

SOMEONE BEFORE ME

Bob Hicks
Sure-Fire Music Company, Inc.

STANDING IN THE SHADOWS

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THE STREETS OF BALTIMORE

Tompall Glaser
Harlan Howard
Glaser Publications

SWINGING DOORS

Merle Haggard
Blue Book

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Leon Payne
Glad Music Company

THINK OF ME

Estella Olson
Don Rich
Blue Book

TIPPY TOEING

Bobby Harden
Window Music Publishers

TRUE LOVE'S A BLESSING

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Carol Smith
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Nat Stuckey
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Buck Owens
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special, that time, too, on the turmoil in Southeast Asia.

"What NBC was really asking Gulf to buy was a pig in a poke," said Mr. Hagan. "Our first instant specials were phenomenally successful, so they bought our programs sight un-

seen based on the promise of our past." The first year Gulf gambled \$1.1 million on the NBC package with no knowledge of its content, when, or how frequently the shows would be telecast.

The company sponsored five in-

stant specials in that first month. Since the blank check, with a limit was first offered to NBC News, Gulf has spent about \$2 million annually. The dollar commitment is made on a quarterly basis. Gulf is never obligated to exceed its agreed-upon commitment, and has the right to withhold sponsorship from any NBC instant specials it chooses and the right to first grab on any of Hindeldred Productions' emergency offerings.

"The money has never been a problem," Mr. Stroock said. "We just pay for the time and can use three minutes per half hour, although generally we have fewer commercials than are allowed because of the often delicate or tragic nature of the programming." He said that Gulf agrees to sponsor about nine out of ten shows offered by NBC.

'Fore' Was TvAR's Password

Telephones ringing in the offices of 75 advertising and media executives went unanswered on a recent sunny Monday. The men had done what millions of men would like to do—put on a sportshirt and slacks instead of a suit and tie, and head for the golf course instead of the office. And best of all, none were shirking their duties; they were participating in the first annual Media Masters Golf Tournament sponsored by Television Advertising Representatives, and thus could chalk the day up as "business."



For the foursome above, it was strictly business as they set out to take the "winning team" title—and did. From l. to r., the winners were Robert M. Williams, administrative assistant to the president at TvAR, Leo Sklarz, advertising manager of Armstrong Rubber Co., Bob Bordley, sales manager of WTOP-TV Washington, and John J. Schneider, senior vice president at Lennen & Newell, Inc. Mr. Schneider, shooting a low net score of 65, won a burgundy-color "Media Masters" jacket which he'll wear at next year's Masters Tournament in Augusta, Ga., as a guest of TvAR.

Also wearing his winner's jacket at the Augusta tournament will be John Farrell, new products director of Vick Chemical Co., who had the low gross score of 74. Congratulating him is Robert M. McGredy (on right), TvAR president, who hosted the event.

In addition to the grand prize awards, 30 or more contestants won golf equipment and tv sets contributed by the eight stations represented by TvAR. To make sure there was no "finagling" on the scorecards, *Golf Digest* supervised and authenticated the event. Pro Dick Sikes was on hand to play one hole with each foursome.

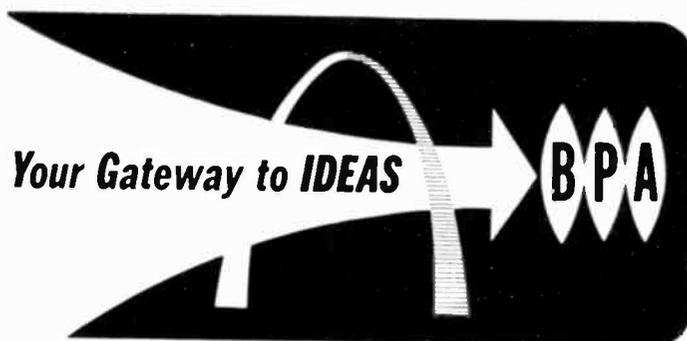


'No Time to Prepare'

In the five years that the agreement has been in effect, Gulf has sponsored more than 100 NBC News shows; all were produced by Mr. Hagan. On some of the shows, Gulf accepted sponsorship, but declined to telecast its commercials (except for billboards at the beginning and end) because of the sensitivity of the subject. Gulf sponsored shows without commercials on the death of Dag Hammarskjold, the sinking of the *Thresher*, and Churchill's funeral. The sponsor also has backed most of NBC's coverage of space flights although they are not, strictly speaking, instant specials because to some extent they can be planned in advance. In the Gemini 8 mission, Gulf on a moment's notice withdrew its commercials from the air when the fate of the two astronauts was in question. "We always plan ahead on space flights, but it never works completely," Mr. Stroock said. "Within any individual space flight, there may be problems for which you have no time to prepare."

The main difference between the instant specials at NBC and those of the other two networks is that neither CBS nor ABC have succeeded in nabbing a sponsor willing to commit itself to unknown future special news programs. ABC, for a while, flirted

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BPA Member	\$50.00
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Are you bringing your wife?

Yes _____ No _____

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1812 Hempstead Road, Lancaster, Pennsylvania 17601.

with Ford on an advance dollar commitment, but nothing developed. ABC News, like NBC News, has set up a special unit of about 25 technicians, directors, producers, and reporters that is always "on-call" and "ready to drop everything and take on any instant special project that comes along," said William Sheehan, vice president and director of television news. "We have had the unit for about two years and it is ready to handle any assignment in which there is no time for preparation." Everybody at ABC News is interested in working on the instant specials, he stated, because the pressure and the demands are akin to the traditional daily newspaper rat-race. Mr. Sheehan sees an important future for live television news and relates the growing abilities to produce live news to instant specials. "As the technical capacity increases, we will undoubtedly be doing more live news," he said. "Because of this, there will perhaps be fewer instant specials in the old sense. I'm not sure instant specials are diminishing, but they are not looking so special anymore."

CBS Approach Differs

CBS News, unlike its rivals, has not institutionalized its procedures for handling major breaking news stories. CBS eschews the label "instant special" and does not have a special production unit with responsibility for handling news specials. We assign everybody to everything these days," said Richard Salant, CBS News head. "We are moving away from the pigeonhole philosophy of having producers and production units whose specialty is news specials." Mr. Salant does not see the use of the term "instant special" as being relevant to CBS News' operations. "We will do what we should do and can do on breaking events," he said. Nevertheless, he thinks CBS' news specials will continue to be an important part of CBS News' total effort, mainly because he sees an increase in the amount of news out-putting the increase in regularly scheduled network news broadcasts. "If the flow of news had remained instant, a half-hour broadcast in

the morning and evening would have been sufficient to handle most stories," he said. "But with Vietnam and space, the amount of news has increased absolutely. When we went to the half-hour broadcasts, I thought that *Eyewitness* would be unnecessary. Now, I wish we had it back." Mr. Salant sees an increasing ability, with smaller, more mobile equipment and domestic satellites, to produce live coverage of news. However, he also predicts problems in live news coverage, because it is bound by the present. "If you can step back for a few hours and get a perspective, you are frequently in a better position to present an accurate picture of the news," he said. "Live coverage can frequently mean distortion of the news."

'Most Complete Show'

Increasing coverage of news, and a resultant decline in the number of instant specials is traced by NBC's Chet Hagan to his "instant special par excellence" on the sinking of the submarine *Thresher* in April, 1963.

"It was very well done in a production sense, no errors, very professional and we are extremely proud of it, he said. "It is an example of the absolute instant special. We have done other shows, with less time to prepare, but they were less complete."

When Mr. Hagan read the first bulletin of the *Thresher's* disappearance, he knew an instant special was in the works. After getting clearance from the network for a prime-time slot, he set his troops into action all over the U.S. "Fortunately we had people on our staff who knew something about submarines," he said. He first dispatched a mobile unit to the Naval Department at the Pentagon and sent a man inside to ferret out film footage on the *Thresher*. He sent the writers and researchers at NBC News in New York to unearth anything and everything they could on submarines. He placed mobile units in New London, Conn., the submarine service headquarters where a Court of Inquiry was being convened, and "as close as we could to the scene" in Portsmouth, N.H., the *Thresher's* base. A plane and

cameraman went over the scene for films of the search and rescue ships. One hour before air time, it was announced that a bathoscape would be prepared in San Diego for a trip east to dive for the *Thresher*. Mr. Hagan dispatched a mobile unit to San Diego.

50 People on Show

At air time, the producer was sitting in "Hagan's Throne Room," Room 586 at NBC, before his location monitors. He was hooked up to his director and technical people in another studio by intercom, and each of his five mobile units by one-way phone connections. "It was like directing a symphony orchestra," he said. He managed to pack into the hour interviews with the Chief of Naval Operations, Admiral Rickover, the Secretary of the Navy, the captain of another nuclear submarine, a Naval doctor, a recognized authority on submarines, the captain of the *Trieste* and some of the families of crewmen. "Most of the show was live with some historical film clips," Mr. Hagan recalled. Researchers at NBC produced films on another submarine that had sunk on a practice dive in 1939 in the same area as the *Thresher*. The researchers also came up with the ironic statistic that the disaster took place on the 63rd anniversary of the launching of the U.S. Navy's first submarine.



Michael J. Sherlock, formerly NBC's administrator of pricing and financial evaluation, has been appointed manager, television network budgets. Previously, Mr. Sherlock held the position of senior analyst in the business affairs department. He joined NBC from CBS in 1960.

While the show was in progress the Defense Department released the answer to the crucial question of the day. "The *Thresher* is definitely lost. Frank McGee announced seconds later. A Defense Department official who was watching the show phoned NBC with the bad news. "I was in the control room and a lot of other decisions had to be made while we were on the air," he said. "The news was breaking all around us and there were a lot of unknowns." The hastily dispatched mobile unit to San Diego was not sure it could come through with a circuit to New York in time and Frank McGee was prepared to give a talk on the *Trieste* as a substitute. There was one director and four technicians at each of the five remotes. Those 25 plus the reporter Mr. Hagan and the technical and editorial workers in New York, brought the total number of people working directly on the program to about 50.

Decline Prophesied

Although the *Thresher* sinking provided an example of the best in instant specials, Mr. Hagan believes that the success of instant specials may have spelled their own doom. The substantial increase in regularly scheduled network news shows, he says, took place because the instant specials proved that professional and imaginative tv news could attract viewers and sponsors. The increase in turn reduces the need for specials.

"In 1961, if Verwoerd had been assassinated, there definitely would have been a couple of instant specials on it," Mr. Hagan said. "But in 1966 there is no need because the regularly scheduled newscasts can cover the subject adequately."

While he sees a decline in the number of instant specials, they remain Mr. Hagan's first love. "The improvisation to get them out on time is the big challenge," he said. "They are really the most fun to do. You get everything you can from every source you can think of and piece it together, from interviews, live action, cartoons, stills, film, radio reports, and maps. Every show is a real trial."

heater, or they may combine two or three of CBS Films' *Twilight Zone* shows into a *Theater of Suspense* presentation. In this way, viewers seem to accept filmed programs that they might reject in their original shorter lengths.

In the last two years, the selling emphasis has been on color. Programs that might not have sold at all a few years ago suddenly have become "hot" simply because their producers had the foresight to shoot them in tint. Most recent off-network programs with good records were black-and-white, and often take a tickseat to travel films, adventure shows of mediocre quality, or costume dramas available in color. Shows like *Everglades*, *Science Fiction Theater* and *Lee Marvin Presents*, for example, are reported by United Artists to have a new lease on life by virtue of their color content. Green Gems' *Hazel* and *Flintstones* also reportedly are doing well because of color, although *Flintstones* has numerous competitors in the color-film-children's programming area. The shortage of color dramas and situation comedies, however, hurts sales.

For the Long Haul

Syndication prices in general have been depressed over the last few years, except in the top markets where there are enough independent stations to keep demand high. In New York, Los Angeles, Chicago and a few other markets, prices have held well and even increased slightly. Outside of these areas, the station is often in the driver's seat and if the syndicator wants to make a sale, he must take what he can get.

As a consequence, it takes longer now than formerly before a new off-network series begins earning a profit for the syndicator. Once, the black side of the ledger could be reached during the first season of sales; now it can take two, three, or even four years for profits to start trickling in. For this reason, the syndicators are wary of acquiring any property without long-range potential.

Another thing keeping new product off the syndication market is the high cost of residuals that must be paid to the unions. Residual rights to a half-hour program can run \$6-8,000; for two runs of an hour program, they might be \$8,500. Multiply these costs by the number of episodes in a package and a total of \$200-250,000 results. If the potential demand in top markets isn't judged by the syndicators to be strong, a show is tossed into the film vaults. About 10 off-network programs that could have gone into syndication this past year are gathering cobwebs because it wasn't felt the demand warranted the investment for the residuals.

Time is Tight

All of the above factors have played havoc with the syndication picture as it once existed, but there are other challenges to the old, established operators. These come from the new firms that have jumped into the market in recent years and quickly developed into powerful forces.

The British invasion, spearheaded by ITC, has found such programs as *The Saint* and *Danger Man* (*Secret Agent*) filling timeslots that otherwise might have gone to U.S.-made product. But it is the domestic companies, offshoots of station groups and individual stations, that have produced the most noticeable upheaval.

Among these, Westinghouse Broadcasting's *Mike Douglas Show* and *Merv Griffin Show* have been the volcanoes. The *Douglas* program grew rapidly from a local midwest offering to a taped strip in 57 markets a year ago, 115 today. *Merv Griffin*, which followed several other Group W attempts to combat NBC's *Tonight Show* as a late-night draw, has climbed from 23 to 65 markets in the last year. Many buyers of the two programs use them instead of feature films, as the feature market underwent a dwindling of supply along with inflated prices once the networks started buying huge libraries for prime-time presentation. Other stations use the Griffin-Douglas programs where they might

once have used shorter syndication shows. Both of the Westinghouse programs are 90 minutes in length (although they're often trimmed to an hour for local showing), and they both are Monday-Friday strips, which means they fill an inordinate amount of station time. The station that buys either show can automatically reject 15 half-hour programs it might once have had to buy to fill the same period of time each week.

Syndication by stations and groups is nothing new. Storer Broadcasting has had *Divorce Court* on the market for years. But the idea has gained increasing momentum as individual stations looked for "different" programming that would get ratings, and then found the programs could be sold to other stations with the same objective in view. WCAU-TV Philadelphia came up with *Disco-Phonic Scene*, which Seven Arts distributes, in an effort to get in on the rock-and-roll goldmine already panned by *The Lloyd Thaxton Show*, out of KCOP Los Angeles and distributed by MCA. In Chicago, WGN's Midcontinent Productions worked up *Big Bands* and passed it to 20th Century-Fox for distribution.

Diversification is Key

In non-music areas, Triangle Broadcasting has moved to dominate the sports field with a series of specials on automobile racing, parachute jumping and others—with some 150 markets already having bought one or more packages. Noting that the long-popular *Arthur Murray Show*, a dance party for those beyond their teens, wasn't around these days, Triangle gambled its success could be duplicated. The result, *Step This Way*, is now in 52 markets as a co-production with Colgate-Palmolive. The psychological advice of *Dr. Joyce Brothers* is on the air in 88 markets via another Triangle production.

What Triangle has done is a must for the successful syndication outfit today: have something for everybody, no matter what the need or format. Diversification is the key. When the "other guy" is offering action-adventure, offer sports or music or talk.

Another group operator following this line of reasoning is RKO General, which is preparing a package of 20 sports specials from Madison Square Garden, along with other big events that play there. But it also has *Shirley Temple's Storybook* and a series of interviews by William F. Buckley.

Now Metromedia is getting into the game. It owns a full-fledged distribution unit, and the David Wolper documentary production outfit, and recently bought syndication rights to *My Favorite Martian*, the long-running CBS series. Additionally it revived *Truth or Consequences* as a taped series, put it on its own stations and sold it to others.

This ability—to air a show for a local audience, and tinker with it until it is “right”—is something most syndicators do not have. ABC Films' *Girl Talk* got a good tryout on key ABC-TV stations; Mike Douglas and Merv Griffin expanded from the Group W outlets; Storer and Triangle develop their programs on local stations first, then move them onto the syndication front. While a program is building an audience and working out any kinks, some of its production expenses are being defrayed by local sponsorship. The syndicators, for their part, aren't accustomed to this kind of “waiting period;” they've grown used to the idea of taking an off-network or original property and moving it out across the country as fast as possible.

Specials Get Spots

Do the station groups represent real competition to the “straight” syndicator? Many claim they do not, pointing out that much of the programming they offer runs in daytime, while the off-network shows are intended for prime-time or near-prime-time presentation. But more and more, the group films and tapes appear to be cutting into the business of the syndicators, not only by filling large chunks of airtime, but by frequently running in prime periods.

Certainly daytime slots aren't aimed for by Four Star, for instance, with its *Something Special* series featuring Tony Martin, Pearl Bailey

and others. Nor does Seven Arts figure on daytime plays for its pair of Lena Horne specials; and ABC Films aims its Sammy Davis and Phyllis Diller specials, among others, at prime-time periods.

The whole area of specials in fact has resulted in a new rush of syndicated product. Peter M. Robeck Co. sold *Hamlet in Elsinore* in 40 markets, a figure that once would have been considered unobtainable for such a “cultural” offering. Seven Arts, which does most of its business in feature films, expanded its catalogue with such arty properties as Richard Burton in *Dylan Thomas* and a ballet of *The Nutcracker*. Triangle's sports specials and David Wolper's documentaries have done well for national advertisers.

Culture may be important these days in a syndicator's library, but bread-and-butter fare is more likely to be something like *Midwestern Hayride*, currently in 40 markets via Avco Broadcasting, or a quiz show like *PDQ*, distributed by Four Star.

Like Rip Van Winkle, a syndicator who fell asleep in 1956 and woke up today wouldn't recognize the business. Then, as TELEVISION AGE pointed out in a story in August, “the lifeblood of film syndication is the national and/or regional sponsor . . . A film series made for syndication and sold only on a market-by-market basis is now the exception.” In those days, only a decade ago, Television Programs of America was making *Stage 7* and selling it to Chef Boy-Ar-Dee for a group of

eastern markets; Official Films has *Trouble with Father* in dozens of markets and Budweiser Beer has bought *Star Performance* in 10. MCA had a full-year renewal in 20 cities on *Dr. Hudson's Secret Journal* by Wilson & Co. Then, still just a decade ago, executives of both NBC and CBS' syndication operator were expressing doubt that an influx of major Hollywood features to television would mean much to the syndication market.

Crystal Was Clouded

“Most stations we've talked to,” said one, “are planning to buy features only to replace their present older features; the market for syndicated film programs is most firm.”

The clouded crystal ball is still clouded ten years later. The syndicators are diversifying their libraries, moving as quickly as possible into color, refining their sales techniques, carefully evaluating program potential and the changing market. As they have seen on the horizon a bright gleam of hope, one small light that could change their business once again and breathe new life into it. The glow comes from the uhf market.

This market has built up rapidly in the past 18-24 months, and the indications are that it will grow even faster in the next few years. The uhf outlets in Chicago, Los Angeles, New York, Boston, Detroit, Houston, Milwaukee, Philadelphia already constitute important buyers of syndicated programming. New stations are coming up in Pittsburgh, Atlanta, Cincinnati, San Francisco and other major markets. Already, CBS Films estimates that 10 per cent of its gross comes from sales to uhf outlets—and the figure is more impressive when it's noted that last year it was only two per cent.

The matter of pricing for the uhf market is one of confusion, the syndicators admit, and none are looking for immediate bonanzas. Many uhf stations are limited in budget and pick up very old syndicated shows for next-to-nothing, often under a deal that permits them to pay off the cost of the shows in the future once



C. W. Cook (l.), president and chief executive of general Foods, was elected chairman of the corporation. He was succeeded as president and chief operating officer by Arthur E. Larkin Jr. (r.), formerly executive vice president.



"You must have worked all night to get all these media descriptions into your recommendations."

.....

With men who buy, it's fine and dandy,
 When media lists they must prepare,
 To find your Service-Ad right handy
 In SRDS

YOU ARE THERE
 selling by helping people buy

.....

Another exclusive exposure opportunity for Service-Ads in **SRDS**
 STANDARD RATE & DATA SERVICE, INC.

the station is in the black. Other uhf-ers, particularly those which are not aiming for marginal audiences, realize the only way they can combat their vhf competition is by obtaining shows that will draw. They are willing to spend for a *Perry Mason* or other important series of proven viewer attractiveness.

As more uhf stations come on the air, and as more tv sets with all-channel selectors move into viewers' homes, syndicators expect prices to go up on their available properties. They reason that the v's will have to bid high for good programs to prevent the newcomer u's from siphoning off some of their audiences; and, at the same time, the u's will have to offer more in order to get competitive programming. Fresh color fare in particular will command big money, say the syndicators.

As always, there are elements of confusion and doubt to be weighed into the optimism. Ten years ago, it was the surge of fresh features onto the market. Today it is the late-night programming ventures. The opening up of late-night by ABC-TV next fall with Joey Bishop will leave many stations with stocks of feature films that will be played off at other times of day—squeezing further the few hours into which syndicated programming can now go. The proposed Overmyer Network will give independents and uhf stations new programming that similarly will mean less time available for syndication offerings.

Who Has Combination?

Optimists among the syndicators note, however, that ABC's other ventures into late-night programming didn't pay off, and were short-lived. The "fourth network" idea, many think, won't come to fruition for several years yet—if it succeeds at all.

Therefore, if the uhf's can multiply at an increasing pace, there is new money to be made in syndication. All it takes is more stations, and/or the right combination of the right programs. Most of the syndicators think they've got—or are about to get—that combination. ■

Christmas (Continued from page 27)

tises Jade East at other times during the year, the pre-Christmas push accounts for 40 per cent of the ad budget. This year's campaign is using 15 per cent more money than last year's, which covered 55 markets.

Also in the spotlight this pre-Christmas will be Passport 360, the new men's toiletries line from Phillips Van Heusen. The campaign will be launched 11 weeks before Christmas to the tune of \$1.3 million in 110 markets. The product was introduced last December in eight test markets and went into national distribution during the Father's Day period.

Phillips Van Heusen is also taking advantage of the peak selling season with heavy advertising for its shirts. The current campaign has a budget slightly larger than last year's.



Proud recipient of the 1966 American Legion "Golden Mike" Award, Willard Walbridge, vice president and general manager of KTRK-TV Houston, accepted for Salute to Youth, the station's series detailing upbeat activities of young people all over the state. The award was given at the Legion convention in Washington for "America's best tv program in the interest of youth."

Like Phillips Van Heusen, Cluel Peabody & Co., Inc., advertises for Arrow shirts during the Father Days and Christmas periods. Following last year's pattern, the company will run a five-week campaign in to spot markets in addition to its usual print advertisements.

A considerably increased outlay by Lanvin-Charles of the Ritz for Lanvin and Jean Nate perfumes is planned for this Christmas. The company will be using network tv, on the average one commercial minute a night beginning in December, plus spot tv in over 30 markets.

There are a number of all-year-round advertisers, too, who pump additional monies into Christmas campaigns. Shulton, Inc., is one of these, generally spending 25 per cent more for its Old Spice line during the December selling season, than during the rest of the year. This year the company is spending about 20 per cent more in spot than it did last year, covering 50 markets between December 12 and 23. This is in addition to a series of commercials on NBC-TV.

Chesebrough-Pond's, a Mother's Day and Christmas advertiser for Prince Matchabelli perfumes, will cover 72 top spot markets this year. A network series is also scheduled.

A \$6-million fall campaign for Norelco electric shavers and the Beauty Sachet, the bulk of which will be used for a pre-Christmas program now is also underway. This firm is introducing the Speedshaver in 40 major markets during this very heavy push.

For the year-round advertisers the end of the holiday season means a return to the status quo. For strictly holiday-oriented advertisers, though—the ones who groom themselves all year for a Christmas debut—the day after Christmas means a return to quiet. After the season, assessment begins and decisions about next year's campaigns are made. For the pre-holiday advertisers, business is dramatic, seasonally hitting highs and lows. And logically, tv's advertising picture follows an equally erratic—if not as dramatic—pattern of holiday peaks and post-holiday lows. ■

In the picture



MR. O'REILLY
Where the action is

Richard T. O'Reilly, new senior vice president of Sullivan, Stauffer, Colwell & Bayles, feels strongly about in personnel selection and evaluation in advertising. "there's too much emphasis on specialization." He feels many marketers lose out on good people by taking the narrow view—"find me a good ale man, find me a good beer man, find me a good auto retail man." In Mr. O'Reilly's opinion, imagination, drive, desire to succeed, a willingness to work, are essentials, and "experience secondary."

If Mr. O'Reilly speaks with particular feeling about this, it is perhaps because for many years he was a specialist in one particular area (automotives) and now finds himself in an entirely different area (package goods). For several years he was head of N. W. Ayer's Detroit office with direct responsibility for the Plymouth account; today, his assignment is with the Household Products Division of Lever Bros.

A recent visitor to his new offices in the Grolier building on New York's Lexington Avenue asked him about the heavy automotive background he brings to SSC&B (which lacks a car account) might suggest a new business effort aimed at Detroit.

"I'm not here because of my automotive experience." Mr. O'Reilly replied. "The fact is, my coming here had nothing to do with my automotive experience." Mr. O'Reilly is where he is because "New York is where the action is" and because in the past two and one half years most of his time was spent on new business activity in the package goods field for N. W. Ayer. In addition, Mr. O'Reilly feels that certain fundamentals of advertising apply anywhere—"simplicity, clarity, a unique idea simply stated."

A native New Yorker (he was born in Sheepshead Bay in 1921), Mr. O'Reilly began his career in advertising at the age of 17, after graduating from high school. He

opened and closed windows and mail for Ferry-Hanley, a small advertising agency. ("to this day I can wrap a helluva package") and eventually was allowed to assist in media and production. His starting salary was \$13.65 a week. (Small world department: one of Ferry-Hanley's clients at that time was Chux, a disposable diaper, which, along with Chix, recently landed at SSC&B.)

In 1940 Mr. O'Reilly joined McCadden Publications as assistant to the advertising manager and then was named assistant sales promotion manager. From 1942 through 1946 he served in the U. S. Army in the infantry. In the service, he managed to work in a good deal of schooling: at the Colorado School of Mines, Shrivvenham American University in England, and the Sorbonne. His last six months in the Army were spent on occupation duty in Vienna where he worked in public relations for the 66th Infantry Division.

When he was discharged, Mr. O'Reilly had to make a decision: whether to go to school or go to work. He got married instead, and the decision was pretty much made for him. He joined N. W. Ayer's media department as a space buyer and ultimately moved in to the plans/marketing department where he did market analysis and research on grocery and drug accounts. He was transferred to New York in 1952 as an account executive on Surf and also worked on presentations.

Early in 1954 Mr. O'Reilly was transferred back to Philadelphia to organize a Plymouth dealer cooperative advertising program. "It was a mammoth administrative job," he recalls, because he had to start from scratch. After the program and a field force had been pieced together Mr. O'Reilly was sent to Detroit to direct it, and there, ultimately, he got involved in national advertising.

Mr. O'Reilly joined Kenyon & Eckhardt in Detroit at the end of 1955 as vice president on the Mer-

cury account. Two years later he returned to Ayer in Detroit as Plymouth account supervisor and in 1958 was named vice president. He was appointed Detroit branch office manager in 1959 with responsibilities that encompassed Plymouth and Valiant national advertising (and, just before it went out of business, DeSoto), 18 Plymouth dealer associations, Michigan Bell Telephone Co. and Yellow Pages. In February of 1963, in addition to his other responsibilities, he was named executive head of the office and manager of new business development nationally. He was elected to Ayer's board of directors in April of 1965.

Mr. O'Reilly has just settled into a new home in Rye, N.Y., with his family. He has two sons—Dick, 19, who is a sophomore at Michigan State and who will go on to law school, and Brian, six, who is at the Rye Country Day School "and will probably go on to Reform School."

The SSC&B executive's leisure time centers around golf and the library. His favorite reading subject is ancient history, particularly the Greeks and the Romans. His favorite television fare is sports, with an emphasis on golf and professional football.

Most intriguing opening to a press release, from the San Francisco Advertising Club:

"Two lovely models help illustrate the talk, 'Admen Love Front Projection,' to be presented . . .

* * *

Allan Ledwith is going right on with his campaign to put *Sweet Talk* on the air. For the uninitiated, *Sweet Talk* is a program idea that Mr. Ledwith claims to have first submitted to NBC in 1957, and which was rejected. In format, the program smacks of the old Arlene Francis *Blind Date*, the current *Dating Game* and a number of others. Undaunted, Mr. Ledwith has notified Home Testing Institute that he'll pay \$300 for a survey to see if the average housewife and family think his show is a great idea.

"Ah, but getting a *network* to decide to telecast 'flirtations,'" writes Mr. Ledwith. "There's your bottle-neck! (Ever reflect that a bottle has a neck, but not a head?)"

Frankly we hadn't, but then a beer has a head, but not a neck. Put the beer in the bottle and you're all set. Now, *there's* something to reflect on.

Home Testing Institute, by the way, followed the lead of NBC, Procter & Gamble and Ted Bates, among others, in not being terribly interested in the program idea.

* * *

From Harriet Van Horne's column in the New York World-Journal-Tribune:

"Speaking of wholesome, I wish those unfrocked chemists . . . who concoct the recipes for the Kraft commercials on The Road West would give some serious study to

astronomy and the culinary arts." Why? To produce cooking stars?

* * *

At the 100th meeting of the Society of Motion Picture and Television Engineers in Los Angeles recently, Dr. John N. Ott (described as a "Florida nature photographer") reported that radiation beams from tv picture tubes may be making children viewers lethargic. While he said conclusive proof is lacking, an experiment with rats led to his theory. The experiment reportedly involved the placing of two cages of rats directly in front of a color tv set. Rats in one cage were shielded by heavy black paper while a lead shield surrounded the other. Then the tv set was turned on, without sound, for six hours each weekday and 10 hours on Saturday and Sunday.

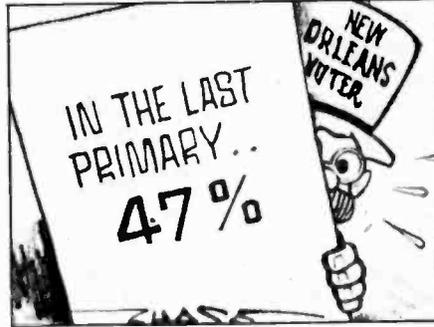
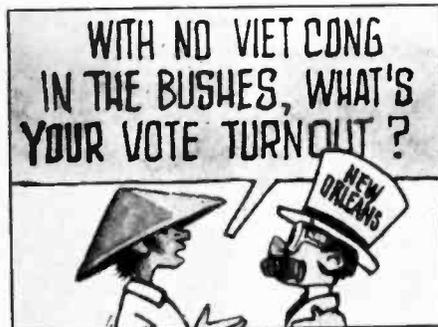
In 10 days, reported Dr. Ott, the rats protected by the black paper showed abnormal activity; in 30 days they were extremely lethargic and had to be pushed to make them move about the cage. The other cage's rats were normal.

Dr. Ott's theory is radiation. Ours is that somehow the rats in the paper-covered cage were more intelligent than those in the other cage, and that they knew the set was on . . . out there . . . playing all day in glorious color . . . and they couldn't see it. Who *wouldn't* be frustrated, distraught, finally stupefied by all those riches so near at hand and yet so unreachable?

* * *

Most unintentionally significant line-of-the-week, adlibbed by Garry Moore at the close of a recent Sunday night program:

"We want to thank Ed Sullivan for allowing Alan King to appear with us tonight. Ed has Alan under exclusive contract for his program, but we called up to ask permission, and he said, 'Sure, Garry, anything I can do to help.'"



Here's how John Chase, famed editorial cartoonist of WDSU-TV, pointed a finger of shame at fellow-Orleanians. True, the primary involved only a few non-administrative

officials. Yet the basic problem is here, as it is all over America. WDSU-TV audiences heed Chase, WDSU-TV editorials and commentators. There'll be more voting next time!

WDSU-TV New Orleans
NBC • BLAIR TV



**How can anyone forget
those great war movies of the forties?
You won't let them.**

Everybody knows that if your schedule is
lacking in some areas, one sure way to get an
audience is to put on a stirring classic.
That's one way.
It's not the only way.
WBC Program Sales has come up with
the solution for weak spots.
Our latest addition — sixteen hilarious,
thirty-minute feature films from Britain —

every one of which is first rated —
and all of which are first run for television.
(Their success at the box office was so
great they probably started the whole
British film revival singlehanded.)
From "Carry On Nurse" to "Crooks
Anonymous", the lightly slapstick antics
of the British are guaranteed to keep
television audiences awake.
So while we wouldn't dream of asking

you to give up movie classics,
(with so many hours a day to fill),
we don't think a healthy station can
survive on the classics alone.
Why not call the man from WBC, and let
him show you how to capture an audience
without any help from the marines.

WBC PROGRAM SALES, INC.

240 West 44 Street, N.Y., N.Y. (212) 736-6300.

TV GB 2A1 R620 067
INDIANA UNIVERSITY
-LIBRARY
SERIALS DEPT
BLOOMINGTON IN 47405



The 44 gun Frigate Constitution, nicknamed "Old Ironsides" won forty battles without a defeat including her historic duel with "Guerriere" during the War of 1812. Saved from destruction by Oliver Wendell Holmes' famous poem, she is still the flagship of the Commandant of Boston's Naval Shipyard and another of Boston's heart-stirring historical attractions. For an 18" x 24" copy of the original watercolor by Robert Keenan, in full color, without advertising, suitable for framing, write to WHDH.

Buy Boston like a Bostonian...Buy WHDH

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REPRESENTED NATIONALLY BY BLAIR TELEVISION-RADIO