

# Television Age

**SPECIAL REPORT: After the station equipment boom—what? PAGE 23**  
**Have-to-gavel issue unsettles political convention plans PAGE 28**  
**News release on life for agency programming executives? PAGE 30**



"Troop already sold in 30 markets?"



"Yup... including nine of the top ten."



"Why hasn't Pittsburgh capitulated yet?"



"Beats me. We got a 30 rating\* there."



"Send smoke signal: 'Pittsburgh!'"

Indiana University  
 JUL 14 1967  
 Library

# F TROOP



Available in St. Louis, Baltimore, Dallas, Sacramento and Missoula.

# KSTP Television

The big rating books are out again – the Nielsen and ARB Spring “Sweep” reports – and again they show that KSTP-TV is the leading News, Weather, Sports station in the market by an overwhelming margin.

Since 1948 when KSTP-TV was pioneering in television news gathering and presentation, it has been dominant in the local news area. That's *nineteen* years, and that's a long time to be first at anything – especially in the fast moving television business.



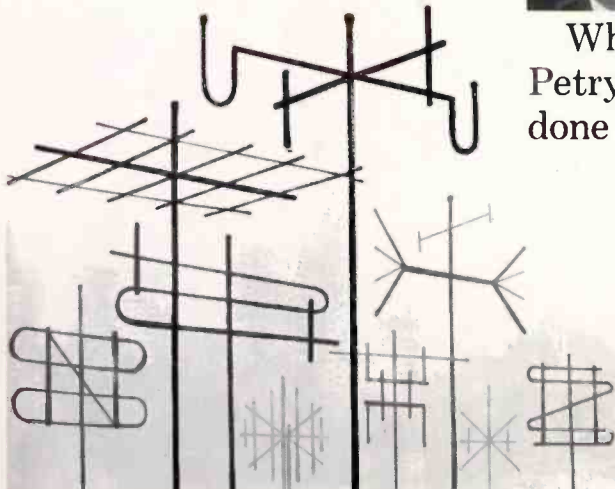
We're proud of KSTP-TV's News, Weather and Sports shows and our leadership in this most important programming area, but in addition to the pride, there's a sense of responsibility to the hundreds of thousands of viewers who, over the years, have learned to *depend* on KSTP-TV for their news *first*. A listener-loyalty like this is tough to earn and tougher to keep, but we work at it and the ratings continue to show we're getting the job done.



You can be sure, too, that KSTP-TV works just as hard at the rest of its programming to provide top-quality local shows for its audiences and its advertisers.

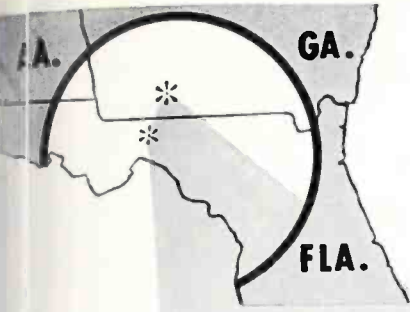
If you sell a product in the Twin Cities area, you want to do the job in the most efficient, most economical way possible and the availabilities in KSTP-TV's fine programming should be important to you.

Why not call Sales Manager Jim Blake or Ed Petry rep. today? That's the way to get the job done in the Twin Towns.



Represented Nationally by  
Edward Petry & Co., Inc.





# WCTV-land

**LAND OF  
YEAR-ROUND  
GOOD LIVING,  
GOOD BUSINESS**

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this...and we're *total color* equipped, too!



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE

**BLAIR TELEVISION**  
A Division of John Blair & Company





Recently, a station rep was accused of taking the easy way out

# The rep suggested his client buy **TRUTH OR CONSEQUENCES.**

Why?

“Because it’s an easy spot sell to national advertisers.”

That rep knows his business.

And more and more alert reps are making the same suggestion to their stations.

Here’s why:

The all-new, all-color **TRUTH OR CONSEQUENCES** has just completed its first year of production, and is getting set to begin year number two with a growing list of satisfied stations.

Look at this Monday-Friday strip line-up:

9:30 AM	WGN	Chicago (Continental Broadcasting)
11:00 AM	WAGA-TV	Atlanta (Storer)
12 Noon	KMBC-TV	Kansas City (Metromedia)
12 Noon	WWL	New Orleans
12 Noon	WDSM	Duluth
2:00 PM	WTOL	Toledo (Cosmos)
3:00 PM	KTVU	San Francisco (Cox)
3:30 PM	KING	Seattle
3:30 PM	WSFA	Montgomery (Cosmos)
4:30 PM	KTVN	Reno
4:30 PM	WHIO	Dayton (Cox)
5:30 PM	KBTW	Denver (Mullins)
5:30 PM	KATV	Little Rock (Griffin-Leake)
6:00 PM	WIRL	Peoria
6:30 PM	WZZM	Grand Rapids
7:00 PM	WJBK	Detroit (Storer)
7:00 PM	WPRO-TV	Providence (Capital Cities)
7:00 PM	WAST-TV	Albany
7:00 PM	WLOS-TV	Asheville (Wometco)
7:30 PM	WNEW-TV	New York (Metromedia)
7:30 PM	WKBS-TV	Philadelphia (Kaiser)
7:30 PM	KTTV	Los Angeles (Metromedia)
7:30 PM	WKBG	Boston (Kaiser)
7:30 PM	WTTG	Washington (Metromedia)
7:30 PM	WTTV	Indianapolis (Sarkes-Tarzian)
Fall 1967	WBEN	Buffalo
Fall 1967	KPLR-TV	St. Louis
Fall 1967	WJW-TV	Cleveland (Storer)
Fall 1967	WOC-TV	Davenport
Fall 1967	WCIX	Miami
Fall 1967	KOVR	Sacramento (McClatchy)
Fall 1967	KUTV	Salt Lake City

And look at these ratings results:

	Time	Rating	Share	Note
Seattle	3:30 pm (m-f)	9	41	#1 in its time period Mar./Apr. 1967*
Detroit	7:00 pm (m-f)	23	40	#1 in its time period Mar./Apr. 1967*
New York	7:30 pm (m-f)	8	13	Leads all competitive programming on independent stations Mar./Apr. 1967*

\*These are NSF audience estimates for the periods specified, and are subject to qualifications described in said reports.

Take the easy way out....

## TAKE T OR C

Wolper Television Sales  
A Division of Wolper Productions, Inc.  
A Metromedia Company

485 Lexington Ave.  
New York, New York 10017  
(212) 682-9100

8544 Sunset Blvd.  
Hollywood, California 90069  
(213) OL 2-7075





## The Embassy of Pakistan

His Excellency Agha Hilaly,  
Ambassador of Pakistan, and Mrs. Hilaly  
in the living room of the Embassy . . .  
another in the WTOP-TV series  
on the Washington diplomatic scene.

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

Photograph by Fred Maroon



# ALL OF NORWAY



## ...soon to be claimed by WSBT-TV

This is not really fjord country . . . for we refer to Norway, Indiana. It's one more of the new areas that will soon be invaded by WSBT-TV's expanded Grade "B" pattern.

Early in May WSBT-TV will come on strong with 2,175,000 watts, and the South Bend market will expand to new and bigger boundaries. WSBT-TV will become one of the nation's most powerful stations—and all that advertisers can do is benefit!

WSBT-TV will be re-writing the record book for UHF coverage. Stay in touch — WSBT-TV's big power switch is this year's big story of midwest television.

**WSBT-TV** **22**  
**SOUTH BEND**  
Represented by Kotz

## Letter from the Publisher

### *Cigarette Decision Must Be Challenged*

The FCC's ruling on cigarette advertising again points up the fuzziness of the "fairness doctrine." Even the ruling on cigarette advertising was vague in so many areas that it reinforces the oft-stated observation that the commission would prefer the doctrine itself to remain vague and to deal with complaints on an issue-to-issue basis.

For this reason complaints involving the fairness principle were recently transferred to the jurisdiction of the Office of Complaints and Compliance, which is headed by William B. Ray. The ruling on the cigarette commercials was unique in two ways: 1) It was the first time that the fairness doctrine had been applied to commercials. 2) It was a 7-0 decision which surprised many of the commissioners themselves. (The commission does not go through the usual rule-making procedure in issues involving the fairness doctrine. In this case, the commission made known its stand through a letter to WCBS-TV. The CBS-owned station can, if it wishes, file for reconsideration or petition for a declaratory ruling.)

While many legal observers feel that the commission ruling will be confined to cigarettes, there is no question but what the commission has opened the door to a series of confrontations in other areas of commercials considered by pressure groups to be controversial. Of course, the most highly organized of these groups is the prohibition lobby. The effectiveness of this lobby has kept hard liquor off the air. Even though broadcasters can legally and logically broadcast commercials for hard liquor, the threat of congressional action and the mobilizing of dry forces throughout the country has, with very few exceptions, deterred the broadcast industry from accepting these commercials.

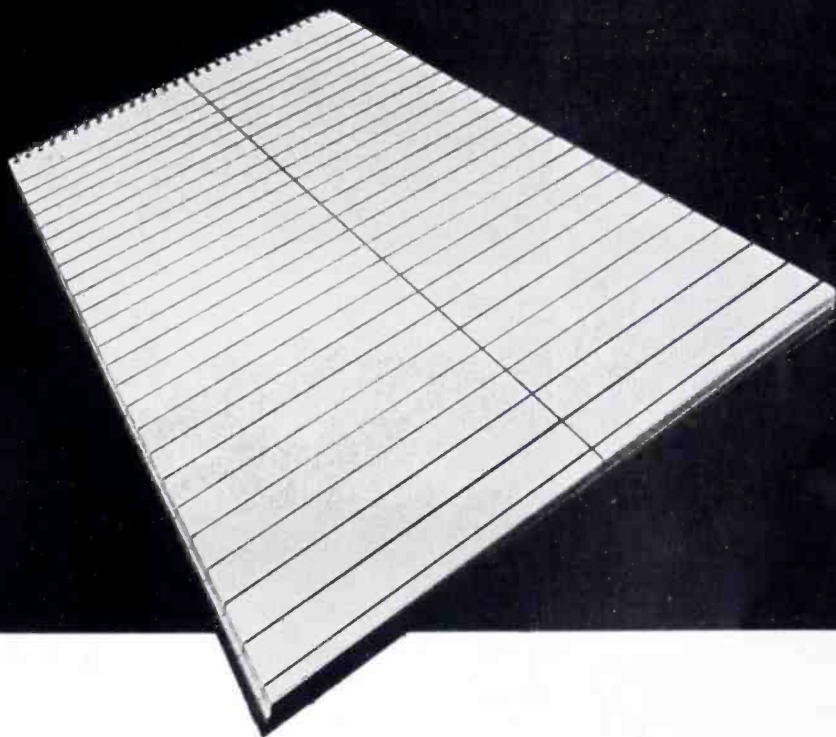
The commission's ruling, however, will certainly give added impetus to this group, which is tooling up for a legal onslaught requesting the application of the fairness doctrine to beer and wine commercials.

Should the commission action stand, it is another move toward tighter control of the broadcast industry, coming as it does, through the side door. If the ruling remains unchallenged, it is the first step toward tighter controls. At the same time it opens up some unresolved procedural and legal problems.

Cordially,



This time, we decided to list the professional motion picture equipment you can't buy or rent from Camera Mart.



You say there's nothing on the list? You're right. Because if it's worth renting or buying, we stock it.

But if you should ask for something that we don't have in stock, relax. We'll get that for you, too. Either way, you get what you want at Camera Mart. And that includes lightweight, portable equipment. Things like Arriflex, Eclair, Colortran, Mitchell, Nagra Sound Recorders and Wireless Mike Systems. We also carry Elemack and Colortran Dollies... and battery-operated portable Sun Guns and long range Angenieux Zoom lenses and many more.

Now that you know we have everything, you only have part of the story. The rest is the extra service and dependability that can mean the difference between getting the job done right or not... service other dealers only talk about. Call us and see.



**THE CAMERA MART INC.**

1845 BROADWAY (60th ST.) NEW YORK, N.Y. 10023 ○ 212-757-6977

**SALES ○ SERVICE ○ RENTALS**



# WGN'S FOURTH GEORGE FOSTER PEABODY TELEVISION AWARD

Another Group-Station Accomplishment





## ARTISTS' SHOWCASE-

another widely acclaimed series of programs produced by WGN Television, has received the coveted Peabody Award for outstanding television local music.

Hosted by Louis Sudler and under the musical direction of Robert Trendler, this series represents meaningful programming providing an outlet for young talent.

We are most grateful—and inspired to continue our dedication to the highest standards of the industry.

**WGN**  
**IS**  
**CHICAGO**

A WGN Continental  
Broadcasting Company  
station dedicated to  
quality, integrity,  
responsibility and  
performance.

# WARHO



Now in  
syndication

# 56

western  
hours in  
**COLOR**

**Starring:**

Peter Brown  
Neville Brand  
William Smith  
Philip Carey  
Robert Wolders

**With Guests:**

Burgess Meredith  
Martin Milner  
Julie Harris  
Eve Arden  
Mickey Shaughnessy  
Jack Lord  
Jack Kelly  
John Carradine  
Charlie Ruggles  
... and many more



**NBC FILMS, INC.**  
30 Rockefeller Plaza  
New York, New York  
Circle 7-8300

and LARAMIE / 60 western hours / in color

**Why CBS shuns Jack Paar as a late-night host**

The reason why CBS, despite rumors, is not after Jack Paar as host of a possible late-night talk show is that while there may well be financial obstacles, i.e., Paar's salary, the network wants to avoid any similarity to NBC's successful *Tonight* show, which Paar formerly hosted. The low ratings of ABC's new *Joey Bishop Show*, which did copy *Tonight*, probably have not been lost on CBS either.

It is understood that Michael H. Dann, CBS-TV senior vice president for programming, told the web's affiliates at a closed-door session that CBS wants "a strong, live-entertainment" format, comprising singing, dancing and comedy, a "strong mc" and "pretty girls doing pretty things."

CBS is believed to have in the mail by now questionnaires to affiliates asking whether they want a late-night show. A similar questionnaire last year brought less than 70 per cent approval, and president Thomas H. Dawson is banking on at least 85 per cent approval this year.

It is also understood that CBS is considering the possibility of starting off with two nights a week of variety and the remainder with network movies, to satisfy affiliates. An all-movie format is also possible, but CBS realizes that the supply of good features is dwindling.

**Shorter Road to Network TV?**

If home feature films are making a fast jump from theatrical exhibition to network telecast, they are the exception not the rule, trade sources indicate. The contractual 18 months (from start of exhibition runs to first telecast dates) stipulated in most deals is still the general rule. If at times a picture goes to a network for telecast within a shorter period of time from the start of moviehouse runs, it's probably because the picture came a cropper at the box-office, said one network film buyer. So there may indeed be a shorter road to network tv—but it's a less profitable one.

**The 'll Always Be an Advance Man**

This more and more assuming the role of the movie advance man, an extinct specimen who, in the heyday of the movies, would hit a town the week before his studio's picture was due and whip the citizenry into a desire to see the picture. Although for the past decade, spot tv has been used to fill another function—that of the carnny barbers at the box-office exhorting the folk to see the show before it leaves town—it's now increasingly the advance promotion that counts. Already, according to Arthur Hauser of Diener-Hauser-Greenthal, agency for a number of makers, distributors, and exhibitors of motion pictures, tv has supplanted magazines as the medium for advance promotion of films, and is now second only

to newspapers as an ad medium for films generally. What's more, Hauser said, tv is being used earlier than was usual. Instead of scheduling spots to break a few days before the premiere date, teaser and other campaigns are opening up on tv months ahead of the theatrical starts. Tv is also being used more and more as a way to hypo the second run—when the picture goes from downtown first runs to neighborhood and showcase circuits.

**For the Children**

Next December ABC-TV will televise a two-hour UNICEF (United Nations Children's Fund) program called *Cavalcade of the World's Children*. The network, in addition to running the program, is giving \$100,000 to UNICEF. Show will be hosted—gratis of course—by Gregory Peck and Julie Andrews. In addition to contributing the time, ABC will appeal to viewers for UNICEF support in the course of the program.

**Pitfalls in Unduplicated Market Concept**

The unduplicated tv market concept represented by ARB's Area of Dominant Influence (ADI) and Nielsen's Designated Market Area (DMA) may turn out to be just as important for marketing as for media buying. What makes them useful for marketing is that they represent clear-cut, defined areas useful for sales and advertising planning and analysis. For example, every county in the U.S. is assigned to one—and only one—ADI. This means, of course, that a county might register considerable viewing from stations in an adjacent ADI, yet the county isn't credited to those stations. In media buying, this overlap can be taken into account but in, say, relating advertising weight to sales, a "clean line" between markets is often the only practical approach. Before the ADI concept, agencies had to go through a time-consuming process of allocating counties to markets by analysis of coverage studies.

Yet overlapping station coverage presents problems. In a recent issue of its marketing services newsletter, Needham, Harper & Steers says that the basic ARB idea of using share of total viewing hours to determine which ADI gets which county penalizes one- and two-station markets when they compete against three-or-more channel markets. A related problem, says the newsletter is that "superficial use of these market concepts may lead to the 'losing' of important audience segments, since viewing of non-dominant market stations can come close to equalling the levels of viewing of dominant market channels."

There is strong opposition to the ADI concept among stations. Though it is not designed as a buying tool, stations fear that buyers may eventually use the data to compute cost-per-thousand comparisons.

# Now, your viewers can watch the National Football League games they didn't watch.

Starting Sept. 13th, we're kicking off three new half-hour color shows.

*NFL East.* (Highlights of 4 games from the preceding Sunday)

*NFL West.* (Highlights of 4 games from the preceding Sunday)

*NFL Game of the Week.* (Most exciting game of the week)

Buy one, two or three shows for 15 consecutive weeks.

These shows, produced exclusively by NFL Films, feature ground level cameras and slow/superslow motion techniques.

All the fat's been trimmed out.

No pre-game ceremonies.

No team time-outs.

No officials' time-outs.

No half-time shows.

Just 30 minutes of hard-nose football.

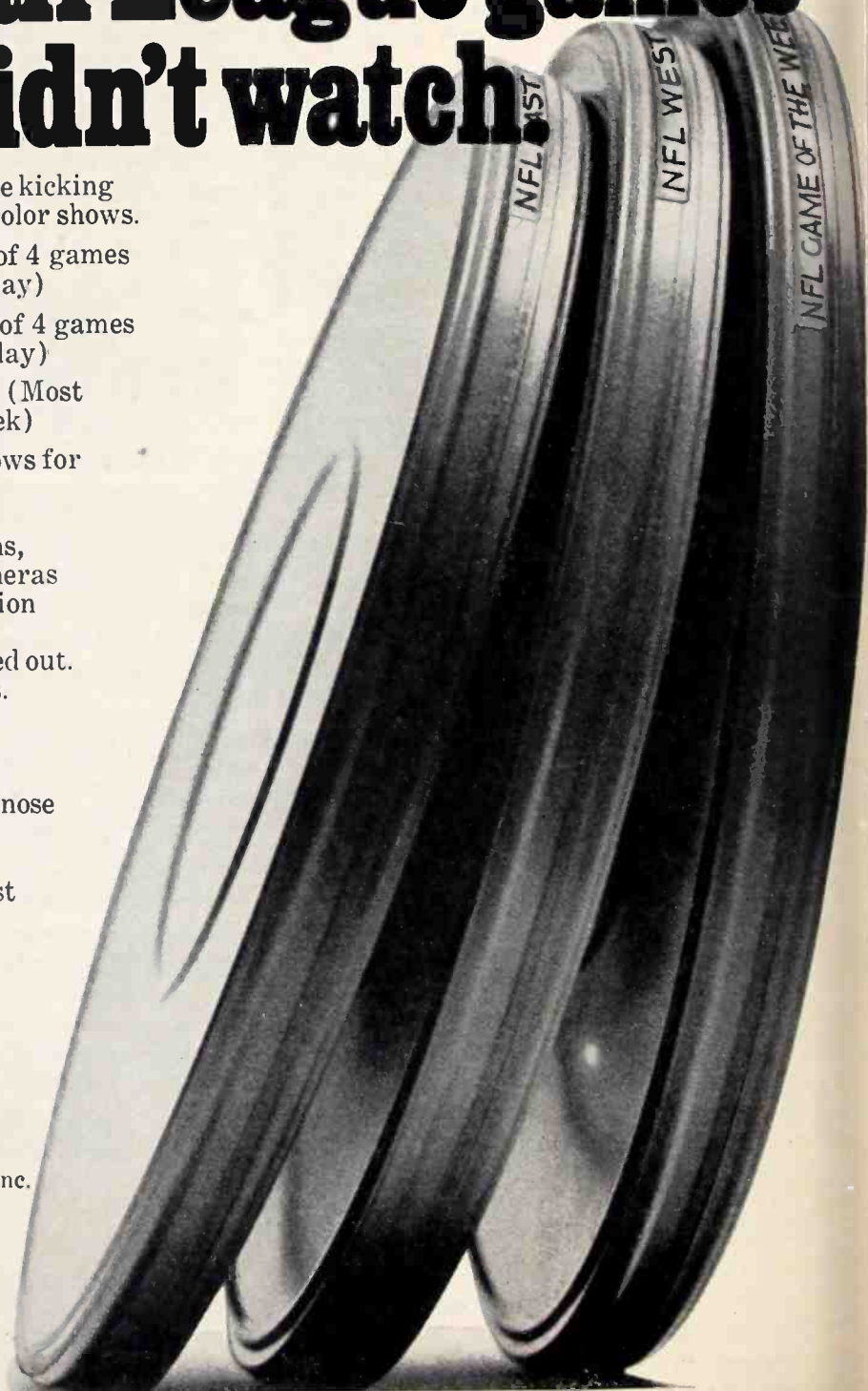
And in color.

You'll be amazed how fast football fans turn into station fans.

You'll be seeing us.

**NFL**   
**FILMS** Inc.

One Rockefeller Plaza  
New York, N.Y. 10020  
Phone: (212) 765-2050



# Business barometer

The signs are now unmistakable. Station spot income registered a clear dip in April. There had been some early indications that a pickup was in sight but if it happened, it was momentary and the business evaporated. The "barometer" sample showed revenue in April was \$68.6 million, down 5.2 per cent from the corresponding month the year before, when the figure was \$72.4 million. The decline from March, '67, when the revenue figure hit \$74.4 million, amounts to a decline of 8.1 per cent.

The April minus sign compared with the year before represents the first such dip since the assassination of President Kennedy (at that time the drop was 5.1 per cent) and the first year-to-year dip for any April according to TELEVISION AGE records going back to 1959.

Last April, spot was up 5.3 per cent over the preceding year and in '65, the increase was a juicy 13.4 per cent. A comparison of March-to-April trends shows, however, that there are frequent declines from one month to the other. On a year-to-date basis, '67 is barely ahead of '66—less than \$2 million worth. The '67 tally so far is \$267.1 million, compared to \$265.2 million last year.

An analysis of the performance of stations according to size shows the bad news about spot was not evenly distributed. The larger the station, the worse the picture. Those in the \$1 million-and-under revenue class actually reported a rise in dollar income. The average increase was 2.2 per cent.

The medium-size group (revenue between \$1-3 million) registered a drop of 4.9 per cent. And the \$3 million-plus group showed an average decline of 6.1 per cent.

The relatively happy picture for the smaller station has shown up every month this year. In short, for the first four months of '67, stations in the under-\$1 million revenue class have reported a better year-to-year figure in spot business than the other two groups. At no time during this period has the smaller station (on the average) shown a spot decline from the year before. Over all, the medium stations have done about as well as the larger outlets.

Next issue: a report on local and network compensation income to stations in April.

## NATIONAL SPOT

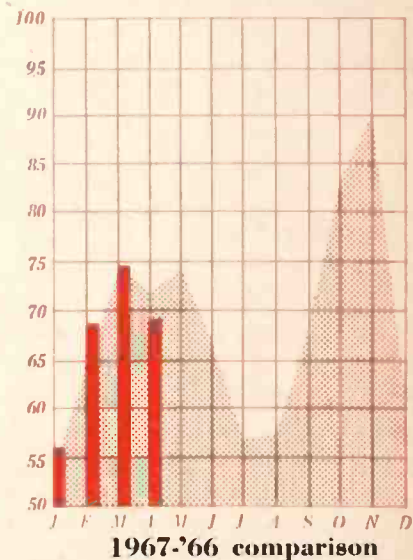
millions of dollars



April (down 5.2%)

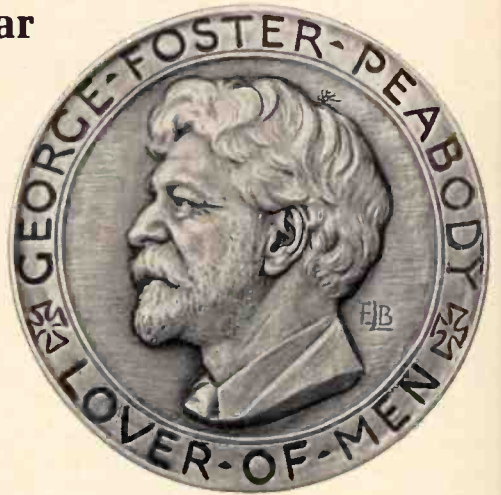
### Year-to-year changes by annual station revenue

Station Size	Spot Tv
Under \$1 million	+2.2%
\$1-3 million	-4.9%
\$3 million-up	-6.1%



(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.)

Of the 773  
 television stations in the country,  
 3 received Peabody Awards  
 this year



ours  
 was for outstanding local  
 television music

Broadcasting's highest honor — the George Foster Peabody Award — was awarded to WTMJ-TV for our broadcast of a "Polish Millennium Concert." The concert, one of a series of WTMJ-TV "Milwaukee Music Specials," was performed as a tribute to Poland's 1,000th year of Christianity. It combined the talents of the Milwaukee Symphony and noted Polish artists to portray music as the universal language for building international understanding. Featured in the concert was Madame Halina Sloniowska, leading soprano for the Warsaw Grand Opera, who was flown to the United States specifically for the WTMJ-TV concert. Madame Sloniowska's appearance represents the first time such an artist has been brought from behind the Iron Curtain for a local television performance.

**WTMJ-TV**  
 COLOR IN MILWAUKEE



The Milwaukee Journal Station • NBC in Milwaukee. Represented by: HARRINGTON, RIGHTER & PARSONS — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles



## Cigarette Ruling

Cigarette companies and advertising agencies, with about \$200 million in tv billings at stake, along with lawyers practicing before the Federal Communications Commission were trying to assess the impact last week of the commission's ruling on anti-cigarette messages. In a letter sent to CBS-TV the FCC declared that it bans airing cigarette commercials but provide "a significant amount of time" for the anti-smoking point of view under the fairness doctrine.

In 1966, according to the Television Bureau of Advertising, six cigarette makers spent \$146,745,300 on 36 brands in network tv, and eight makers spent \$47,334,300 on 38 brands in spot tv. In radio, it was \$29 million in spot and \$7.5 million in network.

The unanimous decision put Commissioners Kenneth A. Cox and Lee Loewinger, who often disagree, on the same side of the fence.

Commissioner Cox told TELEVISION AGE that "the FCC has held in the past that the fairness doctrine applies to commercials," and he suggested that the Surgeon General's report on the dangers in cigarette smoking is opposed by "only a few people who are on the payroll of the tobacco industry." Cigarettes, he said, are "a very unique situation," a statement that may offer some relief to advertisers, but he wouldn't go so far as to say there would be no rulings on other products in the future. Cox said he was "pleasantly surprised" at the commission's unanimity on the cigarette question.

**Fiercely Opposed.** Loewinger, who has fiercely opposed government encroachment on programming and advertising operations, explained that while he is "opposed to arbitrary limits on advertising," the cigarette ruling is "no more or no less than a ruling on anything else," and is simply "a specific application of the

fairness doctrine, which covers virtually anything anybody can discuss on television or radio." The rule, he said, "is inherently not grossly oppressive," and will probably be "voluntarily obeyed in good faith." Admitting that "I have no doubt there are dangers in this," i.e., a rule affecting advertising, he said the FCC acted on the basis of "official government statements indicating policy on this subject."

How can the commission be sure stations are obeying the ruling? William Ray, chief of the Complaints and Compliance Bureau, said it will rely, as it always does, "almost exclusively on complaints from the public."

Theodore R. Pierson, a leading broadcast attorney, associated with Pierson, Ball & Dowd, in Washington, and an opponent of the fairness doctrine on constitutional grounds, called the new extension of it "absurd." Dangers, he explained, can be found in practically all products such as "excess eating of fats, the damage of cholesterol, certainly automobiles." He added: "You might even make a case for a bathtub, or even beds. A lot of people die in bed." He fears the inclusion of practically all advertised products, and warned that "unless the FCC draws back, this is going to become more and more an absurd and ridiculous situation."

**Opposite opinion.** Another attorney disagreed. "You'd have a hell of a time getting the courts to say the FCC couldn't do it," he declared. "Cigarette smoking is sufficiently controversial, while there is certainly no widespread belief that the fairness doctrine is." He said he didn't think cigarette advertisers would leave broadcasting—"tv advertising is very important to cigarettes." He called the equating of cigarette and automobile blurbs "silly" and "extravagant," explaining: "Nobody's saying, 'Don't drive.' They're just saying be careful."

Both attorneys did agree on one point: Attempted compliance by running health messages in, say, early morning hours when there are a minimum number of viewers would constitute non-compliance, even though the FCC did not mention slotting.

CBS general counsel Leon R. Brooks told the recent affiliates meeting that the ruling has "dangerous applications to advertising," and that "what the commission has done is exactly what Congress refused to do." It is understood he advised the affiliates that the ruling should be attacked and tested in court.

The National Association of Broadcasters, as expected, came out swinging against the FCC decision. NAB President Vincent T. Wasilewski called it "an unwarranted and dangerous intrusion into American business because it erroneously seeks to apply the so-called 'fairness doctrine' to product advertising." He urged the commission "to reconsider not only the narrow issue of tobacco commercials but the broad threat to all advertising which the commission's action could portend."

John D. Palmer, president of Tobacco Associates, called the ruling "a flagrant violation" of the law and insisted that the link between smoking and cancer is still "without foundation." He added "The alarming thing to me is just how far the federal government will go."

**Past Decision.** An interesting comparison can be made with an FCC decision in 1945. At that time, the commission refused a petition from a Rev. Sam Morris, representing the National Temperance and Prohibition Council, to deny a license renewal to KRLD-TV Dallas, for having run commercials for alcoholic products. It ruled that on an issue of "such extensive scope" a decision could not be made for "one particular station, when there is no urgent ground for selecting it rather than another."

# Here's the algorithmic scoop about the Eastern Iowa Market

Our sociologists have been tooling around Iowa, studying the aborigines and their tribal customs, looking for hayseeds. With singular unanimity they report: 1. The incidence of straw chawers is slightly less than negligible. 2. The road to the country club is paved. 3. The inside of an Iowan's head looks pretty much like the inside of a New Yorker's, except for his nasal passages, which are clearer.

One of our recurrent mathematical problems is that involved in dispelling the *Iowa = corn* image. We have nothing against corn; some of our best friends are corn products. However, Iowa's industry long ago outdistanced Iowa farms. Less than 30% of Iowa's labor force is

directly employed in agricultural production. Of *Fortune's* top 500 firms, 115 have Iowa locations. In 1966 Iowa's income from farm marketing was \$3.3 billion. That, admittedly, ain't hay—but it's almost peanuts compared to Iowa's \$10.2 billion industrial output the same

year. Factory employment averaged better than 200,000 a month in 1966. The unemployment ratio in 1966 is 1.4%—about a third of the national figure.

What's sauce for Iowa is saucier in Eastern Iowa, or WMTland, because 60% of Iowa's population and purchasing power, and four of Iowa's eight largest population centers, are within the commuting range. The wonders of communication make our audience as aware of new products and new ideas as the most sophisticated commuters.

For a definition of algorithmic and other arcana, write us, or see the notes from Katz, our national representative.

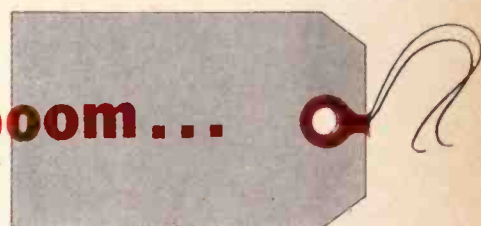
## The WMT Stations

Mail Address: Cedar Rapids, Iowa  
WMT, WMT-FM, WMT-TV  
KWMT, KWMT-FM, Fort Dodge  
Represented by The Katz Agency

*With the rush to color settling, here's a review of the station equipment market plus some facts about station financing and depreciation practices*

## SPECIAL EQUIPMENT REPORT

# After the equipment boom...



After last year's boom in tv station equipment sales—an estimated 50 per cent over 1965—things are settling down somewhat. Not that 1967 won't be a great year for equipment manufacturers. They should do at least as well as 1966—the best year the industry ever had as stations rushed to convert to color—and may do a little better. That, of course, will mean another record mark in sales, possibly topping \$160 million, a rise of about 10 per cent. If sales are leveling, the competitive spirit is still strong among such top firms as RCA, GE, Ampex, and Spikes Tarzian and that comer, Visual Electronics. The rush of orders last year took some of the edge off marketing practices as salesmen had to spend

time soothing impatient customers complaining about slow deliveries for certain types of equipment.

But the new station market is expanding, thus dangling more juicy packages before the manufacturers. Some of these dangle in the neighborhood of \$1 million—or more—and while no equipment maker has a full line (RCA is closest to it), all the majors boast of “systems capability.” While the new stations potential is growing, it is still less than 20 per cent of the total equipment market.

The restoration of the 7 per cent investment tax credit will help keep equipment sales humming. Its impact can be exaggerated, however. For a couple

# Here's the algorithmic scoop about the Eastern Iowa Market

Our sociologists have been tooling around Iowa, studying the aborigines and their tribal customs, looking for hayseeds. With singular unanimity they report: 1. The incidence of straw chewers is slightly less than negligible. 2. The road to the country club is paved. 3. The inside of an Iowan's head looks pretty much like the inside of a New Yorker's, except for his nasal passages, which are clearer.

One of our recurrent mathematical problems is that involved in dispelling the *Iowa = corn* image. We have nothing against corn; some of our best friends are corn products. However, Iowa's industry long ago outdistanced Iowa farms. Less than 30% of Iowa's labor force is

directly employed in agricultural production. Of *Fortune's* top 500 firms, 115 have Iowa locations. In 1966 Iowa's income from farm marketing was \$3.3 billion. That, admittedly, ain't hay—but it's almost peanuts compared to Iowa's \$10.2 billion industrial output the same

year. Factory employment averaged better than 200,000 a month in 1966. The unemployment ratio in 1966 was 1.4%—about a third of the national figure.

What's sauce for Iowa is saucier in Eastern Iowa, or WMTland, because 60% of Iowa's population and purchasing power, and four of Iowa's eight largest population centers, are within commuting range. The wonders of communication make our audience as aware of new products and new ideas as the most sophisticated commuters.

For a definition of algorithmic and other arcana, write us, or see the movie from Katz, our national representative.

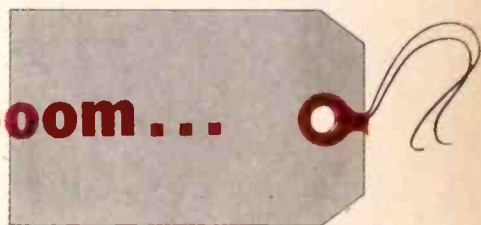
## The WMT Stations

Mail Address: Cedar Rapids, Iowa  
WMT, WMT-FM, WMT-TV  
KWMT, KWMT-FM, Fort Dodge  
Represented by The Katz Agency

*With the rush to color settling, here's a review of the station equipment market plus some facts about station financing and depreciation practices*

## SPECIAL EQUIPMENT REPORT

# After the equipment boom...



After last year's boom in tv station equipment sales—an estimated 50 per cent over 1965—things are settling down somewhat. Not that 1967 won't be a great year for equipment manufacturers. It could do at least as well as 1966—the best year the industry ever had as stations rushed to convert to color—and may do a little better. That, of course, would mean another record mark in sales, possibly topping \$160 million, a rise of about 10 per cent. If sales are leveling, the competitive spirit is still strong among such top firms as RCA, GE, Ampex, Sikes Tarzian and that comer, Visual Electronics. The rush of orders last year took some of the edge off marketing practices as salesmen had to spend

time soothing impatient customers complaining about slow deliveries for certain types of equipment.

But the new station market is expanding, thus dangling more juicy packages before the manufacturers. Some of these dangle in the neighborhood of \$1 million—or more—and while no equipment maker has a full line (RCA is closest to it), all the majors boast of “systems capability.” While the new stations potential is growing, it is still less than 20 per cent of the total equipment market.

The restoration of the 7 per cent investment tax credit will help keep equipment sales humming. Its impact can be exaggerated, however. For a couple

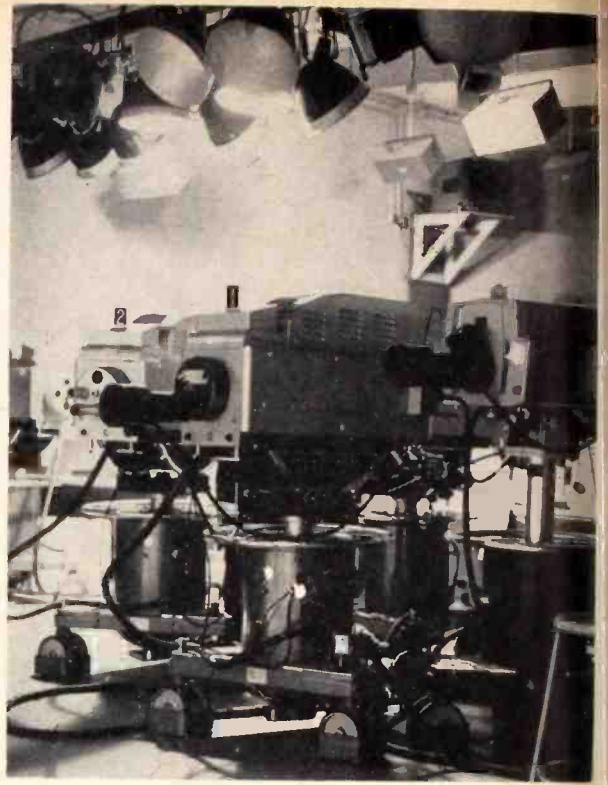
of reasons, broadcast equipment has not benefitted from its tax reduction possibilities as much as most other capital expenditures. But a TELEVISION AGE survey found over a third of tv stations saying that the tax credit restoration will affect their purchases.

Financing is not likely to hobble the equipment industry, though bank rates and manufacturers' financing charges are higher than they were in the early 60s. The "good" stations in the "good" markets can pull the cash right out of their back pockets. "So what if a station has to lay out half a million for converting to color—even six to seven hundred thousand?" says a station group executive. "That's tops, and they can spread it over a couple of years. A station with an operating profit of \$1 million should be able to generate enough cash for that."

### Current Rate Is 7%

Plenty of stations, of course, still have to watch the dollar closely and the new stations, whatever their corporate financial strength, husband their money with ferocious care during the early lean years. E. C. Tracy, RCA divisional vice president for the broadcast sales department, yearns for the "old 6 per cent days." The current rate for manufacturer financing amounts to a little over 7 per cent, based on the standard 4 per cent "add-on" charge. This naturally fluctuates. The add-on was up to 5 per cent not too long ago; that's equal to about 9 per cent simple interest.

Whatever the current rate for financing, stations often shave their costs on other terms of the sales agreement. There's a certain amount of "give" via discounts; there are payment moratoriums and other kinds of payment delays. For the new stations, the name of the game is save-your-money-for-operating-



## Planned station expenditures for equipment

July 1, 1967 to December 31, 1968

		Annual station revenue		
		under \$1 million	\$1-3 million	over \$3 million
<b>total broadcast equipment expend.</b>	none	0.0%	7.7%	4.9%
	under \$100,000	30.0%	23.1%	23.8%
	\$100-200,000	40.0%	35.9%	9.5%
	\$200-500,000	30.0%	25.6%	38.0%
	over \$500,000	0.0%	7.7%	23.8%
<b>color cameras</b>	% planning to buy	50.0%	23.0%	42.9%
	avg. expend.	\$104,000	\$124,000	\$255,000
	range	\$50-160,000	\$40-230,000	\$60-750,000
<b>selected items lighting</b>	% planning to buy	45.0%	48.7%	28.6%
	avg. expend.	\$13,100	\$6,800	\$25,800
	range	\$5-28,000	\$600 to \$15,000	\$10-40,000
<b>color tape recorders</b>	% planning to buy	75.0%	51.3%	19.1%
	avg. expend.	\$52,000	\$130,050	\$174,350
	range	\$10-150,000	\$30-400,000	\$10-250,000

Source: TELEVISION AGE survey

***New station market for equipment is growing but is still less than 20 per cent of the total***

aging director of the ill-fated Overmyer Communication Companies, warns: "To be successful a uhf station today must cover its market completely. That means adequate power. It must also be equipped to originate its own programming since it's not likely to get a network affiliation. That means adequate studio equipment."

***U Cost Breakdown***

A well-equipped u in a top market will find itself called on to buy about \$1.2 million in equipment. This cost breaks down as follows:

- Transmitter: \$300,000
- Antenna and transmission line: \$75,000
- Studio equipment: \$650,000
- Microwave connection between studio and transmitter: \$50,000
- Mobile remote equipment: \$125,000

Then there's the tower structure. Rules of thumb on the cost-per-foot vary from \$50 to \$1,000, but these are inadequate since the per-foot cost rises with the height of the "stick." There are also other factors to take into account—whether the tower is guyed or self-supporting (you need more land or easements for a guyed tower), the type of foundation required, the snow load or wind factors to be expected, etc.

A "typical" price for a 1,000-foot structure installed (sans electronic hardware) is \$150,000. A 1,500-foot tower might cost close to \$500,000. But an 800-foot stick resting on Texas bedrock came in at less than \$50,000.

Equipment manufacturers don't sell towers and, other things being equal, don't like to. But they'll throw the cost into the financing package to get the equipment business and sometimes will oversee the installation.

Most equipment sales, however, are, as indicated, for replacement of



***Extra Cost of Color***

It's even possible to go on the air with a \$200,000 equipment nut, if you want to forget color. Says James A. Phillips, treasurer of Visual Electronics: "We're equipping a black-and-white u in Guatemala City for about \$180,000. You can figure at least 10 per cent additional for labor in the States. Color would cost another \$75,000."

But observers are growing more convinced of the danger of trying to sit on a shoe-string. Uhf consultant Robert F. Adams, who runs Adams Broadcast Services and was man-

old units and/or converting to color. It is difficult to generalize about prices of certain pieces of equipment. They are often tailored to the customer's requirements and engineering costs vary.

In one large sale recently—involving an “updating” installation for a vhf outlet—the engineering costs were greater than those for the equipment at list price. However, a rough range of costs may be useful:

*Color cameras*—Most fall within a range of \$65,000 to \$85,000.

*Monochrome cameras*—About \$15,000 to \$25,000. The simpler studio vidicon camera can be gotten for under \$5,000 but has limitations.

*Switchers*—These vary widely, depending on what components are included. A basic unit is about \$7-8,000 and the price goes to over \$40,000 with special effects generator, console, monitors, etc.

*Color tape equipment*—The average is about \$80,000 but the range goes from about \$65,000 to \$110,000.

*Monochrome tape equipment*—The range is about \$30,000 to \$65,000 but the “average” is close to the latter figure.

*Film chains*—A broadcaster can start with \$4-5,000 but a good installation can run to about \$70,000.

*Transmitters*—These vary, of course, with power. A low-end model is about \$25,000 but a top-power unit for uhf can cost as much as \$425,000. At GE the vhf range is \$35-325,000, the uhf range, \$32-380,000.

*Antennas*—Uhf generally requires a more expensive antenna; but the range in prices for vhf and uhf models does not differ much. Customizing to get desired gain for maximum effective radiated power (ERP) and the need for a directional signal affects the price considerably. Antennas can be gotten for less than \$10,000 and can go up to \$175,000.

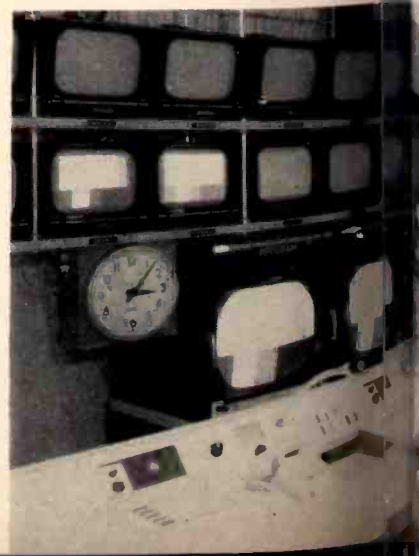
This, of course, does not exhaust the list of equipment expenses. There are microwave connection costs when the transmitter building is a distance from the studio. There are transmission lines, test equipment studio lighting, and items such as film developers. Strictly speaking, the last two areas are not part of the broadcast equipment market, however.

Stations can save money by buying used equipment. The discounts are not easy to pin down, but 15-20 per cent off list would be a minimum saving and could be considerably more. Conversion to color has beefed up the used equipment market but not as much as might be expected since some stations have donated their monochrome equipment to educational outlets. This provides the gratification of doing a public service while being able to deduct the value of the equipment from income. On the other hand, not many broadcasters (other than educational stations) want black-and-white items.

#### *Discounts Vary*

There is, of course, often a difference between list and negotiated price. The “give” in equipment prices is naturally related to the markup—and this varies for different types of equipment. Because of this and custom engineering, not to mention supply and demand factors, it is almost impossible to determine discount patterns among manufacturers—or, indeed, if there are any. Last year, with the heavy demand for color equipment, manufacturers were tougher about selling off list and there were some reports that stations paid premiums to get fast delivery.

The size of the potential order is, not surprisingly, the biggest single factor in determining discounts. This gives the groups a major bargaining advantage. In addition, says one group executive, “There’s a lot of





...ect of investment tax  
 credit won't be as big for  
 equipment as for many  
 other capital goods items

play in price for uhf packages for the new stations." But he added that, taking everything into account, broadcast equipment prices are "remarkably stable."

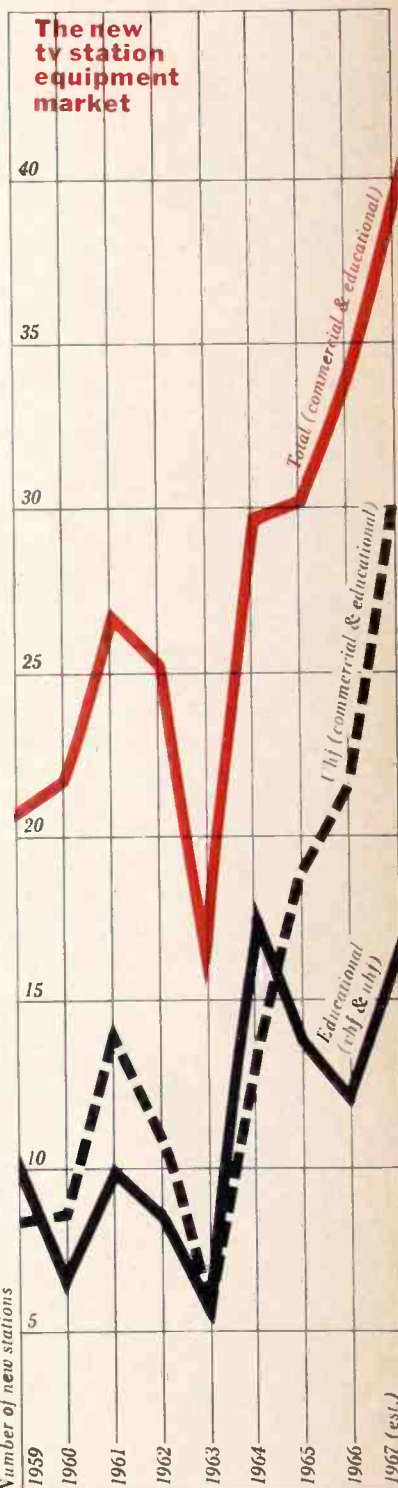
A 10 per cent discount for individual pieces of equipment, such as cameras or tape recorders, is not uncommon and there have been instances of hefty station equipment packages or large multiple unit buys sold for 25 per cent off. One broadcaster with considerable experience in negotiating with equipment manufacturers declares, "If you know your business—and I mean technical as well as financial—you can get 10 to 15 per cent off on a \$1 million order. You know what \$100,000 means to a new station?"

**Financing**

The price situation becomes a little more complicated when it's tied into negotiations for manufacturer financing. It should be pointed out that this type of financing is not the norm. As noted, the well-heeled stations often pay cash. Where stations have a choice, banks are preferred to manufacturer financing because the rates are lower. There are also long-established credit relationships between banks and stations as well as other personal and financial ties that ease the way to bank loans. Even new stations can sometimes avoid asking the manufacturer to carry their debt. There's paid-in capitalization, loan pledges by stockholders or a corporate note secured by stockholders to help with the financial burden, though, as previously mentioned, money for equipment is ladled out carefully.

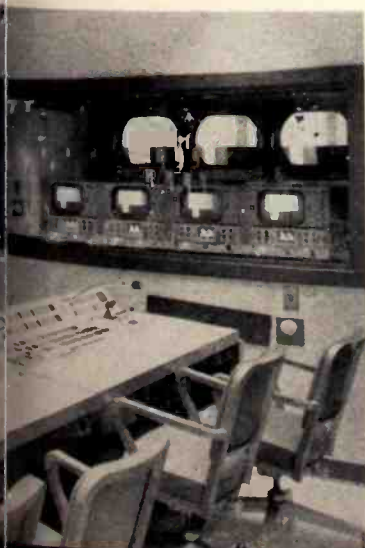
But it is also true that banks often shy away from equipment loans to new stations in the absence of other security or an established corporate credit history. "What would a bank do with a repossessed equipment package?" a broadcaster

(Continued on page 44)



Source: TELEVISION AGE tabulation

Based on data from various sources, TELEVISION AGE estimates average value of equipment per station last year was about \$750,000. Total for 33 new stations was thus about \$25 million. Total U.S. broadcast equipment market last year is estimated at about six times that.



*Two networks are committed to full coverage but CBS isn't so sure this kind of programming is warranted in '68*



**C**olorcasting and a possible deviation from the traditional gavel-to-gavel coverage are highlighting the emerging picture of its preparations for political conventions in summer.

Tv has been covering the conventions nationally since 1952, and 1968 gatherings will be the first reported in color—a fitting and colorful flourish for one of the country's most colorful events.

The turn to tint, all networks agree, will be the greatest factor in the inevitably increased convention costs. ABC News president Ed W. Lowe recently estimated that the presidential primaries, the conventions, the campaign and election night.

The possible defector from gavel-to-gavel convention coverage is CBS, its news division currently has been "moving in and out" and reports only the highlights live.

In a 1965 address at a public affairs seminar of the Democratic State Central Executive Council of Kentucky, Richard S. Salovey, the vice president and special assistant to CBS president Frank Stanton, spoke against the assumed sanctity of complete coverage.

In that talk, which he still recalls, he declared, "While I leave it to the party leaders to do what they will or can, about conventions, I would suggest that, conversely, television editors and journalists must also take a good, long, hard look at us

## **Political conventions: The gavel-to-gavel issue**

## VIEWING PATTERNS FOR PREVIOUS POLITICAL CONVENTIONS

	Sessions	Total Audience-Homes (Add 000)	Total Audience—%	Average Viewing Time Per Home	Network	3-Network Share (Common Coverage)	Average Audience—% (Total Coverage)
<b>'64</b>	<b>DEM.</b> 4 eves.	42,500	82.8	7 hrs., 45 mins.	ABC	15	4.2
					CBS	35	9.9
					NBC	50	13.8
<b>'64</b>	<b>REP.</b> 2 afts. 4 eves.	43,000	83.8	8 hrs. 22 mins.	ABC	14	2.8
					CBS	33	6.9
					NBC	53	10.7
<b>'60</b>	<b>DEM.</b> 5 eves.	38,700	85.7	9 hrs., 38 mins.	ABC	13	4.2
					CBS	36	10.7
					NBC	51	14.4
<b>'60</b>	<b>REP.</b> 1 aft. 4 eves.	36,900	81.6	7 hrs., 32 mins.	ABC	12	3.5
					CBS	36	10.2
					NBC	52	14.8
<b>'56</b>	<b>DEM.</b> 5 afts. 5 eves.	32,100	88.3	9 hrs., 39 mins.	ABC	N.A.	3.3
					CBS	N.A.	12.0
					NBC	N.A.	8.7
<b>'56</b>	<b>REP.</b> 1 aft. 4 eves.	32,100	88.3	7 hrs., 22 mins.	ABC	N.A.	4.1
					CBS	N.A.	14.1
					NBC	N.A.	11.9

Source: A. C. Nielsen Co.

### What ratings indicate on gavel-to-gavel

Does the public really want gavel-to-gavel coverage of national political conventions? An analysis of Nielsen figures, although revealing interesting patterns, does not give clear-cut answers.

A comparison of figures for the Democratic conventions of 1956, 1960 and 1964 indicates that while the total audience rose (from 32.1 to 42.5 million), as might be expected as the population increased, the percentage of tv homes tuning in dropped (from 88.3 per cent to 82.8 per cent), as did the average viewing time per day (from 9 hours, 39 minutes to 7 hours, 45 minutes). In the Republican column, total viewers and average viewing time increases (respectively, 32.1 to 43.0 million and 7 hours, 22 minutes to 8 hours, 22 minutes), while the per cent tuning-in fell, then rose slightly (88.3 to 81.6 to 83.8).

Overall, however, the conventions seem to have a peak level of interest. In 1956, when the extremely popular Dwight D. Eisenhower was running for re-election against a once-defeated Adlai E. Steven-

(Continued on page 60)

(Continued on page 60)



*With scatter-buying up,  
and his responsibilities down,  
the programmer has been given a  
fillip by the trend to specials*

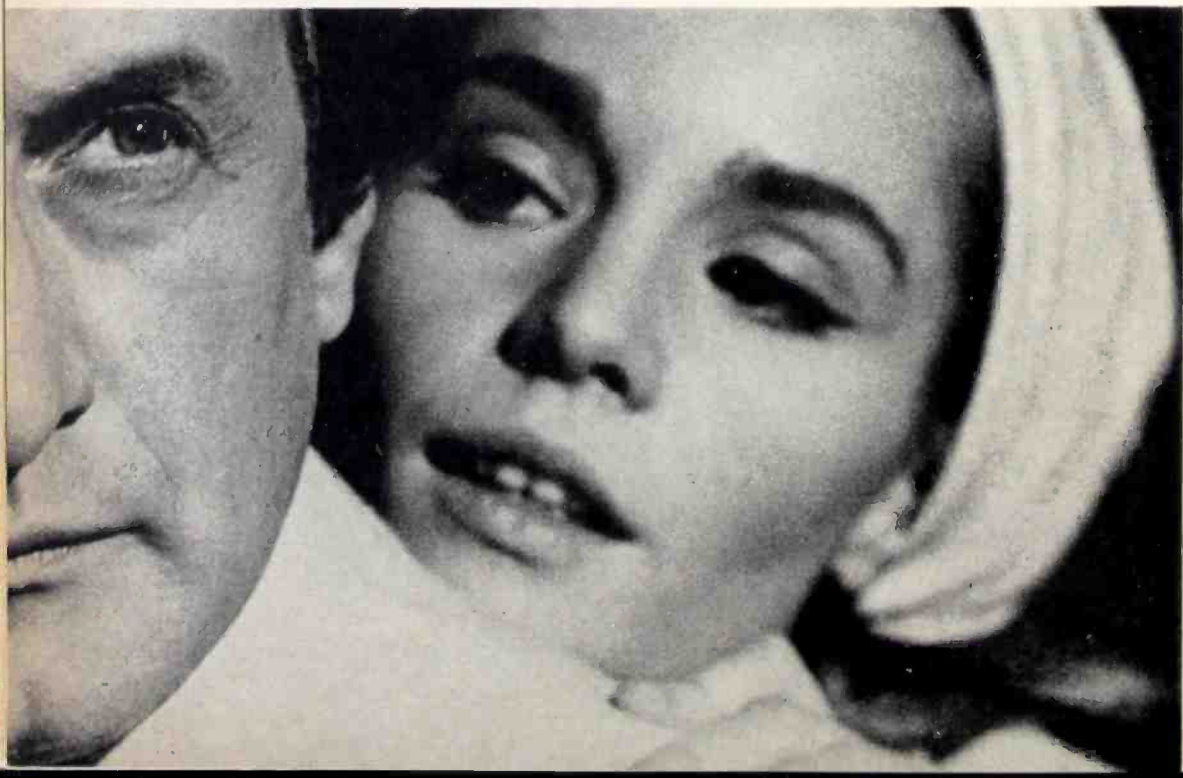
*Specials like Bridge on the River Kwai, ABC, above . . .*



*Jack Benny, NBC, above, and The Crucible, CBS, below, offer viet's*

## **New lease on life for agency program man**

*a change of pace; networks and sponsors, money and image; and agency programmers, a creative outlet.*



Whether the agency programming man? From the days he had a big hand in the conception and development of nighttime network series shows, he is now scatter-buying well over 85 per cent of the time. Does he have a creative future? And if so, where does it lie?

Some agencies, sensitive about the programming man's decline, would rather not talk about it, but those that will feel that, while the programming man's influence in series has decreased substantially, he has been spending his talents to other areas. There is little doubt that in broadcast purchasing the programming man's professional judgment can be especially valuable, according to Sam Bitt, senior vice president and executive director for media and programming at Ted Bates. It is equally without doubt, he says, that the programmer's primary role within the agency has lessened and will in all probability continue to lessen as time goes by.

What has consequently emerged in many instances, particularly where top-notch programming men have been involved, Vitt adds, is the retention of the programming man's availability for those key times when programming expertise is needed, but with a considerable shift toward heavier involvement of his other capabilities in media and agency management areas.

In tracing the decline of the programmer's influence, he explains that before 1962, Bates's media and radio-TV departments, as at most large agencies, were two separate operations. Radio-TV was, in essence, part of show business, creating or promoting and then supervising the production of radio and TV shows. The media department there negotiated and purchased the time periods in which the programs were placed.

By the 1950's, however, Vitt continued, costs of television had reached such heights that agencies and their advertisers felt impelled to

spread their investment risks over more programs. Since accomplishing this frequently involved advertisers from more than one agency, the networks' role increased in relative importance.

"In the late 50's, Congressional hearings on TV programming practices, stemming from the furor over *The \$64,000 Question*, had the effect of completing the transfer of the programming functions to the networks. At this point, the programming man's role within an agency was considerably lessened."

One key area where programming expertise is needed at a number of agencies, though not a big factor at Bates, is specials. Programmers feeling stifled by participation-buying are increasingly finding a creative outlet in the preparation of one-shots.

### **Proliferation of Specials**

The proliferation of specials is considered today's most important buying trend by Michael J. Donovan, vice president and media director at Papert, Koenig, Lois—even more important than the trend toward scatter-buying, which, he says, is "not necessarily a solid trend." "PKL is very heavily committed to the specials area," he says, noting that his three program men spend more than half their time on specials, even though one-shots comprise only one-tenth of the three networks' schedules. They include those for Xerox—*Death of a Salesman*, *The Crucible*, *The Rise and Fall of the Third Reich*, etc.

Programmers retain a great deal of influence in specials, concurs Lee Currin, vice president in charge of TV programming for Benton & Bowles. But he is quick to concede that specials will never displace series as the staple of TV programming. B&B's list of specials includes *Friends and Nabors*, the *Jack Benny Special*, *Andy Griffith's Uptown-Downtown* special, the *Sid Caesar*, *Imogene Coca*, *Carl Reiner*, *Howard Morris Special*, all for American Motors, and *The*

*Wizard of Oz* and *Cinderella*, both for P&G.

Currin's programming staff at B&B comprises about 20 in New York and an equal number on the West Coast, a figure that has remained fairly constant over the past five years.

At Dancer-Fitzgerald-Sample, David O. Nyren, senior vice president for programming, concentrates "very, very much" on specials and on buying specific programs: "We believe in sponsor identification." He estimates that the networks will have 170 specials next season, compared with 115-120 this past season.

D-F-S has a large programming department—60 in New York and 10 on the Coast, an overall rise of about 10 in five years. The agency's purchases include *Marineland Carnival*, *All-Star Baseball*, the *World Series*, the *Thanksgiving Day Parade*, *How the Grinch Stole Christmas*, *Jack and the Beanstalk*, the *Cotton Bowl Parade*, *NFL Pro Football*, the *NFL Pro Championship Game*, the *Tournament of Roses*, *Pinocchio* and the *Ice Capades*.

### **Heavy Involvement**

Also involved heavily in specials is J. Walter Thompson. R. E. (Buck) Buchanan, vice president and broadcasting manager, points to the Oscar-cast (for Kodak), *The Robe* (for Ford) and the Tijuana Brass special (for Singer) in April alone. Other highlights of JWT's season just ended include *Alice Through the Looking Glass*, *Jack and the Beanstalk*, *The Royal Palaces*, *Annie Get Your Gun*, *The Law and the Prophets* and the *Ice Capades*. On tap for 1967-68 are *The Legend of Robin Hood*, *Ice Capades*, the *Winter Olympics*, *Androcles and the Lion*, a *Robe* repeat and a repeat of *The Bridge on the River Kwai*, the most "special" special of them all.

Thompson's programming staff is not limited to TV programming mat-

(Continued on page 57)

**H**ousewives may gripe about sweating over hot stoves, but consider the plight to the ladies who make the food you see in tv commercials. No sooner have they finished sweating over one stove, whether in their own professional kitchens or on the studio set—often both—than they must sweat out how the food will perform under the hot kleig light.

Like anaesthesiologists hovering over a patient on an operating table, the commercials cooks stand a long toilsome and anxious vigil as the lights burn on, the cameras grind, the tape whirrs. Will the ice cream melt? Or the steak dry out? Or the spaghetti get sticky?

Living with such anxiety and taking it in stride, are a half dozen or so women who work, as freelancers specialists, putting together food for the commercials. They are, of course, recompensed for their suffering. A day's fee for the cook may be anywhere from \$75 to \$200 or more.

Whether members of this band call themselves food consultants, stylists, or just plain cooks—all of them, for starters, are home economists. Their hours are long: the lights in their kitchens often burn well past midnight, and the kitchen "fires" are sometimes stoked at dawn as they were in the last century.

For unlike on-program cooks, who have time to reveal every step, and sometimes make up the script as they go along, the commercials cooks, have little freedom to improvise. Everything but the finishing touches must be done beforehand, off-set, whenever possible.

The first thing that is done, not surprisingly, is making a bid. But unlike the three bid system used by agencies in selecting film and tape studios, the cooks' bids are not sealed. As with studios, it's not always the low bidder who gets the job.

Whoever gets the job must plunge into detailed preparations, sometimes days, or even weeks, ahead of the

shooting day. But even when a is done beforehand, culinary disaster can still occur anytime between the perfecting of the dish and the final take of the shooting day.

Food consultant Zenja Cary II never forget a certain batch of Baked Alaska, a concoction of ice cream encased within a meringue (eggwhite beaten stiff) and quickly browned in the oven before the cream begins to melt. Luckily, the unforgettable batch was not for a commercial, but a wedding party scene in the film, *The Group*. There had to be enough Baked Alaska to feed scores of guests. So she decided to make the batch the day before the appointed shooting day and freeze it overnight, with the intention of warming it up in the oven just before serving. But when she arrived on the set, she discovered the power had been cut off from the freezer unit the night before. The Alaskas were sodden pools. There was no

*(Continued on page 10)*

*Consultant/cook Zenja Cary unwraps frozen ice cream for tv ad.*



*A special breed of consultant helps the advertiser get the best representation of his product on camera*

## **Cooking up a commercial**

**What Makes A Hit Show Last?**

Year in and year out, a strange musical show appears in the top ten tv ratings. It is *The Lawrence Welk Show*. After more than a decade it continues to pass the test of time. In addition, it consistently delivers a low cost per-thousand homes. Why? Damned if I know.

Whether a show looked like a local Chicago show, this is Lawrence Welk has the personality of a road show Ed Sullivan. He has an accent that won't go away and a clumsy, embarrassed way of reading lines. If ever there was a rube, Larry baby is it. He even starts the band with "one and two and one and two and . . ."—stuff that went out with the A&P gypsies.

The band is one hundred percent eligible for medicare. The pop up and down like Los Chavales de Espana only they look awkward and posed. They play square when they are presumably doing a Herb Alpert or New Vaudeville Band or Beatle number. They remind one of a staid amateur Rotary Club band in Indiana. They might win the state contest but they'll never make the big time.

After the band plays its "get up-sit down" numbers with a garish bandstand and two Korvette chandeliers in a purposeless sky, out come the singles—instrumental, looking self-conscious as all get out over their dull solo. An electric organ? The vocalists with their ill-fitting Weiboldt's basement suits—only the girls look good.

Why you haven't had enough? There come the dancers—Dancers? Kinky, marcelled DAR's with their bald husbands doing the same steps to all rhythms—an outgrowth of the Eastern Stars and Order of Moose. (Meeeee?) At least when the camera cuts in on teenagers there are fresh faces and young bodies. When the Welk show eavesdrops on dancers it looks like *The Cabinet of Dr. Caligari* has just opened.

There is no redeeming virtue to the Lawrence Welk Show. No personalities, no musicians, no singers, no beauty, no youth—not even the great production values usually used to come out of Chicago in the old Garroway days.

How come this miserable hayseed show outlasts almost every other show except Ed Sullivan? So how come Ed Sullivan has awkward production of top acts and survives despite his anti-personality? Probably for the same reasons. Welk and Sullivan are both non-performers.

Every guy in the audience is sure he can do the job better than they do. And, in most cases, they probably

can. Both have acts that get off just before they get the boat hook. Welk follows the moving target principle—if you don't like it, hang around for 30 seconds.

Saturday night also must have something to do with it. The Welk show can run without anyone paying any attention to it. People can play cards, talk, argue, dance, make love, eat, sleep, and occasionally watch when Welk is on, and it doesn't seem to make the slightest difference. The shows opposite require active participation—Welk is passive.

The question naturally comes up about other performers. What about Guy Lombardo? Would he do as well as Welk? What ever happened to Fred Waring? He had a much slicker show and far better musicians. Was he ahead of his time or was he too slick? Was Waring's personality too haughty, aloof or supercilious?

What about lovable Pops Whiteman? Was he too old? And how about Garroway and company? Were they too sophisticated? Why did the Hit Parade dwindle away? Too much gimmick, too little personality?

There are no answers to these questions—not really. There is a little bit of truth in each answer. Herb Alpert got one of the highest ratings of any special of all time. Could he sustain a Welk pace? Probably not. And yet his music is as modern as Welk's is old fashioned.

It is true that Welk's audience has an older profile. Yet once you get 11 or 12 million homes there have to be representatives of all groups, age, education, income. The



show seems to be an easy choice of the whole family that stays home on Saturday night.

The answer is not to worry about why. In show business a Ma and Pa Kettle, a Tobacco Road, an Abie's Irish Rose or The Moylan Sisters work despite good judgment, critics, criteria, or standards. Welk defies logical analysis.

He is obviously a nice fellow with humility and surprised at his success. The network can only renew him and the advertiser should buy him. The public has spoken. They don't seem inclined to change for another decade.

—J. B.

# Film/Tape Report

## GRABBING BARBRA

Barbra Streisand may be up for grabs this summer, after the telecast of the third Streisand special on CBS under the sponsorship of Monsanto (through Doyle Dane Bernbach).

The third Streisand special, taped last week (June 17) in the Sheep Meadow of New York's Central Park, is due on the network in October, but so far has no sponsor. Monsanto may or may not renew.

## GILLIGAN AGAIN!

There's nothing castaway about *Gilligan's Island* in syndication. Far from foundering, it's chalking up "a record in syndication sales," said Pierre Weis, executive vice president, sales, of United Artists Tv.

Last month the show had already been sold in 40 markets. Picking up the saga of the shipwrecked seven were 18 more stations: KPLR-TV St. Louis, WISN-TV Milwaukee, WNYX-TV Syracuse, WTOP-TV Washington, WBAY-TV Green Bay, KORK-TV Las Vegas, WCIX-TV Miami, WKZO-TV Kalamazoo, KFMB-TV San Diego, KEZI-TV Eugene, WAST Albany, KOLO-TV Reno, WSPD-TV Toledo, KOB-TV Albuquerque, WDAU-TV Scranton-Wilkes Barre, WLCY-TV St. Petersburg-Tampa, KTNT-TV Seattle-Tacoma and KDAL-TV Duluth-Superior.

## SHOOTING FOR SPIN-OFFS

Don Sharpe and Gordon Oliver set up Ambassador Productions, a production and packaging outfit, to make feature films. They plan to shoot them in series of four, back-to-back, with one out of each four a potential matrix for a tv series. Already the company has acquired a number of properties from RKO which were earlier made into pictures. Ambassador plans to do new versions of those properties, in color.

MGM set up a documentary department to make entertainment specials as well as documentaries, for tv, and also for theatres. The department is headed by Irwin Rosten and N. L. Noxon.

## VERY SPECIAL

Seven station groups—Triangle, Storer, Corinthian, Taft, General Electric, and also stations—WGN-TV Chicago, WDSU-TV New Orleans—are cooperating in the production of a series of 60-minute specials, called *A Very Special Occasion*.

Jefferson Production colortaped six five-minute programs of the finals in the annual tournament of the Professional Putters Association. The color programs are being offered free to tv stations by Putt-Putt Golf in Fayetteville, N.C.



PROFESSIONAL PUTTERS TOURNAMENT

## NEW SHINGLE

Cameraman ZOLI VIDOR and director IRA MARVIN set up a tv commercial production company called VIAfilm, Ltd. Both Vidor and Marvin were with MPO Videotronics. Earlier, Vidor was a feature film cinematographer in Vienna, Prague, Rome and London.

## COLOR ME FIRST

While other companies have only this past year developed color tape-to-film transfer systems (Technicolor, Reeves), Logos in Arlington, Virginia points out that Logos has been providing color tape-to-film transfers since 1962. Charles F. Riley, vice president and general manager, said Logos was the first production company to "commercially transfer color tape to color film."

In Texas, win, place, and show in the "Betty" awards, given out annually to Texas-made commercials by the Association of Broadcasting Executives of Texas, went to commercials made for the Pearl Brewing Company, Quaker Oats Co., and Sanger-Harris.

## SPLICING INITIALS

F&B/CECO Industries is acquiring S.O.S., Photo Cine Optics, for common stock. S.O.S. a 43-year-old supplier of professional motion picture equipment with sales last year of \$1.6 million, will be operated as a division of F&B/CECO Industries which anticipates sales volume of more than \$4.5 million for the year ended May 31, 1967. F&B/CECO expects to realize profits of \$900,000 on that gross.

The entire executive staff of S.O.S. will join F&B/CECO Industries. Reginald Armour, president of S.O.S., will become vice president of the combined F&B/CECO and S.O.S. in Hollywood. Newell Crawford, until now vice president of S.O.S., becomes president of the S.O.S. division as well as vice president and financial officer in charge of acquisitions and purchasing. Dom Caputo, former vice president and general manager of S.O.S., becomes vice president, sales and export, of F&B/CECO.



HOW TO FIND SPACE FOR EVERYBODY

## PLANS FOR TFE '68

After making a big splash at this year's NAB Convention, the tv distribution companies that were grouped in TFE '67 are already putting out plans for TFE '68. Shown at the March in Chicago. Shown exhibit space availabilities in a plan of the Conrad Hilton are '68 chairman Alvan Unger (center) of Independent Tv Corp., and (l. to r.) Peter M. Robeck of Peter M. Robeck & Co., Harvey Check (standing) of Seven Arts Association Corp., and Elliott Abrams of the Walter Reade Organization, Inc.



**NOTOLL CALL**

*Without Fail*, a 27½-minute color film on "the significance of modern communications in our national life," is being distributed by the American Telephone & Telegraph Company to various stations, via Sterling Movies, and to the general public (organizations, clubs, etc.) via local Bell System offices. The film, made by Audio Productions, looks at the communication activities of NBC, the Associated Press, the Seattle Times, the National Aeronautics & Space Administration, and several large corporations.



**KAPLAN**

**TV MOVIES**

Kaplan, Embassy Pictures' vice president for tv sales, reported sales of Joseph E. Levine's *Ambassador* and *Top Time* feature package to five more stations: WHC-TV Pittsburgh, WCIX-TV Miami, due to go on the air this fall; WRGB-TV Schenectady-Albany-Troy, WCHP-TV Greensboro-High Point-Winston-Salem, and WFTS-TV Orlando. Earlier, the bundle was sold to a number of station groups, among them the NBC-Owned stations, RKO General, Corinthian Broadcasting, and to WKBS-TV Philadelphia, KBTB Denver, WREC-TV Memphis, WLW-C Columbus. KUTV Salt Lake City, WDAF-TV Kansas City, KTNV-TV Las Vegas, and a plethora of others. Also, Embassy sold a number of pictures from its Kickoff package to WISN-TV Milwaukee.

BC International Enterprises has secured distribution rights for *Ride the Wild Wind*, feature based on *Bonanza*, in the UK, Sweden, Belgium, Australia, New Zealand and Iran.

**Advertising Directory of  
SELLING COMMERCIALS**

American Telephone & Telegraph • N. W. Ayer



**WYLDE FILMS, INC., New York**

Chevrolet • Campbell-Ewald



**THE TVA GROUP, INC., New York**

Barney's • Mogul, Baker, Byrne & Weiss



**PELICAN FILMS, INC., New York**

Chicken Delight • Tilds & Cantz



**SANDLER FILM COMMERCIALS, INC., Hollywood**

Burlington Industries "Tricot" • DOB



**COLODZIN PRODUCTIONS, INC., New York**

Cott Draft Style Root Beer • Riedl & Freede



**VIDEOTAPE CENTER, New York**

Carnation Instant Breakfast • Erwin Wasey



**WCD, INC., New York**

Delta Airlines • Burke Dowling Adams/BBDO



**KEITZ & HERNDON, INC., Dallas**

**"TELEVISION AGE helps keep me up on who's doing the new, good work in TV commercial production."**

**GORDON WEBBER**  
Vice President & Director  
of TV Commercial Production  
Benton & Bowles, Inc.



The "W" in HPW, Benton & Bowles special creative task-force, Gordon Webber started with the agency as a TV copywriter, and served as Group Head and TV Copy Supervisor before assuming his present position in 1959.

Before entering advertising, Mr. Webber spent 10 years with NBC in New York as publicity writer, script editor and writer/editor of the NBC-TV newsreel. For 5 years he was one of the staff writers on the "I Remember Mama" television program.

Mr. Webber holds a Masters Degree in Journalism from the University of Michigan and began his career as an advertising-sales trainee at the Vick Chemical Company.

He is author of three novels, several short stories, and is a frequent contributor to advertising publications. Mr. Webber serves as Chairman of the 4A's Subcommittee on Commercial Production.

## Television Age

**Showcorporation** acquired a number of recent pictures from Cinema V for U.S. tv distribution on behalf of Cinema V, headed by Donald Rugoff. In the bundle are *Morgan*, *Nothing But a Man*, *Faut's La Peau Douce (Soft Skin)* and *Nobody Waved Goodbye*.

There are some two dozen pictures in the newly-acquired bundle, which will be marketed under the name *The Spirit of '67*. Showcorporation, headed by Robert Manby and Ed Schneier, are also distributing *Imperial Performance*, a bundle of 65 features, 25 of which are in color. *Newsmakers* (34 titles, 16 of which are in color) and a number of other films.

**Trans-Lux Distributing Company** acquired U.S. theatrical rights to distribute four features from Obelisk Films: *The Postman Goes to War* (Charles Aznavour); *Adios Grieta*; *Slalom* (Vittorio Gassman), and *A Few Dollars for Gypsy*.

**American International Television** sold its package, *26 Strongmen Of The World*, to Pacific Telecasters in Australia, and to K. Fujita Associates in Tokyo.

**National Telefilm Association** sold *High Noon* to WEAU-TV in Claire, KBTV Denver, KLFY-TV Layette, La., KGMB-TV Honolulu, WISN-TV Indianapolis, WANE-TV Ft. Wayne, KTVN-TV Reno, WOR-TV New York, KWTU Oklahoma City and WVE-TV Norfolk. NTA also sold *The Dick Susskind Show* to WUSF-TV Tampa, KWSC-TV Pullman, KHTV Houston and WTHS-TV Miami.

### COMMERCIALS MAKERS

EUE/Screen Gems promoted **(BILL) SOHL** to vice president and studio manager and **JACK MARTINO** vice president, midwest sales.

Sohl has been studio manager of the production company since 1954, and continued in that capacity when EUE was acquired by Screen Gems in 1958. Earlier, he was with New York offices of the Bank of Montreal for 23 years.

Martino has been midwest sales representative of EUE/Screen Gems since '64; before that he was with

re A. Niles for four years, and  
 ar, was a motion picture and  
 ical art director.

# Advertising Directory of SELLING COMMERCIALS



O'MALLEY

Manhattan Color Laboratory ap-  
 pointed MARTIN O'MALLEY as national  
 sales manager.

AL MEDLIN joined the production  
 staff of DeLuxe Laboratories on the  
 West Coast. He had been production  
 manager of Allied Laboratories in  
 Detroit.

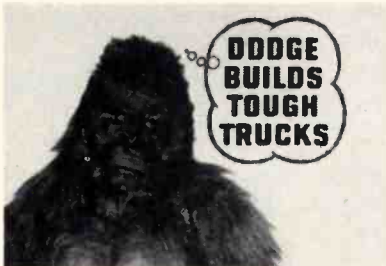


SCOBEY

DeLuxe Laboratories promoted  
 FRED A. NILES as engineering vice  
 president. He was plant superinten-  
 dent in New York. Scovey joined  
 General Film Laboratories in Holly-  
 wood in 1955 as chief engineer and  
 technical director (later General  
 Film Laboratories became a division  
 of DeLuxe). Earlier he was with  
 Technicolor Motion Picture Corp.  
 and Paramount Pictures Laboratory  
 Division, and at one time was super-  
 visor of the U.S. Air Force Lookout  
 Mountain Motion Picture Labora-  
 tory.

MICHAEL D. ROSENTHAL joined  
 Pal Films as executive producer.  
 He was a producer at Ogilvy & Ma-  
 the and there a commercial he pro-  
 duced for Mountain Dew took an  
 IB award.

Dodge Trucks "Gorilla" • BBDO



PACIFIC COMMERCIALS, Hollywood

General Electric • BBDO



LIBRA PRODUCTIONS, INC., New York

Dristan • J. Walter Thompson



TV GRAPHICS, INC., New York

General Foods • Ogilvy & Mather



FRED A. NILES—Chicago, Hollywood, New York

Eastman Kodak International • J. W. T.



MOVIERECORD, INC./ESTUDIOS MORO, New York

La Choy Chow Mein • Campbell-Mithun



MUPPETS, INC., New York

Esslinger Brewing Company • Weiss & Geller



TOTEM PRODUCTIONS, INC., New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

**"TELEVISION AGE helps keep me up on who's doing the new, good work in TV commercial production."**

**GORDON WEBBER**  
Vice President & Director  
of TV Commercial Production  
Benton & Bowles, Inc.



The "W" in HPW, Benton & Bowles special creative taskforce, Gordon Webber started with the agency as a TV copywriter, and served as Group Head and TV Copy Supervisor before assuming his present position in 1959.

Before entering advertising, Mr. Webber spent 10 years with NBC in New York as publicity writer, script editor and writer/editor of the NBC-TV newsreel. For 5 years he was one of the staff writers on the "I Remember Mama" television program.

Mr. Webber holds a Masters Degree in Journalism from the University of Michigan and began his career as an advertising-sales trainee at the Vick Chemical Company.

He is author of three novels, several short stories, and is a frequent contributor to advertising publications. Mr. Webber serves as Chairman of the 4A's Subcommittee on Commercial Production.

## Television Age

**Showcorporation** acquired a number of recent pictures on behalf of Cinema V for U.S. tv distribution. In the bundle headed by Donald Rugoff. In the bundle headed by Morgan, *Nothing But a Man*, and *La Peau Douce* (Soft) and *Nobody Waved Goodbye*.

There are some two dozen pictures in the newly-acquired bundle, which will be marketed under the name *The Spirit of '67*. Showcorporation, headed by Robert Manby and Ed Schneier, are also distributing *Command Performance*, a bundle of 65 features, 25 of which are in color. *Newsmakers* (34 titles, 16 of which are in color) and a number of other films.

**Trans-Lux Distributing Company** acquired U.S. theatrical rights to distribute four features from Otis Films: *The Postman Goes to War* (Charles Aznavour); *Adios Grieta*; *Slalom* (Vittorio Gassman), and *A Few Dollars for Gypsy*.

**American International Television** has sold its package, *26 Strongmen of the World*, to Pacific Telecasters in Australia, and to K. Fujita Associates in Tokyo.

**National Telefilm Associates** sold *High Noon* to WEAU-TV in Claire, KBTB Denver, KLFY-TV Lafayette, La., KGMB-TV Honolulu, WISN-TV Indianapolis, WANE-TV Ft. Wayne, KTVN-TV Reno, WOR-TV New York, KWTB Oklahoma City and WVEB-TV Norfolk. NTA also sold *The Dick Suskind Show* to WUSF-TV Tampa, KWSC-TV Pullman, KHTV Houston, and WTHS-TV Miami.

### COMMERCIALS MAKERS

EUE/Screen Gems promoted *Bill* (BILL) SOHL to vice president and studio manager and JACK MARTINO to vice president, midwest sales.

Sohl has been studio manager of the production company since 1954 and continued in that capacity when EUE was acquired by Screen Gems in 1958. Earlier, he was with New York offices of the Bank of Montreal for 23 years.

Martin has been midwest sales representative of EUE/Screen Gems since '64; before that he was with

Fred A. Niles for four years, and earlier, as a motion picture and theatrical art director.



O'MALLEY

Manhattan Color Laboratory appointed MARTIN O'MALLEY as national sales manager.

BILL ADLIN joined the production staff of DeLuxe Laboratories on the West Coast. He had been production manager of Allied Laboratories in Detroit.



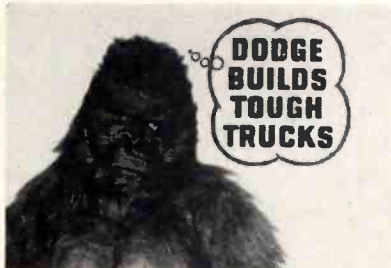
SCOBEY

DeLuxe Laboratories promoted FRED J. SCOBEY as engineering vice president. He was plant superintendent in New York. Scobey joined General Film Laboratories in Hollywood in 1955 as chief engineer and technical director (later General Film Laboratories became a division of DeLuxe). Earlier he was with Technicolor Motion Picture Corp. and Paramount Pictures Laboratory Division and at one time was supervisor of the U.S. Air Force Lookout Mountain Motion Picture Laboratory.

MICHAEL D. ROSENTHAL joined Panel Films as executive producer. He was producer at Ogilvy & Mather, and in a commercial he produced for Mountain Dew took an IFA award.

# Advertising Directory of SELLING COMMERCIALS

Dodge Trucks "Gorilla" • BBDO



PACIFIC COMMERCIALS, Hollywood

General Electric • BBDO



LIBRA PRODUCTIONS, INC., New York

Driscoll • J. Walter Thompson



TV GRAPHICS, INC., New York

General Foods • Ogilvy & Mather



FRED A. NILES—Chicago, Hollywood, New York

Eastman Kodak International • J. W. T.



MOVIERECORD, INC./ESTUDIOS MORO, New York

La Choy Chow Mein • Campbell-Mithun



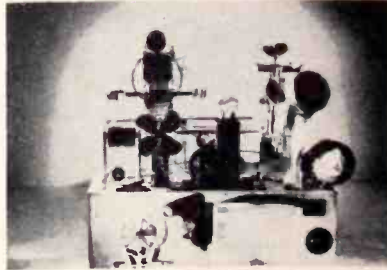
MUPPETS, INC., New York

Esslinger Brewing Company • Weiss & Geller



TOTEM PRODUCTIONS, INC., New York

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

PETER MORGAN joined Filmex, Inc. as a producer. He was a writer-producer at Norman, Craig & Kummel. Earlier he worked as a writer and director with the Charles Theatre Workshop in Boston, and the Loeb Theatre in Cambridge.

STEVE GOLDHOR, ROSEMARY LATTIMER, and GIL NOVIS joined Film Art Corp. in Toronto. Goldhor, a director, was with Gordon-Youngman in New York; Miss Lattimer, supervising editor, has cut film in Europe and Canada; Novis, production manager, was with VTR.

Group W promoted SIDNEY V. STADIG to director of engineering of WBC Productions, supervising taping of the WBC shows and dubbing of them at KDKA-TV Pittsburgh. Stadig is headquartering in WBC Productions' Little Theatre next to Sardi's in New York's West 44th Street. Stadig has been Group W's director of color tv engineering since last September. Earlier, he was with KYW-TV Philadelphia (and Cleveland before that). Stadig joined Westinghouse broadcasting in 1940 as an engineer at radio station WBZ Boston.



Videotape Productions promoted JOHN MEIKLEJOHN to manage tape operations. He joined Videotape Center in 1960 as a cameraman, later became night video tape supervisor. Before joining the subsidiary, Meiklejohn was a cameraman at WOR-TV New York.

#### ON THE DOTTED LINE

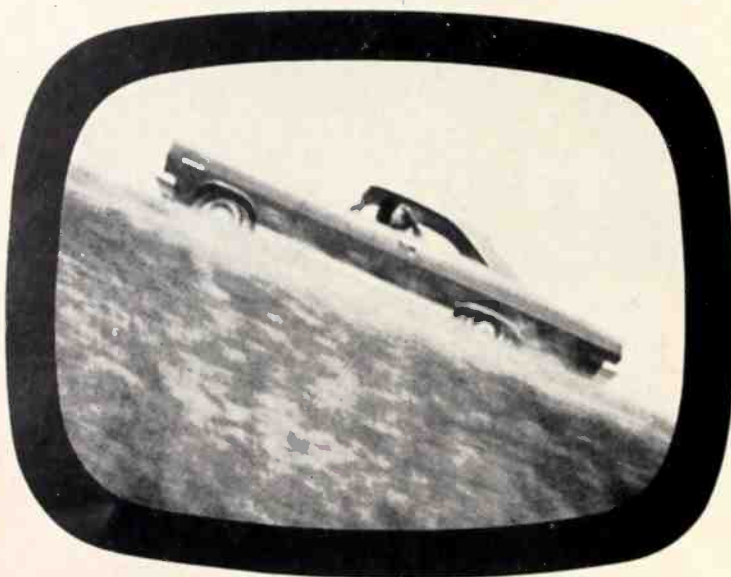
*F Troop* galloped to 23 markets in its first trot out on the syndication trail. Taking the series for a start are stations in New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, San Francisco, Cleveland, Washington, and 13 other markets. Joseph Kotler, vice president of Warner Bros. Tv, said it was "the fastest sales start we have ever had for any new program release."

NBC Films sold *Divorce* to KPHO-TV Phoenix, KRON-TV San Francisco, WFLD-TV Chicago, WFTV-TV Davenport-Rock Island, WMTV-TV Portland-Poland Spring, Me., WFTV-TV Flint-Bay City-Saginaw, WCIV-TV Buffalo, WLOS-TV Asheville and WIR-TV Knoxville.

MCA-TV racked up seven new sales on *Wagon Train* for a total of 54 markets. The seven: KROC-TV Rochester, WEAU-TV Eau Claire, KOL-TV Reno, WJHG-TV Panama City, WYTV-TV Fargo, KHTV Houston and KLT-TV Duluth. The new uhf in San Francisco signed for *Arrest and Trial*, *Wide Country*, and *Mr. Ed*; the uhf in Miami bought *The Munsie's*, *Bachelor Father*, *Tales of Wells Fargo* and *Leave It to Beaver*.

ABC Films chalked up six new markets taking *The Carlton Fothericks Program*: KABC-TV Los Angeles.

# Who made



Mercury. Kenyon & Eckhardt, Inc. Produced by MPO Videotronics, Inc., Hollywood. Director: Bob Reagan. Camera: Joel Coleman.

# Who else?



See the hottest sample reel in the business. MPO Videotronics, Inc., 222 East 44 Street, NYC 10017, (212) TN 7-8200/Also in Chicago, Detroit, Hollywood, Miami

# Advertising Directory of SELLING COMMERCIALS

WBEN-TV Buffalo, KTVU-TV San Francisco, WKBD-TV Detroit, WKBG-TV Boston and WKBF-TV Cleveland. Added WBEN-TV Buffalo, WO-TV Moline, WIRL-TV Peoria, WATV-TV Louisville. Three more stations—WBAL-TV Baltimore, WGN-TV Chicago and KONO-TV San Antonio lined up for Virginia Graham's *Girfalk. Combat!* went to WHNB-TV Hartford, KPHO-TV Phoenix, and WTTV-TV Rockford. Meanwhile, *Muy Gurdy*, ABC Films' new variety program, went to two markets, WJW-TV Detroit and KTAR-TV Phoenix.

This summer, Virginia Graham is steering the boards on the straw hat circuit, as Mrs. Bratter in *Barefoot in the Park*.

Seven Arts Tv sold *Marine Boy* in 10 more markets abroad, for a total of 25 foreign markets. Buying the made-in-Japan cartoon series were Tv Corp. Ltd. in Sydney, Rahintel Tv in the Dominican Republic, and Continental Tv in Brazil and Argentina. In Canada, the series went to two stations in Ontario—CFTO-TV Toronto and CKCO-TV Kitchener, and five stations in Quebec—CFTM-TV Montreal, CFCM-TV Quebec, CJPM-TV Chicoutimi, CHLT-TV Sherbrooke and CJBR-TV Rimouski through a deal with Tele-Metro Corp.

Medynamics Corp. sold Bill Budd's *True Adventure* to WROC-TV Rochester, KNTV San Jose, WSIU-TV Catondale (which also bought *Vagabond, Treasure, Islands in the Sun, and Wanderlust*) and WLCY-TV St. Petersburg (which also bought *Vagabond and Treasure*). KTVU-TV San Francisco bought *Islands in the Sun and Wanderlust*; WTTV Indianapolis bought *Wonderful World of Women*; WVA-TV New York took *Islands in the Sun*, and KRON-TV San Francisco bought *The American West*.

Trans-Lux Tv launched *Speed Racer* on the syndication track, a half-hour cartoon series based on the famous racing, produced in Japan by K. Ujita Associates, with a kickoff sale to WPIX New York. Eugene Picor, president of Trans-Lux Tv,

Morton's • Crook Advertising



JAMIESON FILM COMPANY, Dallas

Sears, Roebuck and Co. • Reach, McClinton



WGN CONTINENTAL PRODUCTIONS, Chicago

Peoples Gas Light & Coke Co. • FC&B



SARRA-CHICAGO, INC.

7-Up • J. Walter Thompson



FILMEX, INC., New York

Pepsi-Cola • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

Sherwin Williams Paints • Griswold Eshleman



FILMFAIR, HOLLYWOOD

Reynolds Aluminum • Lennen & Newell



ELEKTRA FILM PRODUCTIONS, New York

Standard Oil • BBDO



N. LEE LACY/ASSOCIATES, LTD., Los Angeles

said the color series would soon be followed into syndication by two more programs which Trans-Lux will unveil this summer. The racing series, according to Richard Carlton, executive vice president of Trans-Lux, should prove a natural for tie ins with auto model and toy makers. K. Fujita, producer of the series, has to his credit *Gigantor*, *Marine Boy*, *Fantastic Eighth Man* and *Astro Boy*.

Official Films made a deal with WSM-TV Nashville for syndication of the new *Bobby Lord Show*. The series of 26 half-hours is taped in color by the station. Last year the first skein, in black-and-white, ran in 50 markets.

Meanwhile, Official Films acquired worldwide tv distribution rights to *The Golden Tee*, a 90-minute golf special produced by Jack Douglas, in color.

#### ZOOMING IN ON PEOPLE

JEROME LEE rejoined Official Films as western tv sales manager. He had been with MCA-TV and Embassy Pictures, and was earlier with Official Films, from '54 to '58.



EDWARD L. GLOCKNER was elected chairman of the executive committee of Reeves Broadcasting. Glockner is president of Multi-Channel Cable Co., Quality Car & Truck Leasing, Inc.; and Glockner Chevrolet Co., all headquartered in Portsmouth, Ohio.

DENNIS H. KNIFE joined Wolper Productions as executive producer in the Metromedia subsidiary's industrial film division. Knife was with Wilding as a producer-director of commercial and industrial films. Earlier, he was with *Candid Camera*, and before that, with Dynamic Films, Inc.



Seven Arts Tv promoted BERIAN JONES to director of network and national sales. He joined the company in '65 as director of national sales. Now he will handle sales of series and specials to the syndication and the network market. Before joining Seven Arts, Jones was with Look Magazine for 13 years.



WILLIAM F. COOKE joined MCA-TV as Canadian division manager, headquartered in Toronto. He had been manager of tv sales for the Canadian Broadcasting Corp. since 1964. He first joined CBC in 1955, and by 1957 was sales manager of the Corporation's flagship station, CBC-TV Toronto. From there Cooke became manager of CBC national collective sales, representing CBC's owned and operated stations. In 1959 Cooke was promoted to CBC-TV network sales manager. In '63 he left CBC to take the post of general manager of CBS-TV Canada, and returned to CBC the following year.

ARNOLD FRIEDMAN resigned as advertising and promotion manager of tv for Embassy Pictures to set up his own advertising and publicity firm. He had been with Embassy for 10 years.

**Have a pelican analysis.**

New York  
Detroit  
Chicago  
Hollywood



**IMAGE OF EMMY**

Repectability seems at long last  
 ve settled on the shoulders of  
 the statuette awarded in num-  
 er each year to tv shows, perform-  
 ers, producers and technicians by the  
 National Academy of TV Arts and  
 Sciences. This time no Fred Friendly  
 around in commercial tv to  
 use on the lady's stature; the  
 ppise this year was well nigh  
 niversal, interrupted only by the  
 hing passage of a solitary pot-  
 hot from a trade gadfly quarreling  
 with the anonymity of the members  
 of the Emmy jury.

There were no surprises this year,  
 and no upsets. *The Monkees* moved  
 into the niche long held by *The Dick  
 Van Dyke Show* as "outstanding  
 variety series."

As everyone had anticipated, the  
 CBS TV telecast of Arthur Miller's  
*Death of a Salesman*, partially spon-  
 sored by Xerox and produced by  
 David Susskind and Dan Melnick  
 (Fant Associates), took the Emmy  
 for "outstanding dramatic program",  
 and won Emmies also for its director,  
 Alex Segal ("outstanding directional  
 achievement in drama") and for  
 Arthur Miller ("outstanding individ-  
 ual achievement"), who adapted  
 his own play for tv.

To Emmies went to one variety  
 special, *The Sid Caesar, Imogene  
 Casar, Carl Reiner, Howard Morris  
 Special*—one of them to the show it-  
 self, the other to the writers: Mel  
 Brooks, Sam Denoff, Bill Persky,  
 Carl Reiner and Mel Tolkin.

The variety series was *The Andy  
 Williams Show*, top dramatic series

was *Mission: Impossible. Brigadoon*  
 won an Emmy as "outstanding musi-  
 cal program. Gene Kelly's produc-  
 tion of *Jack and the Beanstalk* took  
 an Emmy as "outstanding children's  
 program."

Awards to performers starring in  
 series were as follows: Bill Cosby in  
*I Spy* (dramatic), Barbara Bain  
 in *Mission: Impossible* (dramatic),  
 Don Adams in *Get Smart!* (com-  
 edy), Lucille Ball in *The Lucy Show*  
 (comedy).

Emmies for supporting roles in  
 drama went to Eli Wallach for his  
 work in *The Poppy is Also a Flower*  
 and to Agnes Moorehead for a guest  
 role in a *Wild, Wild West* instal-  
 ment.

Taking Emmies for supporting  
 roles in comedy were Don Knotts and  
 Frances Bavier, both for work in *The  
 Andy Griffith Show*.

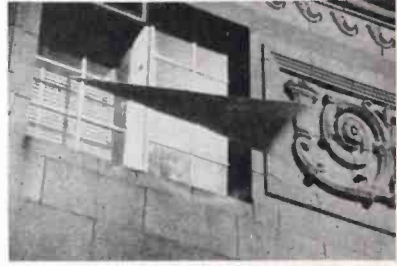
Peter Ustinov was awarded an Em-  
 my for his playing of Socrates in  
*Barefoot in Athens* on the *Hallmark  
 Hall of Fame*, as "outstanding single  
 performance by an actor in a leading  
 role in a drama," and Geraldine Page  
 won an Emmy for her performance  
 in Truman Capote's *A Christmas  
 Memory* on *ABC Stage '67*.

Emmies for writing went to Bruce  
 Geller for a *Mission: Impossible*  
 installment (drama) and to Buck Hen-  
 ry and Leonard Stern for two epi-  
 sodes in *Get Smart!* (comedy).

The Emmy for outstanding direc-  
 torial achievement in comedy went  
 to James Frawley for a *Monkees*  
 installment, and the Emmy for direc-  
 tion in variety or music went to  
 Fielder Cook for *Brigadoon*.

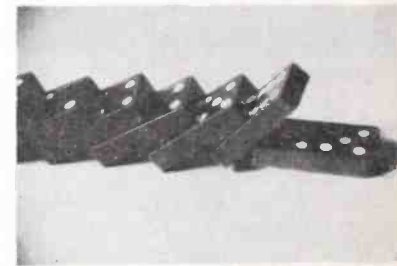
**Advertising Directory of  
 SELLING  
 COMMERCIALS**

U. S. Air Force • MacManus, John & Adams



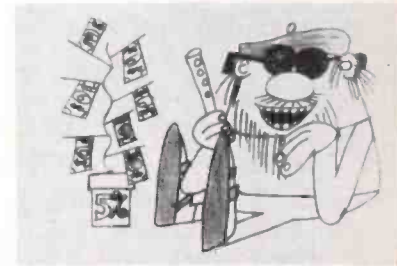
FILMFAIR, NEW YORK

Wall Street Journal • BBDO



PAUL KIM & LEW GIFFORD, New York

Western Savings Bank • Lewis & Gilman



STARS & STRIPES PRODS. FOREVER, INC., N.Y.

Xerox "Country Store" • Paper, Koenig, Lois



PGL PRODUCTIONS, INC., New York

**Tv Commercials • Industrials**



**RUSS FORD • HAL WASSERMAN • MARC ANDERSON**

18 East 41 Street  
 New York, N.Y. 10017  
 (212) 889-7036

221 N. LaSalle Street  
 Chicago, Ill. 60601  
 (321) 372-2628

## WHITE IS HONORED

China, England, and Italy were the subjects of three documentaries that won Emmies. *China: The Roots of Madness*, produced by Wolper Productions (Mel Stuart, producer), won an Emmy for "outstanding program achievement in news and documentaries," as did *Hall of Kings* produced for ABC-TV by Harry Rasky, and *The Italians*, produced by CBS News.

A fourth Emmy, for "outstanding individual achievement in news and documentaries," went to Theodore H. White for scripting *China: The Roots of Madness*.

In daytime programming, Emmies went to Mutual of Omaha's *Wild Kingdom* for "outstanding program achievement" and to Mike Douglas, host of WBC Productions' *Mike Douglas Show*, for "outstanding individual achievement."

An Emmy for program achievement in sports went to ABC's *Wide World of Sports*.

For their work in costuming *Alice Through the Looking Glass* on NBC-TV, Ray Aghayan and Bob Mackie won an Emmy, as did Dick Smith for the make-up job he performed on Hal Holbrook in *Mark Twain Tonight!* (CBS-TV).

## LENSES, CUTS, MIXES

An Emmy for "outstanding individual achievement in cinematography" went to L. B. Abbott for his special effects work on *The Time Tunnel*. Paul Krasny and Robert Watts won an Emmy for film editing on *Mission: Impossible* and an Em-

my for sound mixing went to four sound editors—Don Hall, Jr., Dick Legrand, Daniel Mandell, Jr., and John Mills—for their work on *Voyage to the Bottom of the Sea*.

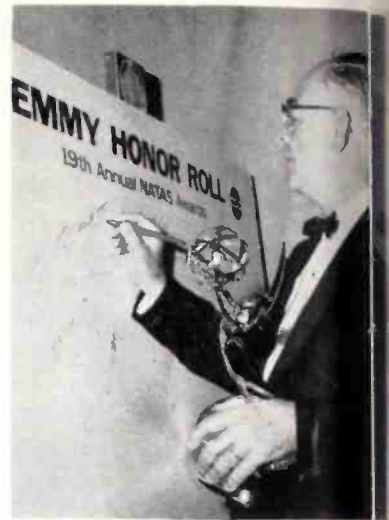
Work on *Brigadoon* brought Emmies to A.J. Cunningham for technical direction, to Leard Davis for lighting direction, and to four cameramen, Robert Dunn, Gorm Erickson, Ben Wolf and Nick Demos. Thus *Brigadoon* won Emmies in five categories, when you add the Emmies listed earlier for direction and for outstanding musical.

Two Emmies for achievement in engineering development were awarded, one to the Philips Company for its Plumbicon tube, the other to Ampex for its high-band videotape recorder.

Winning Emmies for "outstanding individual achievement," *hors de categorie*, were Art Carney for his performance in *The Jackie Gleason Show* this past season, and Truman Capote and Eleanor Perry for their tv adaptation of Capote's *A Christmas Memory*, as well as Arthur Miller, as aforementioned, for adapting his *Death of a Salesman*.

To KLZ-TV Denver went The Station Award, a single Emmy conferred for "the outstanding community service program produced by a tv station in the U.S." The Denver station won the Emmy for its documentary, *The Road to Nowhere*.

Two Emmies went to shows produced and telecast abroad. One of the Emmies, The International Award for the "outstanding entertainment program produced outside the U.S.,"



Hugh B. Terry, vice president and general manager of KLZ-TV Denver, signs Emmy Honor Roll in accepting award for his station, earned for Outstanding Community Service Program Produced by a TV Station in the U.S. The show, *The Road to Nowhere*, also won the Sigma Delta Chi Tv Award for distinguished service in journalism.

went to Rediffusion Television London for its production of Harold Pinter's play, *The Caretaker*, the second Emmy, The International Award for the best news or documentary program from abroad, went to *Big Deal at Gothenburg*, which was produced and telecast by The Tees Tv Ltd. in Newcastle-upon-Tyne, Britain.

## AWARD TO WEAVER

Finally, a special "Board of Trustees Award" was given to Sylvester ("Pat") Weaver, Jr., former producer of *The Garry Moore Show*, former head of Subscription Tv, and former president of NBC-TV.

Weaver, who coined the word "spectacular" when he was at NBC-TV, was cited "for introducing 'special' to the tv schedule," and "having the foresight to predict that there could be an audience for an early morning information show and a late night entertainment, thus providing us with *Today* and *Tonight*."

The Academy also lauded Weaver for "the imagination, leadership, courage and integrity which he brought to our medium during the 18 years he has been a part of

## DAVID LUCAS ASSOCIATES 7 WEST 46TH ST. LT 1-3970

Yardley "Slicker"  
Groom & Clean  
Macleans  
Colgate  
Think Drink  
"Ring"  
BOAC  
Clairol  
Halo  
Chanel #5  
Camel



COMPOSING, ARRANGING, A&R DIRECTION

# Wall Street Report

**World-watcher.** The company earns its money by keeping a sharp eye on the world's activities, bright and serious, Time, Inc., is being eyed closely and critically by the investment community these days.

The heightened attention is an inevitable consequence of the death of Henry R. Luce, the editor-in-chief and founder of the company which between 1922 and 1967 grew to be the world's largest magazine publisher.

He died last February and in mid-May the executors of his estate sold 30,000 shares of Time common at a price of \$107.25 per share for a total of \$13.9 million. The Luce estate sold 100,000 shares and a trust established by Luce sold the other 30,000 shares and the proceeds were used to pay administrative costs and taxes for the Estate and to diversify the holdings of the Trust.

**The Luce Foundation.** Upon Luce's death a major portion of his holdings was transferred to the Henry Luce Foundation which now owns 876,069 shares of the common, equal to 12.6 per cent of the outstanding shares.

An additional 11 per cent of the common is held by the directors and officers of the company. Thus, without counting shares held by relatives or trusts of the Luce interests, approximately one-fourth of the Time, Inc. common remains in control of

**Seasonal pattern noted.** The prospectus accompanying the May offering noted that the company's operations have a definite seasonal pattern with revenues usually lower in the first and third quarters and higher in the second and fourth quarters.

For the first quarter of the current year the company reported unaudited revenues of \$115.5 million and net profits of \$3.2 million as compared with revenues of \$102.2 million and profits of \$2.8 million for the March 31 period of 1966.

The comparable per share earnings would be 47 cents versus 42 cents for those periods. The prospectus noted that earnings for the second quarter of the year would be adversely affected by higher production and labor costs due primarily to expansion of two properties, the St. Francisville plant and the Eastex plant along with a slow-down in advertising sales.

**Stock holds at 105.** Investors seemed to take that cautionary information in stride since the stock held at the \$105 per share level during the nervousness of the Middle East crisis in early June.

While it is true that Time, Inc., owns five tv stations and five radio stations in the U.S. and has approximately \$10½ million invested in several foreign tv enterprises, particularly in the U.S., the fact is that magazine publishing still accounts for 64



(including income from its interest in other ventures) account for the remainder.

**Not in proportion.** The actual contribution to net profits by the various divisions are not directly proportional to their revenues. Pulp and paperboard, for example, accounted for approximately 20 per cent of consolidated net income last year while broadcasting accounted for approximately 9 per cent of the net profits.

The Time Inc. publications, *Time*, *Life*, *Fortune*, and *Sports Illustrated*, have a high subscription rate in the U.S. All four magazines rely on subscriptions for more than 90 per cent of their circulation with *Fortune* having the highest percentage of 96 per cent.

All the magazines have regional additions to service specific markets in the U.S. *Life* offers 26 regional editions and 20 spot-market editions, a spot market being one identified with a major city. *Time* has 21 regional editions, *Sports Illustrated* has seven and *Fortune* five. In addition *Time* has five international editions and *Life* has two.

**St. Francisville Paper.** Time and Crown-Zellerbach share ownership of the St. Francisville Paper Co., formed

## Five-year Summary of Time, Inc.

	1962	1963	1964*	1965	1966
Magazine Revenue (millions) .....	\$187.2	\$197.3	\$215.8	\$231.9	\$247.1
Other Revenue (millions) .....	\$138.8	\$159.6	\$196.6	\$221.4	\$255.8
Total Revenue (millions) .....	\$326.0	\$356.9	\$412.5	\$453.3	\$503.0
Net Income (millions) .....	\$10.1	\$14.2	\$26.5	\$33.5	\$37.2
Per Share .....	\$1.62	\$2.20	\$4.02	\$5.00	\$5.40
Dividends .....	\$1.08	\$1.17	\$1.65	\$2.00	\$2.30

\*Stock split 3 for 1.

under the guidance of management.

At the investment community considered Luce to have such a sure, instinctive editorial touch that it is following the company's activities with unusual interest these days.

per cent of its net revenues.

The broadcasting assets account for 4 per cent of the revenue which totaled \$503 million last year. Book publishing accounted for 12 per cent, pulp and paperboard production 13 per cent and miscellaneous activities

in 1957, to make machine coated paper. Its output in 1966 totaled 96,000 tons. Time is obligated to buy paper produced during 50 per cent of the operating time of the existing high-speed paper machine. Currently the mill is being expanded and a second high-speed machine is being installed at a cost of approximately \$35.9 million.

The company's book publishing operation, which got off to a dramatic start in 1961, reached a peak of activity in 1966 with some 12 million volumes sold in the U.S. The book-publishing field has become more competitive in 1967 with more corporations entering the field in the hope of capitalizing on the mounting expenditures on education so analysts expect this competition to make itself felt in the field, a development which may be similarly felt by the Time book division.

Time, Inc., moved to capitalize on its position in the educational field in 1965-66 when it formed a new company, General Learning, Inc., with General Electric. Time put its textbook subsidiary, Silver-Burdett into the new company and G.E. contributed cash and know-how in the field of learning machines, particularly computers.

The results of the first year of operations of General Learnings are not included in the Time, Inc. financial statements of 1966. But public announcements made earlier in the year indicate that the company had some managerial problems in its maiden year and that it has gone through a substantial reorganization in recent months.

Finally, late in 1966, Time, Inc., purchased substantially all the assets and liabilities of the New York Graphic Society, a publisher of fine art reproductions and art books, in exchange for 45,000 shares of the company's common stock and a small amount of cash. The company also moved into the foreign publishing field with the purchase of an interest in a French publishing firm. ■

## Equipment

*(Continued from page 27)*

familiar with station financing practices asks rhetorically. "At least a manufacturer knows what to do with the stuff if worst comes to worst."

This does not mean the manufacturer is eager to finance equipment sales, other things being equal. The prime motive for such financing is to assure a sale. At Visual Electronics, for example, about 20 per cent of sales are via deferred payment. RCA's Tracy reports that a "fair percentage" of equipment sales are for cash but that virtually all uhf stations ask for "some kind of terms."

The basic financing plans for most manufacturers follow similar lines. RCA's calls for 25% down with four years to repay and a 4 per cent add-on. Ampex offers "up to" five years to repay with 20 to 25 percent down, depending on the repayment period. Visual Electronics wants a "minimum" down payment, the balance over five years with the average (simple) interest around 9 per cent.

### Manufacturers Won't Talk

None of the manufacturers will discuss publicly the question of negotiating terms. But it is clear from talks to broadcasters that, as in most capital goods industries, manufacturer financing "prices" are subject to the same pressures as list prices. It does not, of course, always work in the buyer's favor. If his credit status is poor, he will pay for it. If he wishes to lengthen the repayment term, he may pay extra for that, too.

While there is no one more eager than a salesman pushing his wares, there is also little doubt that successfully negotiating terms requires a certain expertise on the buyer's part. If he has it, there are a number of directions he may take to cut the cost of financing his equipment.

He may push the seller to agree to a longer repayment period without a penalty in higher interest. If he gets it up to eight years, he's got a good deal, but usually the additional period is a year or two.

The buyer may also seek down payment. While not common, agreements on 10 per cent have been negotiated. More likely something between 15 and 20 cent.

Some new stations have negotiated a year's moratorium on payment to help them over a terribly important first 12 months. This means amortizing that payment over the remaining years of the term and paying interest on interest. To a new broadcaster, it's often worth it.

### 'Ballooning' Defers Payment

Another device is "ballooning." For example, if a station buys \$1 million in equipment, it will pay \$200,000 down but half of the remaining \$800,000 in the last year.

This is not to say that a buyer will get these benefits just by asking. The bargaining power must be in his favor. In short, the purchase must be a bargain to the manufacturer before he will agree. And even with an attractive sale in the offing, sellers are stubborn, too. In the final analysis, supply and demand forces rule.

Stations can also save cash by leasing, but not many get equipment that way. Visual Electronics has a plan providing for leasing up to five years with an option to purchase at the end of the period. Phillips is also popular with some cash-shoestring outlets and says some new users prefer it. GE reports only a "small fraction" of its equipment is moved over the leasing route. RCA also has little demand for leasing and says the charges must be high because technological change limits the possibilities of re-leasing the piece of equipment. One estimate puts the average leasing interest rate at 12 per cent.

One of the indirect aspects of financing is depreciation of equipment. In recent years this subject has become a complicated morass of varied practices and government regulations, decisions and guidelines. At one time the depreciation code was cut and dried. A business could off its plant and equipment over its expected life—no more, no less.

*(Continued on page 28)*

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

The usual summer spot tv picture may be one which few stations are anxious to discuss, but media buyers working on summer tv availabilities are looking for discounts and "special deals" to ease the pain of audience fall-off in certain areas. According to station reps, however, they are not likely to find many opportunities.

Some stations offer special summer packages. These do not necessarily involve summer rate discounts, according to a spokesman at Peis Griffin Woodward, Inc. "But this is, in effect, a discount involved," the PGW man added. "Shows with substantial audience fall-off, early fringe movies and Sunday afternoon programs, are grouped together in various package offerings. A group of say five spots in shows like these are offered at a special price."

Some of the spots are good and, naturally, others are not so good. But the buyer gets a good price and can use this as justification for the purchase, so the reasoning goes. He has to buy the entire package though. PCV reports about one third of its stations offer package buys.

Some stations go in for the creation of a greater number of tv specialials to promote audience viewership.

But many stations, reports from other reps indicate, simply stand fast and wait for September. "In prior years, we have always gotten through the summer one way or another," reports one H-R spokesman. And Avery-Knodel officials agree station rates generally hold steady for summer months.

Stations on a grid card system may more easily adjust rates for summer shows where needed, but the general feeling is any such activity is scattered at best and certainly not representative of general industry policy.

Reps argue that the purported summer slump is nowhere near as

great as many believe. There may be some audience fall-off at certain times of the day, "one rep notes," but recent research indicates its not as high as people think.

"It's a known fact that ratings on early evening kid shows do drop. But conversely, there is more late night viewing. Where stations may lower rates in some areas, they can afford to raise them in others. The result is no overall discount opportunity for the buyers."

Says another, "The attitude that no one watches television in the summer is a lot of bunk. Sunday afternoon viewing in many parts of the country may fall off, but there are also plenty of areas where families retreat on warm summer evenings to the comfort of their air-conditioned living rooms and watch plenty of tv."

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

**Abbott Laboratories**  
(Tatham-Laird & Kudner, Inc.,  
Chicago)

June 29 is start time on a buy for SWEETNESS AND LIGHT granulated low-calorie sweetener. The six-week drive will use fringe minutes, independent 30's, and some 15's. Activity is in 25 West Coast markets. Adele Krause buys.



John F. Keigley is a media buyer on Lever Bros. Silver Dust at Sullivan, Stauffer, Colwell & Bayles, Inc.



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

You won't strike out when you put your message on KMJ-TV. Because you get the benefit of first class skills, first class equipment, local news coverage in depth, and high-rated NBC network shows. KMJ-TV delivers — in the nation's Number One agricultural income county.



**McCLATCHY BROADCASTING**

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

### **American Home Products, Inc.** *(Cunningham & Walsh, Inc., N.Y.)*

Commercials for various Boyle Midway and Whitehall division products break at issue date in roughly 15 major markets. The heavy-up second quarter buy will use fringe minutes and piggybacks through the end of the month for such products as WOOLITE, SPRAY STARCH, GULDEN'S MUSTARD, OVEN CLEANER, AEROWAX. Ed Grey buys.

### **Archway Cookies, Inc.** *(Marineau Advertising, Inc., Detroit)*

Summer activity on ARCHWAY COOKIES breaks at issue date with a one-week drive in eight major markets. Other buys are planned for the weeks of July 17, August 7, September 4, and October 2 in upward to 50 markets. Prime 20's and late fringe minutes to reach women are planned. Judy Anderson is the contact.

### **Corn Products Co.** *(Lennen & Newell, Inc., N.Y.)*

This company is introducing a new version of LINIT starch. Activity will last at least until the end of June, possibly through the summer, in six test markets. Daytime minutes and independent 30's will be used. Buying is Sandy Floyd.

### **Eastman Kodak Co.** *(J. Walter Thompson & Co., N.Y.)*

Commercials for KODAK CAMERAS will be in up to 25 major markets through the end of June. Fringe minutes and prime 20's are being used. Sarah Wind buys.

### **Famous Writers, Artists & Photographers Schools** *(Victor & Richards, Inc., N.Y.)*

Summer activity for this company will involve 15 minute spot segments in 55 selected markets. Judy Marston is the buyer.

### **General Foods Corp.** *(Benton & Bowles, Inc., N.Y.)*

July 5 is start time on a four-week buy for INSTANT MAXWELL HOUSE COFFEE. Prime 10's will be used exclusively in the 25-market drive. Buying are Mike Holcombe and Jason Roth.

### **General Foods Corp.** *(Young & Rubicam, Inc., N.Y.)*

Commercials for JELLO GELATIN will be in 70 major markets through June 30. Fringe minutes are the main vehicle. Linus Williams buys.

### **Gulf Oil Corp.** *(Young & Rubicam, Inc., N.Y.)*

This company is currently converting schedules of 5-minute weather shows in many of its 100 markets to spot 60's. Implementation of the new schedule begins July 3 and will last through the summer. The minutes are found to be more efficient in many markets, one spokesman said. Peter Cleary is the contact.

### **Heublein, Inc.** *(Fletcher Richards Co., N.Y.)*

June 22 is start time on a six-week push

for A-1 SAUCE. Late-week fringe and day minutes will be used in about 17 major markets. Dick Weinstein is contact.

### **H. P. Hood & Sons, Inc.** *(Kenyon & Eckhardt, Inc., Boston)*

Activity begins July 17 on a buy for HOOD ICE CREAM, COTTAGE CHEESE, ORANGE JUICE, and SOU CREAM. Fringe minutes and piggybacks will be used through February in Boston, Providence, Burlington, Portland, Hartford, Springfield, and New Haven. Buying is Eileen Conradi.

### **Johnson & Johnson** *(Young & Rubicam, Inc., N.Y.)*

Commercials for various Johnson & Johnson products are in about 25 markets through the end of June. Late fringe piggybacks and some 60's are being used. Ned Gelband buys.

### **International Laytex Corporation** *(Ted Bates & Co., Inc., N.Y.)*

This company begins test-marketing a new PLAYTEX product, still under wraps, starting June 24. Fringe minutes to reach women will run through the summer in two or three selected markets. Carol Adams is the contact.

### **International Minerals & Chemicals Corp.** *(Needham, Harper & Steers, Inc., Chicago)*

Summer activity for ACCENT begins July 10. The nine-week push will use fringe minutes in about 20 major markets. Marianne Monahan is the contact.

### **Lever Bros. Co.** *(Ogilvy & Mather, Inc., N.Y.)*

A six-week buy for SOF SPREAD AN REGULAR IMPERIAL MARGARINE breaks June 25. Minutes will be used primarily during the first four weeks, with some piggybacks planned later. The 47-markets sustaining schedule will probably continue through the summer, with some heavy-up planned for the fall. Guston Vadasz is the contact.

### **Lever Bros. Co.** *(SSC&B, Inc., N.Y.)*

A 41-market push for COLD WATER ALL will run through August 21. Fringe and weekend minutes and independent 30's are being used. Buying are Jack Oken and Bill Lage.

### **Jeffrey Martin Labs, Inc.** *(Werman & Schorr, Philadelphia)*

Fringe minutes and 30's will carry the message this summer in expanded activity for COMPOZ. Commercials will be in 50 top markets. Al Sessions is account executive.

### **National Biscuit Co.** *(McCann-Erickson, Inc., N.Y.)*

Commercials for this company's CHEES CRACKER LINE will enter four new markets July 3. The product has been around for some time but has used TV in

*(Continued on page 4)*

## OBSERVATIONS ON A STATION TRIP

At some point in the career of the rep, he makes that exciting but exhausting odyssey called the station trip. If it's a first trip, as in my case, he discovers a whole new world of wrinkled suits, airline terminals and the excitement that is a television station. I say "excitement" because it's just that in the newsroom in the half hour before the Early News.

It's the race-against-time excitement in the traffic department when film arrives from the agency an hour before air time.

It's the spooky excitement of the automated Master Control area where IBM cards operate the film chains, slide projectors, and video tapes with no apparent human involvement.

This is the kind of experience everyone buying the medium should have once a year, because the heartbeat of a television station, its direction and purpose, never quite comes through on an avail submission, no matter how articulate the salesman or how elaborate his promotional material.

The "reasons why" a third-ranked news show rises to first place come to life when you see the right combination of personalities on the air in addition to an extremely effective promotion gimmick.

The reason why one station's Saturday Night Movie does better than another's with similar titles becomes apparent when you discuss the art of film editing with the personnel involved.

Most important for advertiser, agency and station alike, the media man could establish a greater level of communication with the extremely critical areas of traffic and operations. In these the majority of outrages (missed spots, tech errors, traffic errors) occur, due in many cases to late film arrival, late instruction arrival, incorrect or conflicting instructions—or the pressures created by these conditions.

For some stations reporting as high as an 80% census of piggybacks, living within the restrictions of product conflict, NAB code requirements and product scheduling preferences becomes a literally insurmountable task.

Perhaps part of the answer to problems of traffic and operations is an industry-sponsored system of standardized forms to be used for film instruction, product rotations etc. Certainly all media buyers could cut down on unnecessary paperwork flowing into the traffic and operations departments of tv stations.

At one station on my tour, I was confronted by the traffic manager clutching a fistful of product rotation schedules mailed to her for a single spot the station was running. There were five separate communications *in triplicate*. One involved updating cpm's on a new rating book. The others involved similar communications necessary for agency purposes only. In all cases, the station was asked to check the schedule against their records, sign, and return it to the agency.

Communication, which television is so dramatically, needs to play a greater roll in the day to day routine of our industry. A stronger line of communication between agency media departments and television station traffic and operations departments would be a step in that direction.



## COUNT ON KOV FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

Sales will pile up when you use television station KOVR to reach the \$4.64 billion Stockton-Sacramento market. Your commercials get seen on KOVR because McClatchy know-how is applied to farm and other local news . . . to a new concept of community service. And this is backed up with high-rated ABC shows. What better way to reach one of America's fastest growing markets?

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



### McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

## Buyer's Checklist

### New Representatives

WHNT-TV Huntsville, Ala., appointed Avery-Knodel, Inc., its national sales representative, effective immediately.

WPHL-TV Philadelphia, appointed Metro Tv Sales its national sales representative, effective immediately.

WAFB-TV Baton Rouge, La., appointed Katz Television its national sales representative, effective immediately.

### Network Rate Increases

NBC-TV:  
WBAL-TV Baltimore, Md., from \$1,650 to \$1,700, effective December 1, 1967.

KVAL-TV Eugene, Ore., from \$350 to \$375, effective December 1, 1967.

WDAM-TV Laurel, Miss., from \$250 to \$300, effective December 1, 1967.

KPLC-TV Lake Charles, La., from \$200 to \$225, effective December 1, 1967.

WJHG-TV Panama City, Fla., from \$225 to \$250, effective December 1, 1967.

WPTZ-TV Plattsburgh, N.Y., from \$500 to \$550, effective December 1, 1967.

WOAI-TV San Antonio, Tex., from \$925 to \$975, effective December 1, 1967.

# At 4:46 p.m. in Pittsburgh, Miss Sally Brown watched your coffee spot.



She thought  
it was very pretty.

Too bad her mother didn't see it.

At 4:46 p.m. on any weekday in Pittsburgh, more women\* are watching WIIC-TV than any other station. For this you have to pay a premium, right? Wrong. For less than the cost of one late afternoon spot on Station B, you can buy two spots on WIIC-TV. And at much less cost-per-thousand (including toddlers)!

Maybe you're thinking "4:46 p.m. is the exception." Okay, you pick a time. Any time. But don't be surprised when you discover that, in Pittsburgh, WIIC-TV

is your most efficient television buy.

Unless, of course, you really want to talk only to the Sally Browns of Pittsburgh.

**Demographics:** Who sees your sales message is often much more important than how many see it. For your most effective TV buy, look behind the numbers. Consider demographics and CPM, frequency and impact. For some eye-opening facts about selling to Pittsburghers efficiently, contact General Sales Manager Len Swanson or your Petry-TV man.

\*ARB November 1966 TV audience estimates. Any figures quoted or derived from audience surveys are estimates subject to sampling and other errors. The original reports can be reviewed for details on methodology.



## FULL COLOR WIIC-TV 11

FIRST IN EFFICIENCY IN PITTSBURGH

Basic NBC Television Affiliate

Coa Broadcasting Corporation; WIIC-TV, Pittsburgh; WSB AM-FM-TV, Atlanta; WHIO AM-FM-TV, Dayton; WSOB AM-FM-TV, Charlotte; WIOD AM-FM, Miami; KTVU, San Francisco-Oakland

## Spot (Continued from page 46)

only a few markets in the past. Post expansion may be considered. The buy will use fringe minutes for four weeks. Orin Christie is the contact.

### National Dairy Products Co. (N.W. Ayer & Son, Inc., Phila)

This company's Sealtest division began a six-week push for ICE MILK at its date. Day and early fringe 60's will be used in about 30 East, South, and Midwest markets. A possible renewal is being considered for next fall. Rusty Miller is the contact.

### Ocean Spray Cranberries, Inc. (Doyle Dane Bernbach, Inc., Phila)

Activity for OCEAN SPRAY CRANBERRIES breaks at issue date. Four to seven-week buys will be in 14 markets, most of them top markets, including New York, Philadelphia, Washington, D.C., Los Angeles, Albany, Buffalo, Miami, Houston, Chicago, and Minneapolis. Prime 20's and late fringe minutes will be used. Chuck Cohen is the contact.

### Pearl Brewing Co.

(Allen, Anderson, Nielfield, & Perry, Inc., Chicago)

Three to four-week flights for COUNTRY CLUB MALT LAGER break July 3 in around 40 major markets. Fringe minutes prime 20's and 1D's will be used to reach men. Buying are Sharon Rodd, Marvin Korach, and Tom Griffen.

### Pfeiffers Foods Inc.

(Weightman Advertising, Inc., Phila.)

Activity on a buy for PFEIFFER SALAD DRESSING breaks July 10. The eight-week push will use fringe and day 11 and minutes in around 12 selected markets. Buying is Jim Egan.

### Procter & Gamble Co.

(Tatham-Laird & Kudner, Inc., Chicago)

Summer activity began this month and will last through August on HEAD AND SHOULDERS shampoo. Teens are one target of the fringe minutes which will run in up to 25 major markets. Buying is Annette Malpede.

### Rich Products Corporation

(Rich Advertising Co., Inc., Buffalo)

Commercials break July 24 for COFFEE RICH. Late fringe minutes and some prime 20's will be used in 16 major markets, including San Francisco, Sacramento, Seattle, Washington, D.C., Baltimore, Jacksonville, Tampa, and Orlando. Activity will last through September 8. Bob Knechtel is the contact.

### The Shetland Co., Inc.

(Weiss & Geller, Inc., N.Y.)

Commercials for SWEEPER VACUUM CLEANERS and other Shetland products, including floor polishers, blenders and other portable electrical appliances, break early September in 30 primarily top markets. Fringe 60's and independent 30's will be used through December. Jack Geller is the contact.

(Continued on page 5)



... way Bill Wittman sees it, there's a very practical reason for all the clamor among agencies and advertisers to limit station premiums on isolated 30's. The idea is to set a starting point low enough to avoid the inevitable price rise of the 30-second announcements that will eventually replace minutes as the primary selling tool of television. When there are no longer minute prices on which to base a 30-second rate, we'll go back to pricing based on competitive cpm and advertiser demand," explained Wittman, a senior media buyer on the Lever account at Ogilvy & Mather, Inc.

When 30's come into their own, the demand for them among advertisers increases, prices will rise. It is possible for rates to go as high as the rate at which minutes are now being sold, he suggested. "So, naturally, we want to start with a rate as low as reasonably possible."

"Many stations want premiums as high as 20 to 25 per cent, and some



who have a limited number of 30's to sell, even ask the full minute rate. This is not acceptable to us. Stations are in a tight position because of the expense involved in trafficking the 30's, but I don't believe it costs them as much as they would like to charge us."

A graduate of St. Peter's College, Jersey City, N.J., where he earned a bachelor of science degree in the field of history, Wittman has been a media man for nearly five years now. After two years at Needham, Harper & Steers and two years at Dancer-Fitzgerald-Sample, he finds the big-

gest problem on the buying level is the lack of communication between stations and clients.

"The cry of station salesmen is that tv is so effective, efficiency is well underrated, and they aren't really charging enough. Stations seem to feel the clients are always out to get something for nothing. But most clients are concerned with getting dollar value for dollars spent."

"Many advertisers are finding they can create satisfactory commercials in 30 seconds, but that doesn't mean they are as effective as minutes. From the limited amount of research I've seen, recall on 30's is not as high as it is on minutes. Advertisers simply want the 30's to be priced according to their effectiveness."

When he's not pondering the pricing of spots, or planning and analyzing media buys, Wittman, who is married and lives in New Jersey, keeps busy planning weekend trips and photographic projects. But lately, his mind has been on other things. He expects to become a father this August and spends most of his time rounding up baby furniture.

**Agency Appointments**

WRIGHT FERGUSON and JOHN VAN DEUSEN became account supervisors, and EUGENE H. NELSON was appointed senior account executive at MacGonigal, John & Adams, Inc., New York. Ferguson was formerly vice president and account supervisor at C&B. Van Deusen was a new products division manager at Carter Products, Inc. Nelson was a marketing consultant with Lippincott & Margulies, Inc.

account executive at D'Arcy Advertising Co., New York. He was formerly with BBDO.

MARTIN JELSEMA joined J. M. Mathes Inc., New York, as account executive. He was formerly account executive at Marsteller, Inc., also in New York.

JOHN H. THOMAS, JR., joined Norman, Craig & Kummel, Inc., New York, as vice president and account supervisor. Thomas formerly held a similar position at Grey Advertising.

JAMES D. TRAVIS joined Delehanty, Kurnit & Geller, Inc., New York, as account supervisor. He formerly held an account management position at Young & Rubicam.

E. WILLIAM DEY, JR. was appointed vice president and general manager of Wyse Advertising, New York. He was formerly director of advertising and sales promotion with The Angostura-Wupperman Corp.

STEVE TART, vice president at Tatham-Laird & Kudner, Inc., New York, was appointed director of marketing and research. He was formerly director of media.

HENRY C. KENNEDY and DONALD G. CAMPBELL were named vice presi-

dents of Lennen & Newell, Inc., New York. Both hold account management positions.

ROBERT M. EGAN, EUGENE K. O'BRIEN, and VICTOR P. WADEMAN, account executives, were named vice presidents of Dancer-Fitzgerald-Sample, Inc., New York.

FRANCIS I. KING and RICHARD L. THOMPSON, account supervisors at Clinton E. Frank, Inc., Chicago, were appointed vice presidents.



BERNARD BLACK joined Venet Advertising, New York, as a vice president. He was formerly vice president at Chalek and Dreyer, Inc.

GEORGE H. FORNEY, II was named



ARTHUR R. DAVIES, vice president and account supervisor at Vic Maitland & Associates, Inc., Pittsburgh, was named assistant director of the firm's New York office.

Spot (Continued from page 48)

**E. R. Squibb & Sons**

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

Commercials for SWEETA break at issue date in 16 selected markets. The two to three week push will use fringe minutes primarily. A three-market test for SUGAR CANE 99, granulated diet sweetener, also breaks at issue date in Phoenix, Tucson, and Columbus. Bob Conture is the buyer.

**Stroh Brewery Co.**

(Zimmer, Keller & Calvert, Inc., Detroit)

A 13-week push breaks at issue date for

STROH'S BEER. The 12-market drive will use fringe minutes and prime 20's to reach men. Fred Pielert is the contact.

**Texaco, Inc.**

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

Commercials for TEXACO GAS AND OIL are currently in ten major markets through the end of July. Fringe minutes and ID's are being used. Mark Whelan is the contact.

**Texize Chemicals, Inc.**

(Henderson Advertising, Greenville, S.C.)

A summer push for FREEWAX,

insecticidal floor wax, is currently in 35 Southeast, Southwest, and South Pacific markets. Fringe minutes and piggybacks are being used in this drive to introduce the product into national distribution. Howard McIntyre is the account supervisor.

**Transogram Co., Inc.**

(Fuller, Smith & Ross, Inc.,

An eight to ten week drive for various Transogram toy products will begin October 9 in some markets and October 23 in others. Kids are the target of the daytime minutes in 119 markets. Max Swallow buys.

**Volvo Distributing, Inc.**

(Carl Ally, N.Y.)

A six-week push for VOLVO breaks June 26. Fringe minutes on late news programs to reach men are planned in 14 selected markets. Buying is Jerry Haggerty.

**WTS Pharmacraft, div. Walcott & Tiernan, Inc.**

(Carl Ally, N.Y.)

Heavy promotion of Swedish imported VADEMECUM TOOTHPASTE begins at issue date with a heavy buy of fringe minutes in ten Midwest markets. Please call for a probable renewal buy to run from September through the end of the year. The current schedule will last through August 10. Buying is Don Vollinger.



**"WOC-TV delivers the Q-C market, a busy distribution center"**

*says Bill Gress, WOC-TV personality*

Good distribution facilities are essential to any market . . . or test market. And the Quad-Cities\* (largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis) has the best in the Midwest!

The Quad-Cities is a key distribution center for grocery and drug products, major appliances, radio, television and other consumer needs for more than 1½ million people in this area.

What turns on this giant Midwestern distributing center? WOC-TV . . . the area's favorite, the media that can give you all the coverage you need for your next test or total market campaign.

WOC-TV . . . where the NEWS is  
WOC-TV . . . where the COLOR is  
WOC-TV . . . where the PERSONALITIES are



Serving the Quad-Cities market from Davenport, Iowa

\*Davenport-Bettendorf, Iowa • Rock Island-Moline-East Moline, Illinois

Exclusive National Representative — Peters, Griffin, Woodward, Inc.

**Who cares about you in Des Moines?**



**WHO TV**

*...that's who!*

Choose WHO-TV . . . and all Central Iowa will care, too

**NB COLORFUL 13**

**DES MOINES, IOWA**