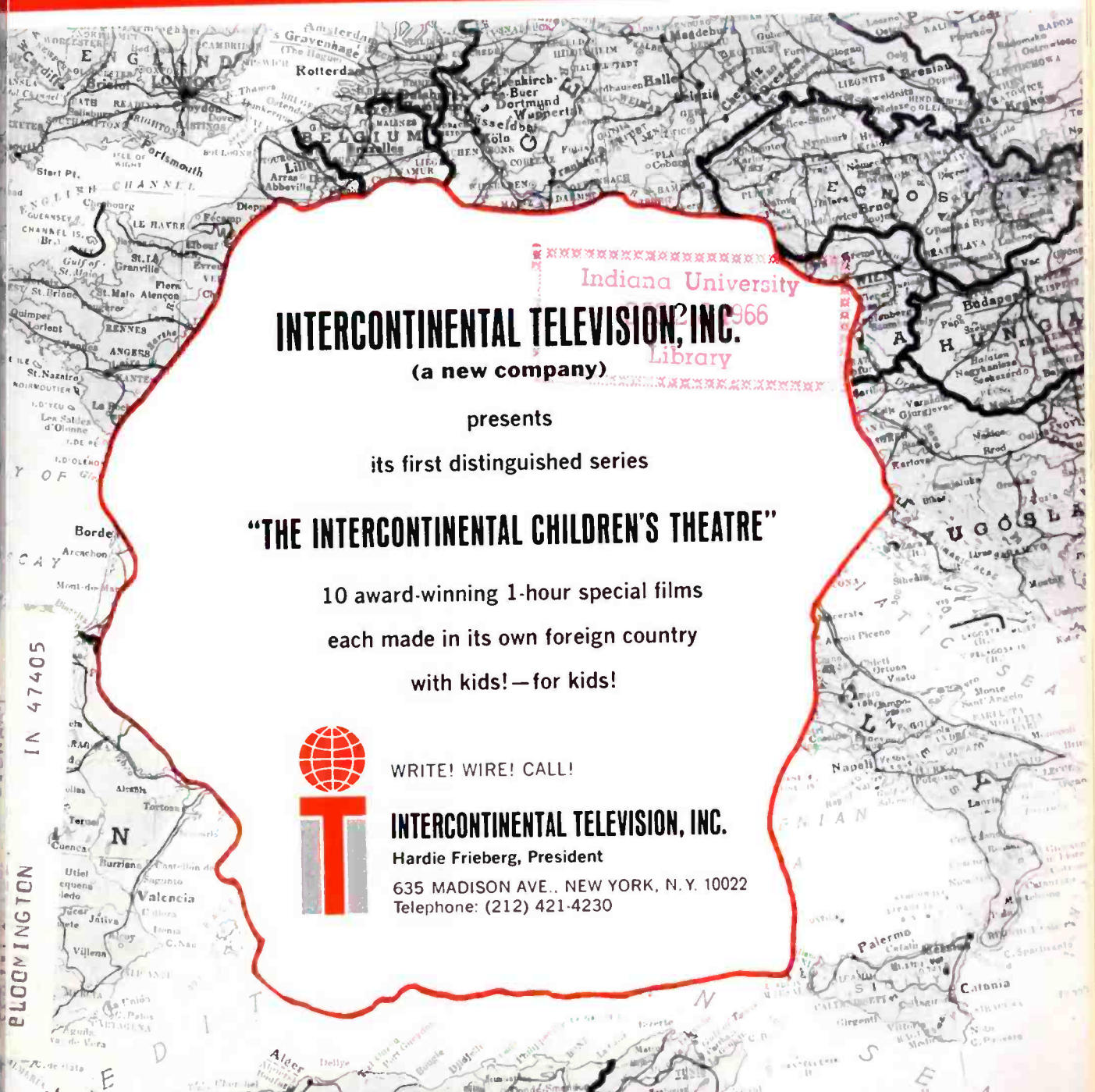


Television Age

Will any of this season's new shows be back next autumn? **PAGE 23**
 Seven Arts and Warner's: meeting of two giants **PAGE 30**
 Drama and movie critics are news shows' added ingredient **PAGE 32**



Indiana University
INTERCONTINENTAL TELEVISION, INC. 1966
 (a new company) Library

presents

its first distinguished series

"THE INTERCONTINENTAL CHILDREN'S THEATRE"

10 award-winning 1-hour special films
 each made in its own foreign country
 with kids!—for kids!



WRITE! WIRE! CALL!



INTERCONTINENTAL TELEVISION, INC.

Hardie Frieberg, President

635 MADISON AVE., NEW YORK, N. Y. 10022
 Telephone: (212) 421-4230

IN 47405
 BLOOMINGTON



The creative excellence of KTUL-TV's color documentary, "The Five Civilized Tribes: An Unfinished Journey" won for KTUL-TV the industry's most coveted distinction, the Edward R. Murrow Award . . . "In recognition of distinguished achievement in television documentary reporting". KTUL-TV's News Director, Jack Morris, and his staff, researched and were in production for seven months to

produce this hour-long, color special documenting the plight of the American Indian. The beauty and authenticity of "The Five Civilized Tribes: An Unfinished Journey" drew praise from governmental officials, Indian leaders and thousands of viewers in the Channel 8 coverage area. KTUL-TV and Griffin-Leake TV, Inc., are grateful for this recognition.



Part of the team that made it possible: Photographer Harold (Red) Statum, right; and Scriptwriter Bob Gregory, left.

"The Five Civilized Tribes" - Edward R. Murrow award winner



KTUL-TV  TULSA  A Griffin-Leake TV Station

A black and white photograph capturing a massive industrial operation at night. A large crane with a lattice boom is positioned on the right, its cables and hook supporting a large, cylindrical, perforated metal component. The component is covered in a grid of small, square holes. Two workers in white uniforms and hard hats stand at the base of the component, providing a sense of scale. In the background, a street lamp is illuminated, and a building with a sign is visible. The overall scene is dark, with the primary light sources being the crane's lights and the street lamp.

On the Go!

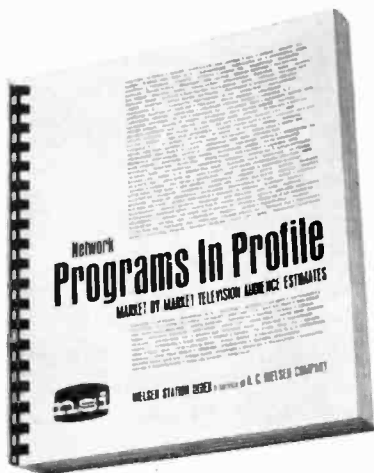
KTRK-TV



HOUSTON

APOLLO PROJECT, N.A.S.A.

**Facts in focus...
the NSI
PROGRAMS
IN PROFILE**



- A market-by-market report on the performance of all qualifying Network Programs.
- Published in Fall and Spring

For complete details
call, wire or write



Nielsen Station Index

NSI EXECUTIVE AND EASTERN
SALES/SERVICE OFFICE
NEW YORK (10019)
1290 Avenue of the Americas • 956-2500

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. • 372-3810
HOLLYWOOD (90028)
1680 N. Vine St. • HOLLYWOOD 6-4391
SAN FRANCISCO (94104)
68 Post St. • YUkon 6-6437

a service of

A. C. Nielsen Company
CHICAGO (60645)
2101 Howard Street • 465-4400

DECEMBER 19, 1966

Television Age

23 TV's BIRD IN THE HAND

An exclusive analysis indicates which of this year's new programs may be back next fall

30 ONE WAY FOR SEVEN ARTS

From a beginning as a distributor of motion pictures to tv has come an entertainment giant

32 THE CRITICAL FACULTY

A new school of reviewers of Broadway plays and movies adds an extra dimension to tv news

34 OKAY, MR. CAMBRIDGE?

Who gets excited about a "minor" childhood disease? In Detroit, WXYZ-TV did—to good cause

DEPARTMENTS

10 Publisher's Letter

Report to the readers

35 Viewpoints

Programming pros and cons

12 Letters to the Editor

The customers always write

36 Film/Tape Report

Round-up of news

15 Tele-scope

What's ahead behind the scenes

45 Wall St. Report

The financial picture

17 Business Barometer

Measuring the trends

47 Spot Report

Digest of national activity

19 Newsfront

The way it happened

62 In Camera

The lighter side

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

Television Age

Vol. XIV

No. 11

Publisher
S. J. Paul

Editorial Director
Don Dunn

Senior Editor
Ed Dowling

Associate Editors
Henry Neiger
Marilyn Cohen

Financial Editor
T. A. Wise

Advertising
Norman Berkowitz
Advertising Director

Mort Miller
Advertising Manager
Marguerite Blaise

Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Editorial Assistant
Joanne Roskind

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.
6014 N. Waterbury Road
Des Moines, Iowa 277-2660

South

Herbert Martin
Box 3233A
Birmingham, Ala. 35205
205-322-6528

Los Angeles

Gordon Sutton

Duncan Scott & Marshall, Inc.

1830 West 8th Street
213-382-6346

United Kingdom

F. A. Smyth & Assoc.
35 Dover Street
London, W. 1, England

Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published every other Monday by the Television Editorial Corp. Editorial, advertising and circulation offices: 170 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Phone: Circle 7660. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; Canada: \$7; elsewhere: \$15. © Television Editorial Corp. 1966. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

Buy KBOI-TV Sell IDAHO!

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

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



KBOI

TELEVISION

Channel 2 CBS

BOISE

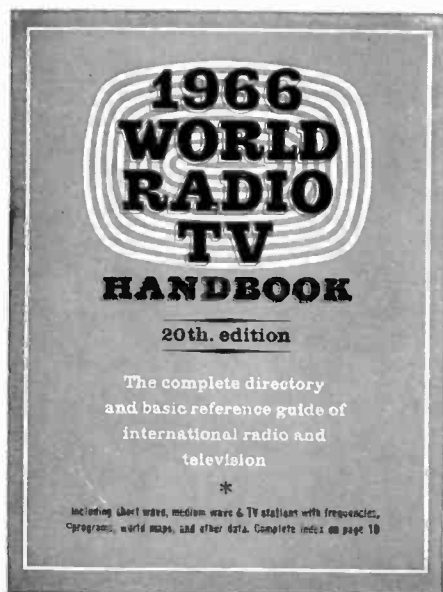
Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.

Represented by



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

**COMPLETE
AUTHORITATIVE**



**1966 WORLD RADIO
TV HANDBOOK**

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

For information, write

World Radio TV Handbook

Sundvej, 6, Hellerup, Denmark

or

1270 Avenue of the Americas

New York, N. Y. 10020

Broadcasting's Library, at Last

The Broadcast Pioneers have made a constructive move that will benefit the entire industry. At its recent board meeting, the association set up an education fund for the creation of a history project for both radio and television. G. Richard Shafto, president of Cosmos Broadcasting Corp., has been elected president of the fund. Organized as a non-profit tax deductible institution, the money contributed will be used to collect, file and index records, manuscripts, memorabilia and artifacts of the broadcast industry that are part of the rich tradition in the history of this communication art.

Over the years much of this material has been squirreled away in bits and pieces across the country. Many of the universities, notably Wisconsin, Michigan and Columbia, have portions of extremely valuable, original manuscripts and recordings. A great deal is still in private possession. However, there has been no one single source for this information. The backlog of material on radio will be difficult to collect and collate. However, many of the history-making events in television as they occur can now be deposited in the library for generations to come. As time goes on, the library will become more and more useful to historians, researchers and students. No definitive history of the United States can be written without the background of these developments in radio and television.

It is hoped that space will be found at the new NAB headquarters in Washington to house the fund and its library. The Broadcast Pioneers are to be commended for taking a positive step on a project that has been discussed for so many years, but has still to become a reality.

Claude Barrere's Heritage

Claude Barrere left a tangible heritage—the International Radio And Television Society is a monument to his energy and dedication. In his decade of service with the IRTS, the society tripled its membership, expanded its activities and greatly increased its facilities. His drive and spark ignited many constructive efforts that benefited the entire broadcast business. We who worked with him over the years will miss him as a person, and as a friend. The IRTS should lose no time in establishing a fitting memorial on behalf of its departed, but not forgotten Executive Director.

Sincerely,

ROCKFORD VIEWERS

*Didn't
Fight...*



THEY SWITCHED!!

WCEE-TV... 1 YEAR OLD AND ALREADY TIED FOR 1st IN METRO MARKET!

+33% SHARE*
9 AM to Midnight
October, 1966

+23% SHARE
9 AM to Midnight
February, 1966

+10% SHARE
9 AM to Midnight
SEPTEMBER 12, 1965 AIR DATE

*Nielsen Audience Measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.

A LEADER FULL COLOR FACILITIES

- LIVE COLOR CAMERA — **THE AREA'S FIRST AND ONLY!**
- COLOR VIDEO TAPE • COLOR NETWORK FACILITIES
- COLOR FILM PRODUCTION • COLOR FILM AND SLIDES



Rockford-Freeport, Illinois
Competitively Priced—See Meeker Representative

Letters to the Editor

Permission Granted

I am a steady reader of your magazine for many years and I was very impressed by the article called *Critics on Critics* (Oct. 24, 1966). I think the article is very important and useful to the Japanese broadcasting industry. So I would like to reprint the article in the publicity magazine called *Hoso Asahi*, which is published by Asahi Broadcasting Co. and distributed to advertising agencies and broadcasting stations in Japan.

TSUNEHIRO FUJIWARA
Kubota Advertising Laboratory
Tokyo, Japan

Month Had an "R" in It

In your announcement on Joe Tirinato's shift from Chicago to Atlanta, the typesetter put an *r* on the end of his name.

If you check the release you'll notice he played on the Syracuse U. championship football team. Your typesetter can hide with me when Joe comes to town.

PHIL HARMON
ABC Films
New York

Who Did It First?

From the newspaper stories that have appeared concerning CBS's decision to group its commercials during certain types of programs, there seems to be some confusion about the Xerox commercial placements during *The Glass Menagerie* telecast. I would like to take this opportunity to set the record straight:

1. While we applaud CBS's decision to reduce the number of commercial interruptions during certain dramatic and/or cultural programs, we're not quite certain what all the shouting is about. Xerox initiated this policy five years ago, when we first entered tv as a sponsor of *CBS Reports*.

At that time, we decided to utilize 90-second commercials, rather than the customary one-minute variety, in this way reducing by one-third the number of interruptions for commercials during a program. We have done this since.

2. It is true, as CBS has said, that they are giving Xerox \$100,000 to redo two commercials, so that they will be two-minute spots and not the 90-second ones previously prepared.

However, we are giving up three commercial positions during the show to which we are entitled. The time and program value of these three advertising opportunities is approximately \$260,000.

3. We initiated the same procedure at NBC for our sponsorship of their Election Night coverage. By using 90-second commercials rather than the one-minute ones, we reduced the number of commercial interruptions during seven hours on the air from our allotted 21 to 14, or one-third fewer.

4. As you might imagine, reducing the number of commercial interruptions requires certain concessions on our part, which we are happy to make in order that the end product for which viewers tune in—the program—will play better.

During *Glass Menagerie*, for example, we have seven commercials rather than the customary 12 (four of 90-second length, three of two minutes). To make certain that there will be no more than four interruptions during the play, we have consented to having the two closing commercials run rather closely together, separated by the closing credits. As you might imagine, this will probably reduce their impact.

5. We will be happy to cooperate with CBS the same way when we sponsor *Mark Twain Tonight*, *The Crucible* and our *Death of a Salesman* rerun next spring.

ROBERT N. STAHL
Public Relations Specialist
for TV and Radio
Xerox Corporation
New York

How would you promote Van Zeppelin?

We don't know but . . .

WJBK-TV, DETROIT will find it easy to promote

VAN HEFLIN in THE WASTREL

one of the post '60

CINEMAGREAT FEATURES

from
NBC
FILMS

Book With a Bite

Off Madison Avenue, by David G. Lyon; G. P. Putnam's Sons, New York; 246 pp.; \$5.95.

As I see it, the only legitimate reason for going into the advertising business is that you enjoy the work and the money. Service to humanity just isn't in the picture." With that, David G. Lyon opened his recent haul on Madison Ave., *Off Madison Avenue*, a 246-page volume published by Putnam. While Mr. Lyon lists the reasons for going into advertising, it took him over 20 years to find his place on the industry's shifting sands. The book describes some of those years on the Madison Ave. "grave train," his fall from grace, and the discovery of his own niche as head of his own small agency—in his garage in Westport, Conn.

Despite a residue of bitterness, Mr. Lyon makes a good case for the small agency. He believes with a passion that a good small agency is more fulfilling and can produce better advertising than the behemoths of Manhattan where he learned the rules. *Off Madison Avenue* is a very readable, rather witty series of anecdotes, reflections, opinions, and suggestions; they add up to a fairly convincing case for a good small agency.

Madison Avenue's problems spring from two sources, Mr. Lyon says:

ADDENDA TO COLOR FACILITIES

New information on color facilities at local stations follows, updating the full listing published in TELEVISION AGE "color issue," Dec. 5, 1966. This data was furnished past the deadline for inclusion in the earlier listing. A check indicates station now has color equipment; a date indicates equipment is on order and should be operational at that time.

	Film	Live	Tape
Boston WSBK-TV	✓	July '67	✓
Corpus Christi KZTV	✓	Fall '67	✓
Los Angeles KHJ-TV	✓	✓	✓
Providence, R.I. WPRO-TV	✓	March '67	✓
Schenectady WRGB	✓	✓	✓
Youngstown WFMJ-TV	Jan. '67	Feb. '67	Jan. '67

bigness and fear. Bigness is the reflection of Madison Avenue's big business clients, and fear is the price of bigness. "Madison Avenue tries to act like big business, but advertising cannot and *should* not be an institution like big business," he says. "Business deals in a standardized product, reproducible ad infinitum. Advertising, if it means anything at all, should deal in the production of the unique."

Mr. Lyon singles out research and committees for special treatment. "Fundamentally advertising research is rather like religion. The end

product is a series of commandments—do this; don't do that. Underneath this didactic superstructure lies a slender set of assumptions which can be accepted only by a conscious act of blind faith. There is, however, this important distinction: *people believe in religion but rarely act on it.*" He then recalled a case when Philip Morris spent \$150,000 on the package design for Marlboro, only to select the same design he had recommended 18 months earlier. "It was so outstanding that no research project, no matter how carefully constructed, could louse it up."

How would you promote Michele Noggin or Richard Dott?
We don't know but . . .

WDAL-TV, **DULUTH** will find it easy to promote

MICHELE MORGAN & RICHARD TODD

in **MARIE ANTOINETTE (color)**

one of the post '60

CINEMAGREAT FEATURES



If people don't believe in the station, they won't believe your new camera can solve all their picture taking problems



KPIX has the people of San Francisco prepared to accept the unusual. And to love it. This is the station that created and launched an exciting new daytime program. And found and launched an exciting new daytime television personality to host it. He's John Bartholomew Tucker. His delightfully uncynical, unjaded personality has won him a very responsive audience. This is the station with a stubborn dedication in the field of news. A dedication that made them one of the pioneers in developing the half hour news format. And dedication that has brought them many awards. And this is the station with POW. POW is programming with a flair unusual in the field of public service.

KPIX, like all Group W stations is vitally involved in the community. And thus this one hour Sunday show speaks out — concerned — impertinent — serious; always presenting a new approach to people and events. A documentary on crime might be acted out by a ballet troupe. Historical happenings may be presented in a Pop Art setting. The host is popular author, critic, and wit, Rolfe Peterson. His guests are all sorts of controversial and colorful people. Wouldn't it be a good idea to place your dramatic demonstration on a station that is a dramatic demonstration of just what a broadcaster can do? If KPIX can get its message across so strongly, just imagine what it can do for yours.

KPIX GROUP **W**

WESTINGHOUSE BROADCASTING COMPANY
REPRESENTED NATIONALLY BY TVAR

Business barometer

Net sales to local advertisers in September increased 17.6 per cent over the same month a year earlier, according to the Business Barometer survey of stations across the country. At the same time, station revenue in the form of network compensation rose 4.7 per cent over September '65.

Translating the percentages into estimated dollars, the nation's stations are figured to have taken in \$31.6 million from local sales this September, as compared to \$26.9 million previously, and \$20.0 million from the sale of time to the networks, as compared to \$19.1 million previously.

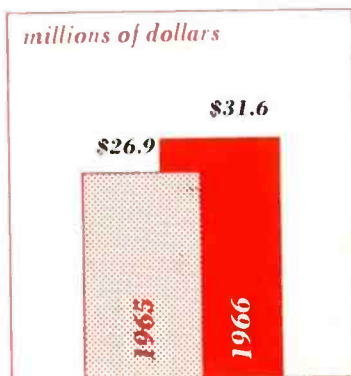
For the month of September compared to August immediately preceding, local volume was reported up 17.4 per cent, compensation was up 3.5 per cent.

The 17.6-per-cent local increase registered favorably in comparison with the September '65 over '64 increase of only 7.7 per cent, but the compensation gain of 4.7 per cent was under last year's figure of 10.3 per cent.

As the data indicate, the outlets in the largest-billing group achieved the greatest gains in local sales, while the smaller stations were well above average in compensation increases. Throughout the last six months, the smaller outlets appear to be getting increasingly more of their revenue via compensation—indicating either that their network rates are being raised more noticeably than those of larger stations, or that they're clearing more network programming in an effort to save on program expenditures themselves.

Next issue: a report on spot television activity in October as the year's final quarter began.

LOCAL BUSINESS



September (up 17.6%)

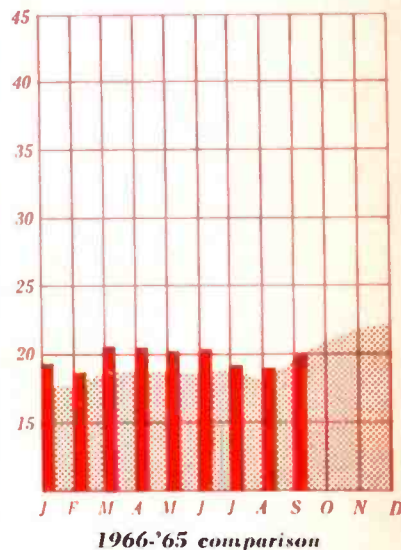
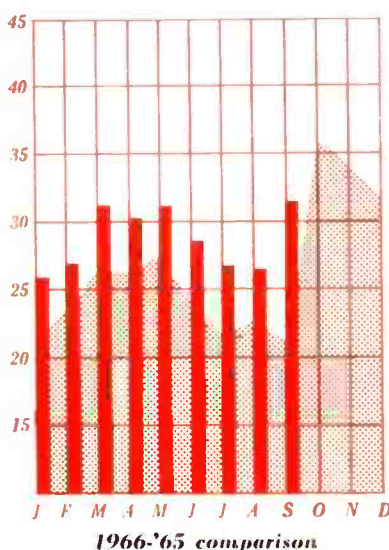
NETWORK COMPENSATION



September (up 4.7%)

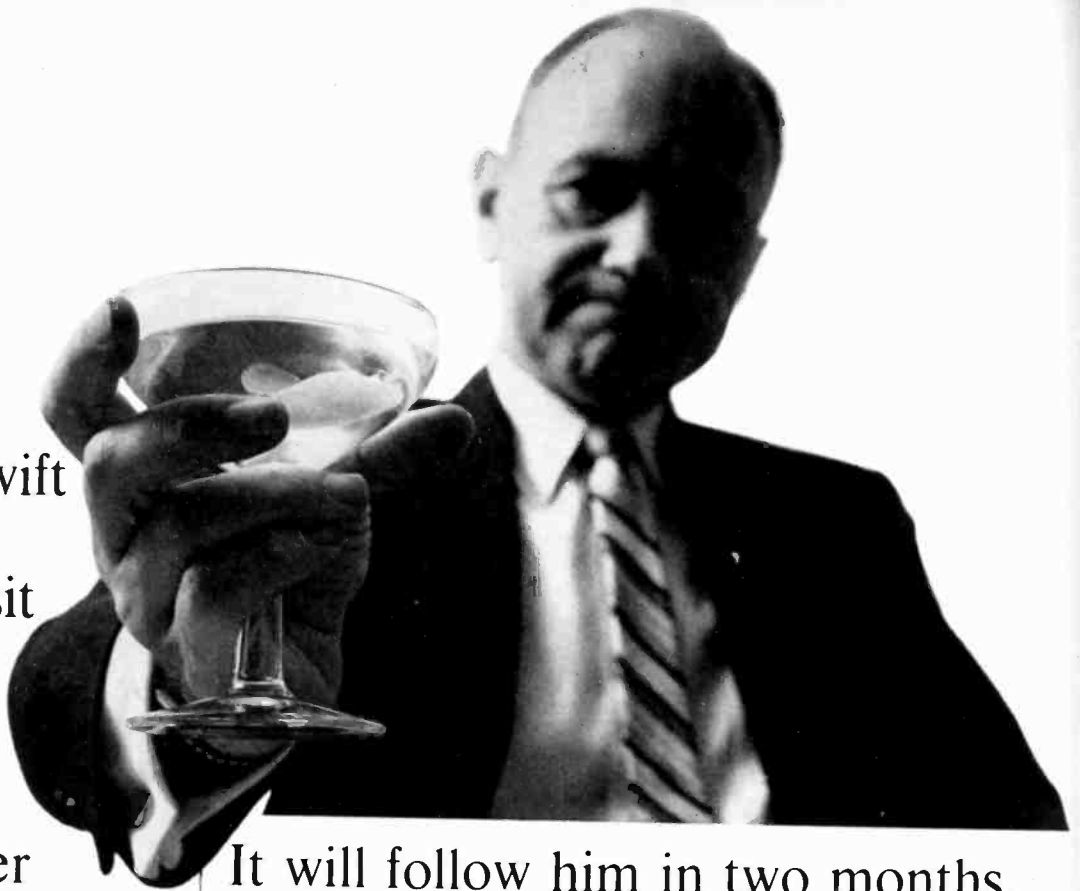
Year-to-year changes by annual station revenue

Station Size	Local Business	Network Compensation
Under \$1 million.	6.2%	5.6%
\$1-3 million	12.8	4.6
\$3 million-up	20.8	4.8



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.)

Sillicant Swift
returns to
Buffalo to sit
and wait.



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



It will follow him in two months.



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

Is that asking
too much?
Not from us.
Videotape Center
makes video tape make
sense as a creative medium
for television commercials.



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

Who's an Expert?

Last May, TELEVISION AGE asked a half-dozen agency programming experts to do a little guesstimating about the 1966-67 tv season. For every half-hour prime time segment on the networks, each executive tried to determine the programs that would win, place and show in the third Nielsen report for the two-week period ending October 23, 1966. On the basis of the predictions of programming chiefs at Ted Bates & Co., BBDO, Doyle Dane Bernbach, Lennen & Newell, McCann-Erickson and Young & Rubicam, Inc., this magazine also tabulated a "consensus" column, which in effect, averaged out the six opinions.

By now, of course, everyone knows how the programs fared. But how did the handicappers do? Was anyone's guess 100 per cent correct? Was the consensus right more often than any one agency man, proving that six heads are better than one?

Consensus Scores Near 50%.

Based on the NTL ratings for the third week in October, for the week ending October 23, 1966, that is, the TELEVISION AGE consensus predicted the correct ranking of the three networks in 23 out of the 49 half-hour segments. At the six agencies, the highest score was achieved by the men from Ted Bates and DDB, each of whom predicted 19 segments correctly. The experts from BBDO and McCann each hit 16 correct, while L&N and Y&R each hit 15 half-hours on the nose.

Of course, nobody was shocked at the comparative ranking of some shows. All six agency men guessed the exact ranking of programs in five of the 30-minute slots. In others, though, no one foresaw the showing that resulted.

Some of the more obvious races which everyone predicted were the following (all are listed in their ratings order, from highest to lowest): *Bonanza*, *Sunday Movie* and *Garry*

Moore (two half-hours), *Red Skelton*, *Tuesday Movie*, and *The Pruitts of Southampton*; and *I Spy*, *Danny Kaye* and *Stage '67*; (two-half hours).

Nobody Got 'Em. The ones that follow, however, probably surprised a lot of people. Not one of the six experts predicted the rank order that resulted for: *Iron Horse*, *Gilligan's Island* and *The Monkees*; *Peyton Place I*, *Family Affair* and *Road West*; *Tuesday Movie*, *The Fugitive* and *CBS Newshour*; *The Virginian*, *Lost in Space* and *Batman*; *Lost in Space*, *The Virginian* and *The Monroes*; *Chrysler/Hope*, *Green Acres* and *Man Who Never Was*; *Chrysler/Hope*, *Gomer Pyle* and *Peyton Place II*; *Daniel Boone*, *Batman* and *Jericho*; *Thursday Movie*, *Bewitched* and *Star Trek*; *Tarzan*, *Wild West* and *Time Tunnel*; *Friday Movie*, *Man from U.N.C.L.E.*, *Milton Berle*; *Lawrence Welk*, *Get Smart*, *Pistols 'n Petticoats*; and *Saturday Movie*, *Gunsmoke* and *ABC Scope*.

What is apparent from the above list is that almost everybody underestimated the pulling power of the movies. All the agency men thought that *Gunsmoke* would overtake the *Saturday Movie*; that *Bewitched* would outpull the *Thursday Movie*; that *The Fugitive* would outdistance the *Tuesday Movie*.

It should be mentioned that in some periods the agency men predicted ties; they thought that the audience would split about evenly for some shows. The actual Nielsen figures, of course, are rarely exactly equal for any show, so that no ties were counted in any segment. In some cases, estimates of ties by the programmers resulted in first- and third-place splits. To illustrate: The consensus was that *Tarzan* and *Green Hornet* would be in a dead heat for first place when actually they came in first and third, respectively; it was guessed that *Chrysler/Hope* and *Peyton Place II* would tie for second-place and that the second half-hour

of *Chrysler/Hope* and *Man Who Never Was* would both place, whereas in both segments the actual standing was first and third respectively.

No Confidence in New Ones.

Looking back at the charts in the May 23 issue, it's interesting to note that of the 25 shows that all six agency men predicted would be first in their time slots, not one was a new program. And sadly enough, only two new shows, *Iron Horse* and *Tarzan*, did make first place in any of the time segments. This lack of confidence in the new fall shows can also be seen in the number of times the consensus said that a new show would attract the lowest audience in a time period. A third-place stand was predicted for *It's About Time*, *Hey, Landlord*, *Garry Moore*, *Jean Arthur*, *Girl From U.N.C.L.E.*, *The Rounders*, *The Pruitts of Southampton*, *Love on a Rooftop*, *The Monroes*, *Stage '67*, *Jericho*, *Star Trek*, *The Hero*, *Hawk*, *Time Tunnel*, *Shane*, *Pistols 'n Petticoats*, and *Mission: Impossible*. And in every one of those cases, the NTL report revealed consensus was correct. (See the story on page 23 for a more detailed study of which new shows will be back next season based on ratings performance.)

Back the Movies. What it all means, of course, is that it's extremely difficult to determine how one show will perform against another. Obviously, the agency people were not alone in guessing incorrectly which shows would win, place and show. Network programmers had more than their fair share of wrong judgments. And so did the production companies which agreed to gamble huge investments on coming up with a winner.

More and more, it appears the only way to come out ahead is to play the favorites—the movies—and go for small winnings rather than the big rewards that come from a long-shot.



The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on it.



TELEVISION AGE Meets The Needs Of The People Who Spend Over \$1,000,000,000 In

Television Annually

EQUATION FOR TIMEBUYERS

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

*PICK A SURVEY - - - ANY SURVEY



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



Tv's bird in the hand



*Many of this season's
new programs won't be around
next fall, but will their
replacements do any better?*

One of the first speeches a college dean makes to the incoming freshman class concerns the student's chance for "survival." After asking the student to look at the neighbor on his right and on his left—which the enthusiastic tyro obligingly does—the dean may shock him with the following morale-booster: "At this college, only one out of three freshmen makes it through his senior year. The rest flunk out."

Television's "freshmen," its new programs each season, have as depressing a mortality rate. The comparison goes even further than that. The competition among new shows for network acceptance is as fierce as the competition among

high school seniors for college admission. Only some 35 new shows out of several hundred possibilities annually are accepted at the networks.

If the number of programs making the freshman grade is few, the ones making the sophomore level is minuscule in comparison. The A. C. Nielsen Co. in 1959 first revealed some interesting data about the return rate of new programs. A study showed that some 54 per cent of a season's new fare does not return for a second year, and that the mortality rate of the hold-over shows steadily but slowly decreases after that. At the end of the third year,

only 33 per cent of the original programs are left, and by the end of the fifth year, 18 per cent of the starters remain.

Updating those figures with the help of Nielsen statistics, it's interesting to note that the failure rate of new programs during the past five seasons has risen from 1959's 54 per cent to a 62-per-cent level. That is, in the past five seasons, a low average of 38 per cent of the new fall shows returned for a second run.

The one conclusion that can be reached in looking at programming over the years is that tv schedules are consistent only in their fluctuation. No two consecutive schedules have more than a partial resemblance to each other. In the 1961-62 season, for example, 40 per cent—only 16 programs—of the 40 newcomers of the 1960-61 season were renewed. This year, 16 of last year's 39 new programs were aired. That return rate, about 41 per cent, is not much better than the showing of five years ago. Unlike the old movie slogan, it seems that tv shows are not better than ever.

Are Things Better?

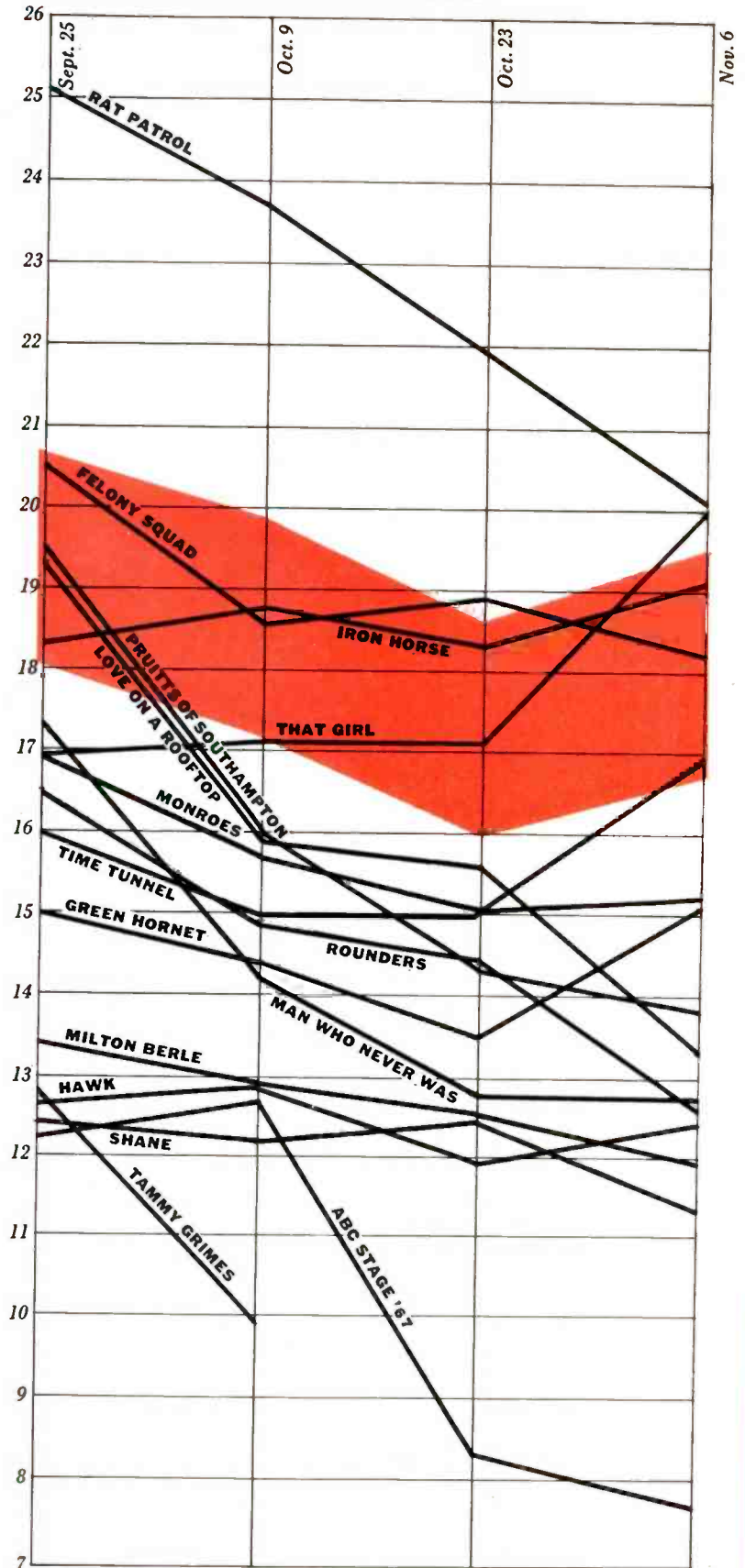
Are there any indications that *this* season has uncovered some formula for success? Will a considerably larger number of this year's starters live for more than one year?

In an effort to give some concrete form to the many speculations about whether or not certain programs will return for a second year, TELEVISION AGE has charted the early rating history of the new shows and compared them with last year's successes and failures. That is, ratings for this season's renewed programs on each network were averaged and plotted to determine the network's "success line."

The premise is that a new show that clearly falls above that success

Top lines tinted area from ratings of 1965 new programs held to '66; bottom line from '65 new programs that failed

ABC Television Network



Source: A. C. Nielsen Co.

line will almost certainly be renewed, since it is doing better than the shows held over last year. At the other end of the graph, last season's failures were the criteria. The ratings for these were averaged for each network; the "failure line" was the result. Any new show with ratings below that line almost definitely would be discarded in next fall's programming reshuffle.

The territory between is crystal-ball land. This speculation area includes the programs with neither disaster nor success status. The starters that fall into this grey area are often judged by factors other than ratings—client interest, CPM, special audience. And, of course, their chance for another season often depends on what other material the network has as replacement fodder.

Hits and Misses

For the study on these pages, Nielsen Television Index ratings (average audience) for the two-week periods ending September 26, October 10 and 24 and November 7 were used to plot the 1965 shows, as were the NTI ratings for the two-week periods ending September 25, October 9 and 23 and November 6 for the '66 shows.

By network, ratings for ABC-TV's *Big Valley*, *F Troop* and *The FBI*—held over from last season were averaged to plot the network's "success line." It's 1965-66 flops—*Gidget*, *Honey West*, *The Legend of Jesse James*, *Long*, *Hot Summer*, *A Man Called Shenandoah*, *O.K.*, *Crackerby* and *Tammy*—were used for the lower line of the tinted area.

At CBS-TV, last year's *Green Acres*, *Hogan's Heroes*, *Lost in Space* and *Wild, Wild West* were the year's blockbusters. Their averaged ratings formed the success line, while those of *The Loner*, *The Smothers Brothers*, *The Steve Lawrence Show* and *Trials of O'Brien* hold up the bottom

of the tinted "safety" zone.

And finally, the NBC-TV hold-overs from 1965-66—the *Dean Martin Show*, *Get Smart*, *I Dream of Jeannie*, *I Spy*, *Laredo*, *Please Don't Eat The Daisies* and *Run For Your Life*—were included in figuring the success line for the network. *Camp Runamuck*, *Convoy*, *Hank*, *John Forsythe Show*, *Mona McClosky*, *Mr. Roberts*, *My Mother the Car*, and *The Wackiest Ship in the Army* were figured into the failure line.

The three graphs throw some high-

quirements for return shows.

On the average, shows below a 14.6 rating for CBS were cancelled last year, whereas at ABC, shows below a 17.0 average got the axe. This makes the ABC "grey area" much smaller than that of the other two networks. That is, ABC considers shows for renewal that are clearly above its success line, and also those in the 2.7-point range between its success and failure lines. At CBS-TV, the range is 6.9 points and at NBC-TV, it is 6.8 points.

While it is true that "outstanding"

CPM New Programs—ABC-TV

Program	Avg. Aud.	Est. CPM per cml. min.
ABC Stage '67	4,560,000	\$10.75
Felony Squad	10,038,000	4.34
Green Hornet	7,410,000	4.90
Hawk	6,530,000	5.84
Iron Horse	10,050,000	3.78
Love on a Rooftop	8,560,000	5.43
Man Who Never Was	7,030,000	5.85
Milton Berle	6,860,000	5.10
Monroes	8,240,000	5.02
Pruitts of Southampton ...	7,850,000	5.10
Rat Patrol	12,020,000	3.63
Rounders	7,910,000	5.61
Shane	6,860,000	5.14
That Girl	9,390,000	4.82
Time Tunnel	8,240,000	4.73
Average	8,126,000	5.34

CPM is per commercial minute as computed by TELEVISION AGE from best available industry/agency sources for time and talent costs at minimum discounts; audience figures rounded as of mid-October.

lights on each individual network's standards in programming. CBS-TV was most critical in selecting its renewals; its return shows average a 21.5 NTI rating. NBC-TV was next with a hold-over average of 19.8, followed closely by ABC-TV's 19.7. In previous studies ('65, '61, '60), TELEVISION AGE similarly found that CBS-TV had the most stringent re-

quirements for return shows. programs such as *Green Acres* and *Hogan's Heroes* on CBS-TV, and *Get Smart* and *I Spy* on NBC-TV, boosted the success lines of the networks, this season is nonetheless outstanding for its lacklustre programs. Only one show, *Rat Patrol* on ABC-TV, is virtually assured of a return season based on ratings alone. Virtually all the other shows, while some

have performed respectably, are either in the grey area or clearly in the sure-death zone. Bern Kanner, senior vice president and director of media management at Benton & Bowles, Inc., says, "I don't think that there will be any more failures this year than usual. But the one single outstanding thing about this season is that there won't be any real successes either. I mean shows that really took off and did well with 37, 38 or 40 shares."

Despite the fact that none of this year's shows can compete with the best of last year, some will return for fall '67. The question is, which ones will be back?

At ABC-TV, besides the successful *Rat Patrol*, there is a good chance that *That Girl* will make it. After a poor start, the show has picked up momentum, and its November 6 rating took it into the safety zone. This, too, is despite its strong competition, the CBS *Thursday Night Movie*.

Two are Probable

Iron Horse and *Felony Squad* are the only other two new shows on ABC that didn't fall below the cut-off line in their first eight weeks. Although the network would have to lower its rating standards to justify a renewal of either one (*Felony Squad* ratings average out to 19.1 and those for *Iron Horse* to 18.6, both below the network's last-season hold-over average of 19.7), there is a good chance that one or both will be back. *Iron Horse* is trending up, and ABC-TV may feel that there is always room for another good western, especially one that is performing respectably. Last year's *Big Valley*, in spite of an average rating performance, was slotted into this year's schedule. *Felony Squad*, too, is close enough to the success line to be talked up at the agencies for another season. Besides, the poor

showing of most of the new shows on all the networks is a good indication that the networks may have to lower their ratings standards to keep even a skeleton base for next fall.

Six ABC shows will not even complete their first year on the network. *Tammy Grimes* was replaced by the *Dating Game* early in the season, and *Milton Berle*, *The Man Who Never Was*, *Hawk*, *Shane* and the *Rounders* will go off in January. This means that the network will have cancelled 37.5 per cent of its new shows before half the season was over.

The Green Hornet, an unsuccessful

in the barrel. The two were probably the network's biggest ratings disappointments of the season. Phyllis Diller's show was heavily promoted and it was hoped that the zany comedienne in the sitcom format would have the Midas touch. It might take a bit of alchemy to boost the sunken ratings (after a fairly good performance at the season's start) but the network is obviously going to make the attempt. Beginning in January, the show will become *The Phyllis Diller Show*. If this new title doesn't upgrade the series, it seems doomed.

ABC Stage '67, on the other hand,

CPM New Programs—CBS-TV

Program	Avg. Aud.	Est. CPM per cml. min.
Family Affair	11,310,000	\$4.45
Garry Moore Show	6,700,000	7.30
It's About Time	8,510,000	5.08
Jean Arthur	6,370,000	5.69
Jericho	8,290,000	4.58
Mission: Impossible	9,500,000	4.70
Pistols 'n Petticoats	8,840,000	5.24
Run, Buddy, Run	9,990,000	5.15
Average	8,688,750	5.27

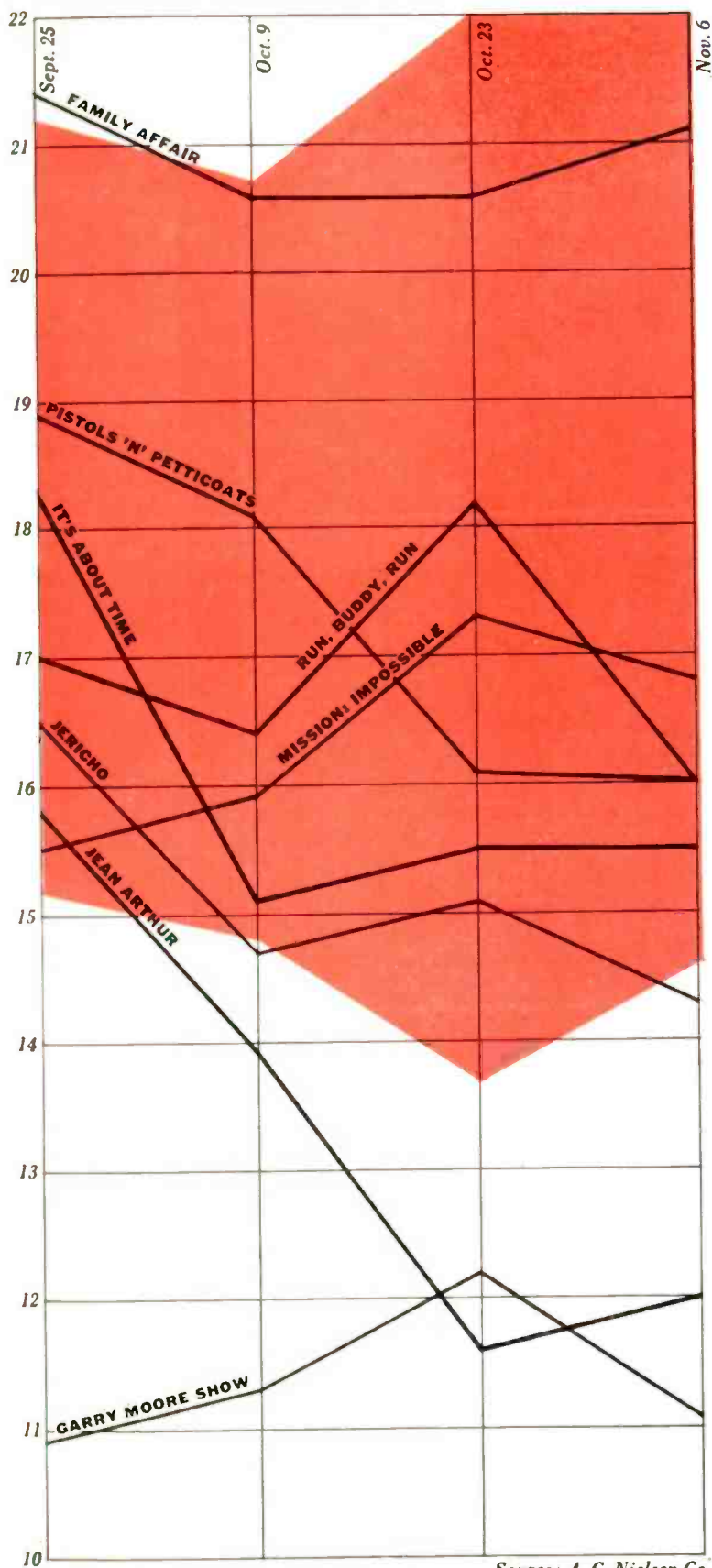
CPM is per commercial minute as computed by TELEVISION AGE from best available industry/agency sources for time and talent costs at minimum discounts; audience figures rounded as of mid-October.

ful attempt to revive an old radio favorite, and *The Monroes* will probably go off the air by next year because of poor ratings. *Time Tunnel* may be saved by a rating recovery. Its latest performance put it into the speculation area. *Love On A Rooftop*, despite hopeful critical reviews, has taken a plunge into never-never land. It's doubtful that this one, even if it is like writing off young love, will find enough favor with the programmers to warrant a second try.

That leaves only *The Pruitts of Southampton* and *ABC Stage '67*

was never expected to bring in a blockbuster rating. Still, it is doubtful that the network expected the 7.7 it received in the November 6 survey. But since the program is essentially different every week, and assuming that the audience composition and size would change depending on the program, the series has a good opportunity of altering its standing. If it does come back as *ABC Stage '68*, however, it will be for reasons other than rating performance or low CPM. Considerations of network prestige for putting on what almost amounts to a cultural

CBS Television Network



Source: A. C. Nielsen Co.

public service venture, as well as sponsor interest in hooking up to a cultural show (even with poor ratings), will certainly play a role in the fate of ABC *Stage '67*.

From all indications, then, ABC-TV next season will have at least as many new shows (16) as it did this season. Not only are its new shows performing below par, for the most part, but some of the network's "established" shows are weakening their hold. *Twelve O'Clock High* has already been cancelled. The network's move to a second night of movies, though, fills in a two-hour void which may influence the number of new shows next year.

A Pair for Consideration

At CBS-TV, it seems probable that at least two shows will return. The acclaimed *Family Affair* will certainly be back, even though the graph indicates that its ratings have not been above the success line. *Mission: Impossible* has had less than optimal ratings but then again its time slot (opposite a movie and *Hollywood Palace*) on Saturday at 9 P.M. hasn't been optimum either. But the program's sophisticated content and style at least make it eligible for consideration for a return visit.

Other than these, the CBS-TV newcomers have proved disappointing. *Pistols 'n Petticoats* is not doing well ratings-wise, and *Run, Buddy, Run*, *Jericho*, *The Jean Arthur Show* and *Garry Moore* have already been cancelled. That leaves *It's About Time* to finish up this season. The traditional CBS luck with new programs seems to have run out this season.

On to NBC-TV, which last year put in 15 new shows, seven of which are currently on the air. This year, only ten new shows had to be slotted. Of them, it is probable that at least

Top line tinted area from ratings of 1965 new programs held to '66; bottom line from '65 new programs that failed

four will return for a second try, although none of the newcomers is clearly in the safety zone.

Tarzan, after a disappointing beginning, appears to be on its way up. Its November 6 rating put it slightly above the network success line. Closest to that is Sheldon Leonard's *Occasional Wife* which will also probably be back.

The Girl From U.N.C.L.E. doesn't seem to have evidenced the strength that her relative and precursor *The Man From U.N.C.L.E.* did in its first year. The network has learned from experience with *Man* that the type of show garners a large teen and tot audience and slotted it in a 7:30-8:30 period. Over at CBS, though, the same psychology was used, with the result that the *Girl From U.N.C.L.E.* plays opposite *Daktari*, also a kid-catcher. As the NBC graph shows, the program is down-trending, so that unless enough client interest can be generated in reaching a somewhat specialized audience (the program is presently sold on a participating basis), it is doubtful that there will be two *U.N.C.L.E.* shows in the 1967-'68 season.

Who is at Fault?

Star Trek, a science fiction series, seems to be holding its own, but its "grey area" performance makes its future kind of iffy.

The Monkees, a free-wheeling series a la the Beatles, is one of the few shows this season that broke away from the established sitcom-western molds. Its ratings, as the graph reveals, have been zig-zagging, with the last two-week showing on the upgrade. Besides that, the Monkees' success with recordings will undoubtedly keep the zany quartet in the limelight, and the show will most likely see another season if for no other reason than that it is popular with the teens. The October TvQ report confirmed the show's popu-

larity with the under-18-years-old audience. This special group is undoubtedly the prime target of the show's sponsors, Kellogg and Yardley, which may be instrumental in engineering the show's return.

Hey, Landlord started the season with a low of 13.7, but its November 6 showing brought it to 16.2. Whether or not it will return, or whether *T.H.E. Cat* will, are questions the eight-week period covered here cannot answer. *T.H.E. Cat* has had almost the reverse ratings history of *Landlord*, starting up on

both of which have already been axed.

It is likely that all three networks will be lowering their lofty ratings standards next year. Last season, more of the new programs were obviously in either the "hit" or "miss" areas. This year is notable for its average performers, and if the networks consider continuing some of these so-so raters, next year's "success lines" will be lower.

It seems probable, at this early date, that the networks will be bringing in at least the number of new

CPM New Programs—NBC-TV

Program	Avg. Aud.	Est. CPM per com. min.
Girl From U.N.C.L.E.	9,440,000	4.36
The Hero	6,260,000	6.70
Hey, Landlord	9,500,000	4.53
The Monkees	8,780,000	5.01
Occasional Wife	10,160,000	4.51
The Road West	8,780,000	5.52
Roger Miller	8,070,000	5.25
Star Trek	9,610,000	4.14
Tarzan	10,380,000	3.40
T.H.E. Cat	7,580,000	6.18
Average	8,856,000	4.96

CPM is per commercial minute as computed by TELEVISION AGE from best available industry/agency sources for time and talent costs at minimum discounts; audience figures rounded as of mid-October.

17.5. reaching a low of 13.8, but ending with a 15.6. Both shows, however, were up against potent competition. *Ed Sullivan* for *Hey, Landlord* and the *Friday Night Movie* for *T.H.E. Cat*.

It is doubtful that *The Road West* will be back for a second season. Its ratings have only been average, and the last figure of 14.8 shows that the program is trending somewhat downward.

The other two newcomers to the NBC-TV schedule this fall were *The Hero* and *The Roger Miller Show*.

shows next year that they have in the past few seasons. The five-year average for new fall programs is 35.6 entries.

What does this mean for the television industry? It means a tougher time for the sales departments which have less to base their pitches on than they do for so-called "established" shows. It means more money spent by the networks, because first-year production costs are usually the highest.

Are the networks at fault for the high death rate? Is the Hollywood

producer? Can the blame be thrown onto the feature films which have lured audiences away from some of the new shows?

"The blame has to be divided equally between the network and Hollywood boys," says William Templeton, vice president in charge of television programming at Norman, Craig & Kummel, Inc. "They grind out the formats, but there has to be interest for them somewhere."

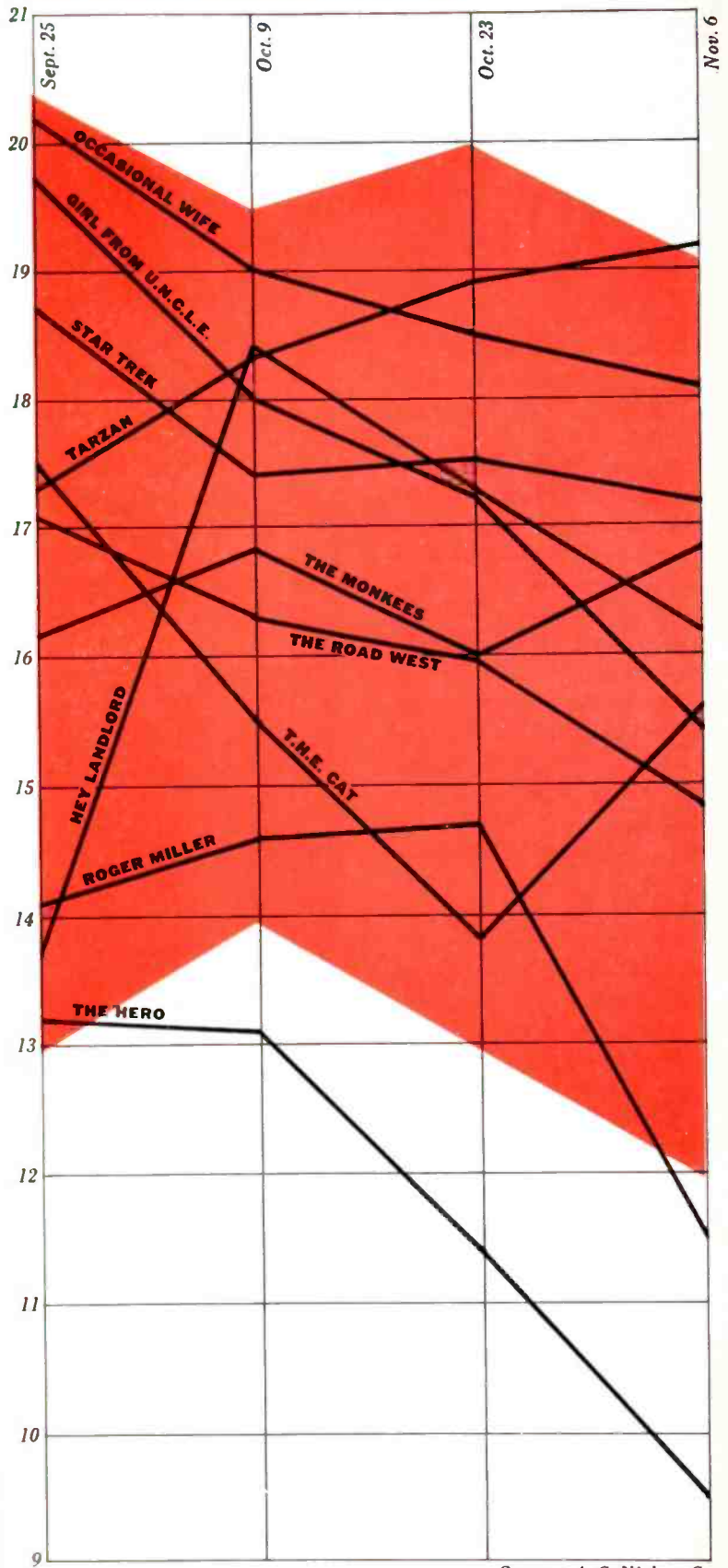
As to why movies can lure new-show viewers, Bern Kanner of Benton & Bowles, Inc., remarked, "Naturally the production value of a movie is more than a tv show's. For example a movie may cost \$1.5 million and take eight weeks to produce, even a bad movie. A tv show costs a few thousand dollars. I'm not sure that the quality differential is not apparent to the viewers. Even the lesser movies are better than some of the bad shows on the air."

Over at Young & Rubicam, Inc., Charles C. "Bud" Barry, executive vice president in charge of television and radio, thinks that the present 35-45 per cent rate of failure is healthy for the industry. "If a show fails, you get rid of it. It's like Broadway. I would hate to see all hits and the exact same schedule next season. You need variety. Failure in itself is part of the game, and there are no guarantees. When you put money in the bank, it promises you a certain amount if you save so much every month, at the present rate of interest. No guarantee. Everybody's crying too hard."

Some might agree with Mr. Barry that the viewers want variety rather than stability, but others—notably the sponsors who get burned—feel that the situation may be reaching a breaking point. This season's drastic programming shakeup may be reflected in next season's advertising schedule, adversely for the industry. ■

Top lines tinted area from ratings of 1965 new programs held to '66; bottom line from '65 new programs that failed

NBC Television Network



Source: A. C. Nielsen Co.

Although the entertainment complex is moving in many directions at one time, its primary point of the compass is UP



Israeli dancers spark recent special

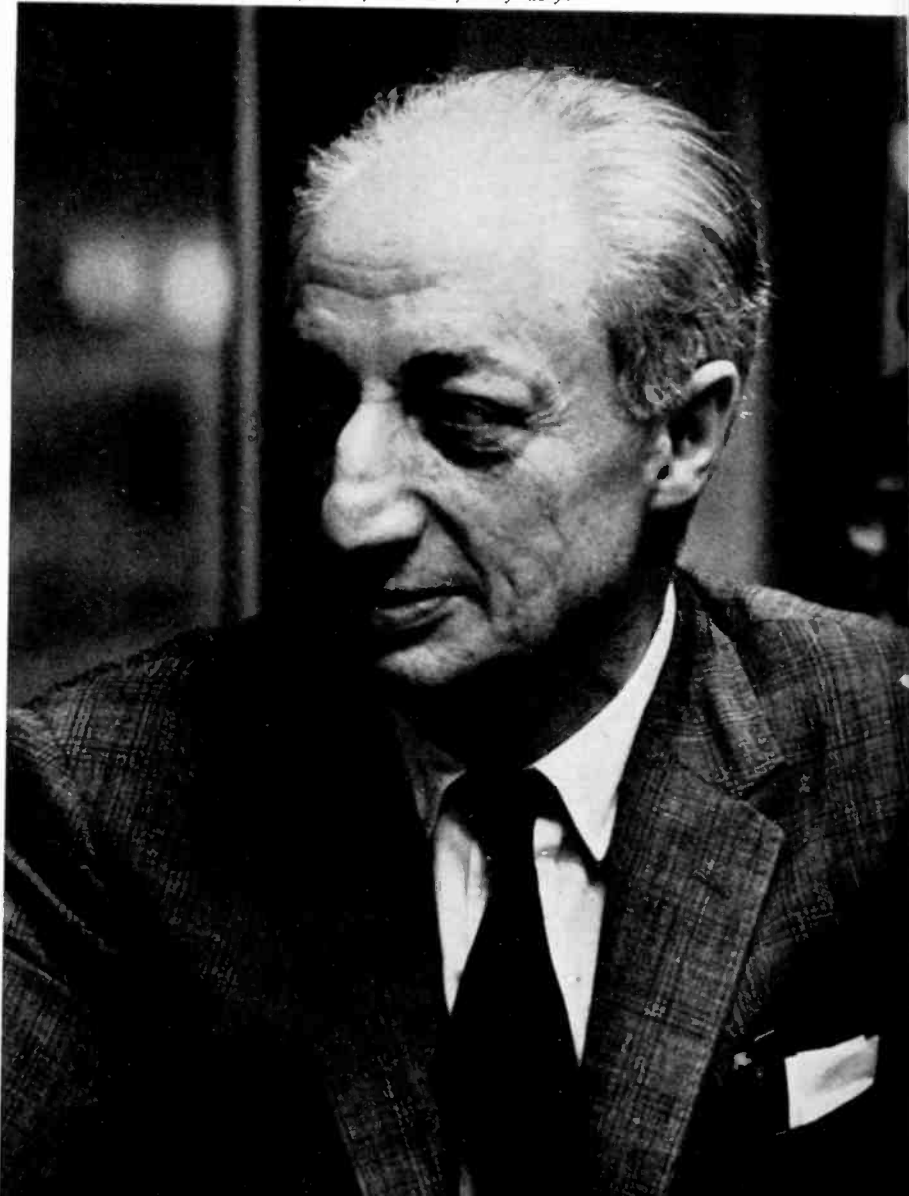
Until last month Seven Arts Productions, Ltd., was primarily a well-financed and energetically-supported concept existing chiefly in the bold and imaginative mind of one man. The concept was based on the idea that nobody is truly able to estimate the value of motion pictures, at least not this early in the history of television. The man was Eliot Hyman, who has the longest continuous record of attempting to determine the value of motion picture films to the tv medium. The corporation was created with the aim of exploiting the potentials of the market and the talent of the man. In a run-of-the-mill way the company has been highly successful, but not in any strikingly dramatic manner; the promise of great things to come was continually echoed while Seven Arts went on turning in a respectable record of profits (see table on page 56). But now a breakthrough has been achieved with Seven Arts' acquisition of a major block of the stock of Warner Brothers Pictures, Inc.

There'll Be Changes

With the Warner Bros. property, President Hyman will be in a key position to usher in many radical changes which until now have stymied some of the best minds in the industry. There's always been the question of why the major film companies must tie up so much valuable West Coast property in studio lots when by careful planning they could

One way for Seven Arts

Eliot Hyman, from movie buyer to founder of a dynasty?





Top film names built young company



Salvador Dalí starred in his own color hour

consolidate their operations on one property, releasing the real estate to more revenue-producing use. There's also the question of film distribution. Many observers believe the industry could reduce its film exchanges drastically if it were willing to take some bold action. Mr. Hyman's background in tv film distribution is expected to help provide some solution to this logistical problem, even if it calls for blending some of the distribution facilities for both motion picture theatres and tv stations.

Far-flung Empire

And, of course, Mr. Hyman is expected to exploit to the fullest the value of old films. The whole industry is still recovering from the sale by Columbia Pictures of the tv rights to the *Bridge on the River Kwai* for \$2 million. Some experts figure that after the showing was indexed it could have justifiably brought a price of \$4 million. And that's the point Mr. Hyman has been making for years: that from an advertising standpoint there's no sure way of telling just how valuable feature films are. Now he's in position not only to distribute films in mass but to produce them in numbers.

The rise of Eliot Hyman climaxes the series of changes that swept the giants of Hollywood in the last few years. Jack Warner was the last titan of the industry. Now 74, he had reigned supreme at his studio

from the day the four Warner brothers introduced sound into a film. It was a bold move and one that raised the firm overnight from being an also-ran to the upper ranks of the industry.

Consider the assets of Warner Bros. Pictures Corp. In Burbank, Cal., it owns over 100 acres of sound stages, outdoor stages and all the paraphernalia of a film company. It owns film printing labs in London, and a 25-per-cent stock interest in Associated British Pictures Corp., which operates over 300 theatres and bowling centers throughout the United Kingdom, produces and distributes feature films and has programming rights for tv broadcasting in Birmingham, Leeds and Manchester. It owns three well-known and profitable music publishing companies and has substantial interests in several other music corporations, plus controlling interest in a record company (Reprise Records) which has had mediocre acceptance by the nation's record buyers over the last six or seven years. A year ago Warner's organized a subsidiary to enter the market of community antenna systems, primarily in California. It also formed a company to enter the cosmetic market. But to date neither venture has been translated into a significant property.

But these assets are simply satellites to the main task of motion picture production. Warner's has been turning out films for theatres and

television, but the output has been diminishing in strength and vigor over the years. The tactics seemed to be to concentrate more and more on making the super-picture, such as *Who's Afraid of Virginia Woolf* and *My Fair Lady*, and the one which Jack Warner is now devoting himself to, *Camelot*. Just how successful this tactic has been is difficult to estimate. The studio paid \$5.5 million for the movie rights to *My Fair Lady* plus agreeing to share 47½ per cent of the gross distribution over \$20 million. It is safe to assume that as yet the company has not regained its investment. The outstanding success of the picture suggests that it will do so, and show a handsome profit, before the Warner rights to the film expire.

In the Beginning

The roots of Seven Arts go back to the 1950's. A group of Canadians centered around Lou Chesler, one-time Canadian bond-salesman, had been among the first to explore the potential of buying old feature films from Hollywood film companies and reselling them to tv. They had set up several shell corporations—PRM, Ridgeway Corp. and Donnell Mudge, Ltd.—in Canada as vehicles of acquisition. The sale of the Warner Bros. pre-1948 library to Mr. Chesler's PRM corporation was the first deal with a major Hollywood producer. The sale was consummated for \$21 million and netted \$15 mil-

(Continued on page 55)

*Reviewers of Broadway
and Hollywood expand the medium
with a "new school" of newsmen
wielding considerable influence*

Tv's critical faculty



Only female critic: Judith Crist



Last minute thought by Leonard Harris



*Voice on Broadway:
Allan Jefferys*

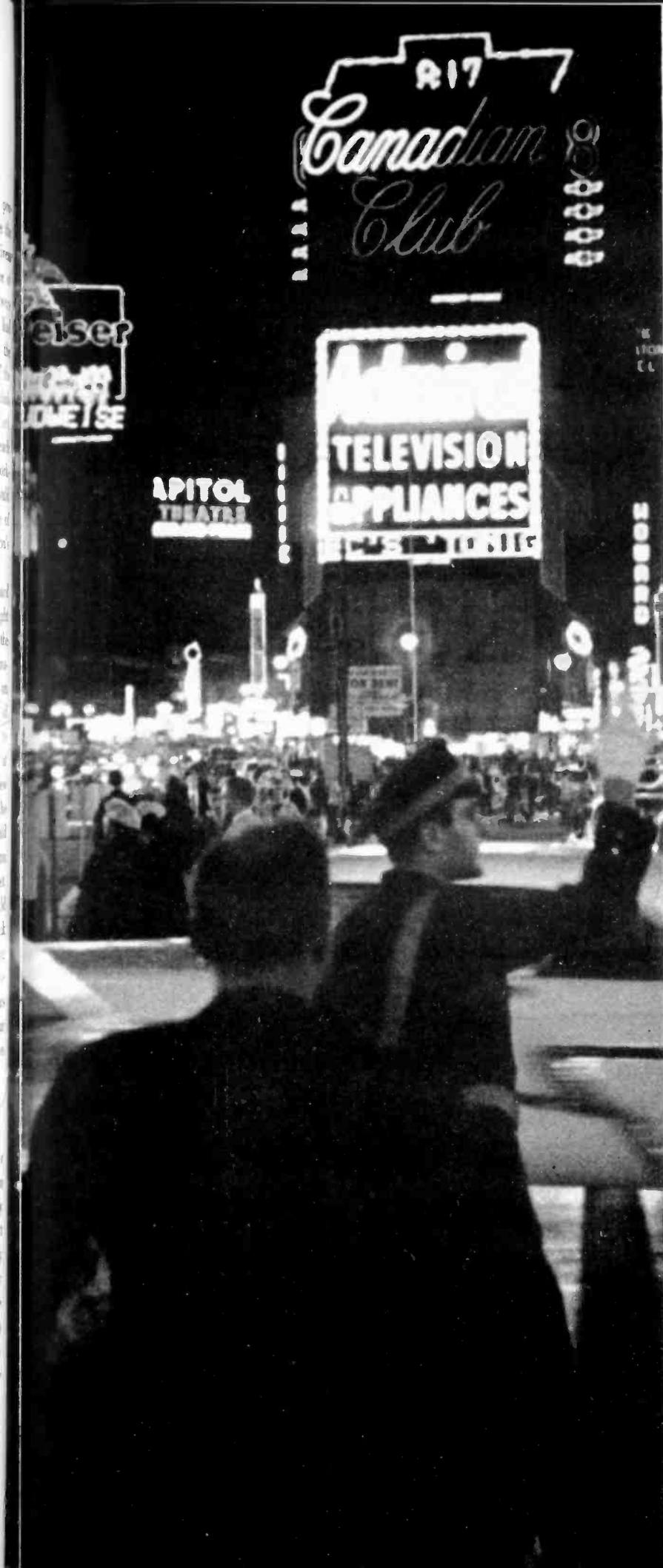
Four cabs, summoned by the producer, were lined up outside the little off-Broadway theatre, drivers in place, motors idling, as three of television's own theatre reviewers dashed out before the curtain had hit the stage. Off in the cabs the reviewers sped, seconds ahead of the fourth cab which carried the third-string drama critic of *The New York Times*. In the rush uptown, each of the tv reviewers would be working over in his mind what he would say about the play in the space of 60 seconds or less on his station's 11 o'clock news.

One of the reviewers, Leonard Harris of WCBS-TV New York, might have as much as 15 minutes in the cab to mull it over, since his destination was the station's newsroom on the far West Side. Allan Jefferys of WABC-TV might have 10 minutes to cogitate before the cab pulled up at Sardi's where upstairs a film crew would be waiting to film him in the review, after which the cab would be motorcycled up to the station news central in West 66th Street. Leonard Probst of WNBC-TV would have about seven minutes to think it over in the cab before reaching Rockefeller Plaza. Whatever the space-time problems, the reviewers would have as much as a half-hour of writing time before going on the air.

Video Gets There First

Little more than an hour after curtain, millions of viewers who probably had not heard of the play before the telecast would know that it had opened, and would probably have some notion of whether they would like to see it or not. The newspaper notice by the man from the *Times* would not be seen by anyone other than theatre "in" people until breakfast, and then perhaps would only be read by people with a special interest in theatre.

At the opening of a Broadway



musical or of a play by someone of the stature of, say, Edward Albee, another tv reviewer would be in the house: NBC's Edwin Newman. Mr. Newman could be called the dean of the tv reviewers, an epithet which would sit awkwardly on him, given his youth and his modesty. A veteran NBC-TV network newsmen, Mr. Newman is the first of tv's theatre reviewers to reach the ranks of what might be called The Critical Establishment: Walter Kerr, *Time*, *Newsweek*, Robert Brustein, Richard Watts, all considered influential in some degree. (Theatre people consider that Leonard Harris shows promise of becoming a major critic.)

Reviews of theatre, dance and other arts are a very recent addition to the world of television. Newspaper reviews and criticism are nearly as ancient as newspapers themselves, and often have been important in circulation-building. The presence of Walter Kerr and Judith Crist were vital to the *New York Herald Tribune* in the early '60's. But television news departments, with very little "space-time" in which to pack tabloid summaries of page-one news, apparently never gave reviews a thought until the New York newspaper strike of 1962. Then, almost overnight, the New York network flagship stations, expanding their news formats, began to include quick notices of movies and plays.

Strike Started It

It was during that long strike that Judith Crist, by all odds the most respected daily newspaper film reviewer in the country (and the most hated by some Hollywood producers), got her first taste of tv. Currently Mrs. Crist, continuing as film reviewer on the *World Journal Tribune*, does regular film and theatre reviewing for NBC-TV's *Today* show.

In the dark newspaperless days of 1962, Mrs. Crist, a petite brunette

(Continued on page 58)

In an interview recently, actor-comedian Godfrey Cambridge told of a new routine he was developing, in which he would satirize the vapidness of tv station editorials. "In this routine," he said, "a guy comes on the air at four in the morning and says, 'You viewers may not think four a.m. is prime time, but that's a matter of opinion. I'd now like to come out against poliomyelitis.'"

The comedian's satirical thrust probably had no connection with a recent editorial campaign by WXYZ-TV Detroit, in which that station came out flatly against measles—but, on the surface, the Detroit drive would seem to be of enough little consequence to spark the Cambridge attack.

Those words, *on the surface*, are used advisedly, however. Something that started out as a few editorials against a seemingly innocuous children's disease ended up nine months later as a public-service effort worthy of a top spot in the annals of such events. From those brief editorials

evolved an all-out drive that soon occupied 4,000 volunteers, the Michigan legislature, governor, medical officials and others ranging from Senator Edward Kennedy to Playboy Club Bunnies.

Editorial Director Acts

Nearly a year ago, WXYZ-TV found itself faced with the familiar problem of broadcasters committed to a policy of editorializing: what to editorialize about. Pollution? Traffic? Erosion? The need to stamp out disease? The last suggestion rang a bell in the mind of Joe Vaughn, the station's director of editorial research. When he considered disease, though, perhaps the line of another comedian came to him: asked why he didn't devote his talents to raising money for research on muscular dystrophy, leukemia, etc., as others have done, the comic is supposed to have replied, "All the *good* diseases are taken. What can I come out against—dandruff?" Joe Vaughn went to the state department of health administration to find out whether

there were any particular problems of disease in the area.

He learned there that the state was headed for a cyclical outbreak of measles next year. Measles? Was this anything to be concerned with—a common childhood disease? Some of his doubts were quickly brushed aside as he researched the problem. Measles, he found, can be a killer, acrippler, the cause of brain damage. And the disease produces severe effects in a high percentage of cases.

The station, said officials of the health department, could actually help in preventing the death of perhaps hundreds of children, and the disability of thousands more, if it could (1) convince the public that measles is not an insignificant disease to be accepted as a part of growing up, (2) make parents aware of the fact that measles can be prevented with a safe and effective vaccine, and (3) help effect a distribution system to get the vaccine into the bloodstream of the kids.

(Continued on page 46)

Okay, Mr. Cambridge?



WXYZ-TV Detroit shows that television editorials, properly implemented, can have a powerful community effect

Cluster the Commercials

Shades of England! CBS recently announced a plan to place commercials on certain cultural programs in groups either at the opening or close or at natural breaks, such as the end of an act. AT&T has won much applause for lumping its commercials at the end of the show. Other advertisers have made similar voluntary decisions. Does this indicate a trend? Is it good for advertisers? Is it good for the medium?

In the best of all possible worlds there would be no commercials. The shows would go on without interruptions. In this beautiful dream world there would be no promos, chain breaks, credits to technicians, charity plugs or station identification. Since the National Educational Television network is actually doing that, more or less, it is possible to dismiss the thought as nice but economically impractical for everyone, particularly if the medium is to have good, diversified programming which is also expensive. The paid advertisement is a way of life, somewhat responsible for the high standard of living in the United States, and accepted (yes, even enjoyed) by most viewers.

From the beginning of television smart advertisers have plotted ways to interrupt the flow of drama at its critical peak to insure viewers watching the commercial. All commercials were placed within the body of the show, even if that meant a tense opening and a double ending had to be written. The only exceptions may have been to place a commercial at the top of a weak show with a strong lead-in or, conversely, to place the commercial at the very end if the weak show was followed by a strong show. The idea was to attempt to get as many viewers as possible to watch the commercial. Since any advertising represents only an opportunity to sell, no one can quarrel with the concept of doing everything within reason to guarantee a maximum audience to the commercial.

The other side of the coin is the fact that all research indicates that commercial spots *between* shows lose about half the average audience of the preceding and following shows to factors of talking, reading, going to the bathroom, leaving the room for eating, changing clothes, doing chores, telephoning, etc. Common sense as well as research dictates that when a commercial is in the body of the show a viewer doesn't know how long it will last, and he will watch because he doesn't want to miss the pickup of the drama. Therefore, while there is some loss due to inattention it is considerably less than the loss between shows. Why then should an advertiser give up placing a commercial in maximum viewing potential?

The only possible answer is if it increases his net audience—even after deducting the factor of inattention. The arithmetic is simple. In order to cluster commercials, without loss other than dilution, the average audience

between shows must increase about 50 per cent. This can be accomplished only if a decrease in commercials in the body of the show causes an increase in viewing simply because the program now is more attractive to people who don't normally watch television. Unfortunately, the most enthusiastic supporter of clustering commercials cannot believe that will happen. Therefore, if television is going to cluster commercials, the audience will be less and the cost per thousand of the real audience to commercials will go up—even though the conventional way of computing cost per thousand will stay the same.

The ultimate answer must be that clustering of commercials will be gradual and by degree. From a programming point of view it is highly desirable not to interrupt the flow of drama. It is also true that *some* viewers would come back to television, all would enjoy it more and be more kindly disposed to the commercial message.

Given an indefinite period of time most commercials will be clustered, and the arguments between network and individual stations will be violent. For the present the change will be voluntary and gradual with one exception—the movies.

Movies were never written for commercial breaks—tv shows and dramas always are. That is why a movie break jars so. Even *The Bridge on the River Kwai* was over-interrupted. This destroys mood, sequence, and plot line. Fine movies are now the foundation of television programming, generally sold out, and limited only by lack of adequate supply. Commercials can be legislated in



clusters around station breaks. No more than twice an hour within the breaks is adequate. This would greatly improve the appeal of the movies and the advertiser would not be damaged materially.

For the time being, there will be no edict to cluster. There is a buyer's market beginning to appear, the advertiser will not easily give up his commercial advantage, and no single network is willing to take a strong stand. But, the forces are growing. Voluntary clustering will increase and many specials will be sold with clustering as a condition of sale. In time the viewer will be able to sit back and be absorbed by the drama without interruption. When the clustered commercials come on he will be receptive and possibly even more attentive. —J.B.

Film/Tape Report

They Speak Madison Avenue

As soon as the three dark-haired Italians took their seats in the conference room at Papert, Koeing, Lois, Fred Papert began to speak to them slowly, distinctly and loudly. Viola, Ciccolini and Garroni were mystified. What a strange way to outline a commercial assignment? Only later did they discover that Mr. Papert thought he was dealing with non-English speaking cinema-verité photographers from Italy. The three men from PGL Productions had a good laugh; two of them were born in the U.S., and the third, William Garroni from Rome, spoke a fluent English.

Since that day in Mr. Papert's office, back in 1962, PGL has come a long way, now is in the front ranks of commercials makers in the so-called "visual comedy" school, and grosses close to \$3 million a year. The company had its origins in 1957 in Sebring, Florida, when Henry Trettin and Al Viola teamed up with Bud Palmer to make sports documentaries. Later Chic Ciccolini joined the company as supervising editor. The sports documentarians specialized in the re-creation of events, made a score of sports specials for CBS and 10 for NBC-TV.

Then Mr. Papert, impressed by *Life of a Jockey*, a special on Eddie Arcaro made by Viola and Garroni, called them in for a commercial assignment, the first for a new PKL account. The *New York Herald Tribune*. Mr. Papert figured their disciplined documentary style would work well in commercials. Other assignments followed in short order, and in 1963 Raymond LoFaro joined the company to handle sales.

Mr. LoFaro recently said PGL believes in "the East Coast concept—realism, great performances, great locations." "We're the largest commercials studio in New York without a West Coast office," he said, but added that PGL may branch out to California and even to London before long.

Mr. LoFaro said the company had been tripling its volume every year. Reasons for this success? "No trade tricks, no secrets—creative people in a creative environment, in a company entirely owned by creative people." In the past year PGL has been shuffling its staff, with Jack Goodsmith, former PKL art director, moving from producer to creative director as vice president in charge of creative development. ("He was one of the first AD's to move into the producing end," said Mr. LoFaro.) Allen Spikol, who had been specializing in graphics, moved into live-action work. This year Lear Levin, formerly a producer with Young & Rubicam and Grey Advertising, joined PGL as a director.

Internally, PGL runs a training program for developing expertise. "We've developed assistant editors into editors, messengers into production assistants and into assistant editors."

"Our main business is with mediocre storyboards that want to be good," Mr. LoFaro said, "and we have young guys who want to shape what exists, not to create from scratch." The company has moved increasingly into visual comedy, like the *Byrth On the Rocks* spot, but has also continued its documentary tradition.

PGL is also planning its first feature film, to be shot starting in April in Saint Lucia in the Antilles. Eventually, Mr. LoFaro said, the company hopes to combine regular feature production with tv program and commercial production, "on the English system," in which directors alternate between feature and commercial assignments.

"We may prove you can make a big picture for a small budget by using tv commercials production techniques. Basically we're a movie company—our commercials are movie commercials; they look like cinema."

PGL, lodged in a penthouse overlooking Madison Square, may be located near the bottom of Madison

Avenue, but hopes to stay on top of it.

Zooming In on People

JOHN L. SINN resigned as president of United Artists Tv. In 1960 when UA-TV acquired Ziv, Mr. Sinn, president of Ziv, became president of UA-TV. He had been with Ziv since 1948, and before that, was in radio with WCOS and WLW Cincinnati.

WILL TOMLINSON joined WBC Program Sales in the new post of West



Coast sales manager, covering 11 Western states from headquarters in San Francisco. Mr. Tomlinson was West Coast representative for Screen Gems, and before that was with Independent Tv Corp., United Artists Associated and Buena Vista.

RKO General promoted MARTIN S. FLEISLER to the post of vice president and assistant to the president of RKO Pictures. He had been director of special projects for RKO General Broadcasting, and before that was vice president and general manager of KTLJ radio, Los Angeles. Before joining RKO General in 1959, Mr. Fleisler was with BBDO, McCall Corp. and Ziff-Davis Publishing.

ROBERT LEWIS joined RKO General Productions as a sports sales executive. He had been with Group W (Westinghouse Broadcasting) as sales executive representing Group W's all-news radio stations in Philadelphia and New York. Before that he was with Edward Petry for six years as sales manager.

JIM HARDIMAN returned to Screen Gems as director of studio promotion and publicity. He had been

Advertising Directory of SELLING COMMERCIALS

with SG for five years as West Coast publicity director until 1964, when he went to CBS-TV as press information director in Hollywood.

JEAN LENAUER joined Official Films as director of technical services, supervising preparation of Official's feature films for television release and theatrical distribution. Mr. Lenauer produced and directed several tv series: *Geography*, *Inspector Maigret*, *Famous Jury Trials* and *Perspective*.

Featuring the Features

Independent Tv Corp. is readying a package of 17 features in color for release to tv stations next year. Fourteen of the features in the project, called *The Magnificent 17*, are being co-produced by ITC with filmmakers in Europe. According to Abe Mandell, president of ITC, the three films that are not being co-produced were picked from hundreds of "the best features available to the U.S. market."

High Noon is back in the tv market, after being plucked from syndication for a theatrical run two seasons ago. Signing up for the film, which is being sold by *National Telefilm Associates*, are 32 stations: WGN-TV Chicago, KHJ-TV Los Angeles, KOOL-TV Phoenix, KATV Little Rock, KTVU Oakland, WTIC-TV Hartford, WFLA-TV Tampa, WSB-TV Atlanta, KGMB-TV Honolulu, WEHT Evansville, WISH-TV Indianapolis, WANE-TV Ft. Wayne, WLTV Bowling Green, WWL-TV New Orleans, WBZ-TV Boston, WJRT-TV Flint, KSD-TV St. Louis, KLAS-TV Las Vegas, WGR-TV Buffalo, WNEW-TV New York, WTVN Columbus, KTOL-TV Toledo, WKST Youngstown, WHIZ-TV Zanesville, WJET-TV Erie, WTPA-TV Harrisburg, KDKA-TV Pittsburgh, WDAU-TV Scranton, WUSN-TV Charleston, WSIX-TV Nashville, WFAA-TV Dallas, KPRC-TV Houston and KUTV Salt Lake City.

Meanwhile, NTA sold *M&A Color Feature Library* to WCSH-TV Portland, *20th Century-Fox Hours* to WIBW-TV Topeka, and *The Pied Piper of Hamelin* to WMAL-TV Washington.

Harold J. Klein Associates, distributors of a number of packages of films acquired in Europe.

American Electric Power Co. • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Clairol • Foote, Cone & Belding



VIDEOTAPE CENTER, New York

Aunt Jemima "Country Fair" • Glenn Adv.



JAMIESON FILM COMPANY, Dallas

Cleveland Trust Co. • Lang, Fisher & Stashower



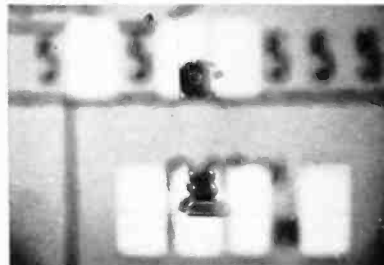
PELICAN FILMS, INC., New York

Bourjoi • Norman, Craig & Kummel



FILMFAIR, NEW YORK

Commonwealth Edison • Leo Burnett Co., Inc.



THE FILM-MAKERS, INC., Chicago

Braniff • Wells, Rich, Greene, Inc.



LIBRA PRODUCTIONS, INC., New York

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



GERALD SCHNITZER PRODUCTIONS, Hollywood

Film/Tape Report

They Speak Madison Avenue

As soon as the three dark-haired Italians took their seats in the conference room at Papert, Koeing, Lois, Fred Papert began to speak to them slowly, distinctly and loudly. Viola, Ciccolini and Garroni were mystified. What a strange way to outline a commercial assignment? Only later did they discover that Mr. Papert thought he was dealing with non-English speaking cinema-verité photographers from Italy. The three men from PGL Productions had a good laugh: two of them were born in the U.S., and the third, William Garroni from Rome, spoke a fluent English.

Since that day in Mr. Papert's office, back in 1962, PGL has come a long way, now is in the front ranks of commercials makers in the so-called "visual comedy" school, and grosses close to \$3 million a year. The company had its origins in 1957 in Sebring, Florida, when Henry Trettin and Al Viola teamed up with Bud Palmer to make sports documentaries. Later Chic Ciccolini joined the company as supervising editor. The sports documentarians specialized in the re-creation of events, made a score of sports specials for CBS and 10 for NBC-TV.

Then Mr. Papert, impressed by *Life of a Jockey*, a special on Eddie Arcaro made by Viola and Garroni, called them in for a commercial assignment, the first for a new PKL account. The *New York Herald Tribune*. Mr. Papert figured their disciplined documentary style would work well in commercials. Other assignments followed in short order, and in 1963 Raymond LoFaro joined the company to handle sales.

Mr. LoFaro recently said PGL believes in "the East Coast concept—realism, great performances, great locations." "We're the largest commercials studio in New York without a West Coast office," he said, but added that PGL may branch out to California and even to London before long.

Mr. LoFaro said the company had been tripling its volume every year. Reasons for this success? "No trade tricks, no secrets—creative people in a creative environment, in a company entirely owned by creative people." In the past year PGL has been shuffling its staff, with Jack Goodsmith, former PKL art director, moving from producer to creative director as vice president in charge of creative development. ("He was one of the first AD's to move into the producing end," said Mr. LoFaro.) Allen Spikol, who had been specializing in graphics, moved into live-action work. This year Lear Levin, formerly a producer with Young & Rubicam and Grey Advertising, joined PGL as a director.

Internally, PGL runs a training program for developing expertise. "We've developed assistant editors into editors, messengers into production assistants and into assistant editors."

"Our main business is with mediocre storyboards that want to be good," Mr. LoFaro said, "and we have young guys who want to shape what exists, not to create from scratch." The company has moved increasingly into visual comedy, like the *Byrth On the Rocks* spot, but has also continued its documentary tradition.

PGL is also planning its first feature film, to be shot starting in April in Saint Lucia in the Antilles. Eventually, Mr. LoFaro said, the company hopes to combine regular feature production with tv program and commercial production, "on the English system," in which directors alternate between feature and commercial assignments.

"We may prove you can make a big picture for a small budget by using tv commercials production techniques. Basically we're a movie company—our commercials are movie commercials: they look like cinema."

PGL, lodged in a penthouse overlooking Madison Square, may be located near the bottom of Madison

Avenue, but hopes to stay on top of it.

Zooming In on People

JOHN L. SINN resigned as president of United Artists Tv. In 1960 when UA-TV acquired Ziv, Mr. Sinn, president of Ziv, became president of UA-TV. He had been with Ziv since 1948, and before that, was in radio with WCOS and WLW Cincinnati.

WILL TOMLINSON joined WBC Program Sales in the new post of West



Coast sales manager, covering 14 Western states from headquarters in San Francisco. Mr. Tomlinson was West Coast representative for Screen Gems, and before that was with Independent Tv Corp., United Artists Associated and Buena Vista.

RKO General promoted MARTIN S. FLIESLER to the post of vice president and assistant to the president of RKO Pictures. He had been director of special projects for RKO General Broadcasting, and before that was vice president and general manager of KTLA radio, Los Angeles. Before joining RKO General in 1959, Mr. Fleisler was with BBDO, McCall Corp. and Ziff-Davis Publishing.

ROBERT LEWIS joined RKO General Productions as a sports sales executive. He had been with Group W (Westinghouse Broadcasting) as sales executive representing Group W's all-news radio stations in Philadelphia and New York. Before that he was with Edward Petry for six years as sales manager.

JIM HARDIMAN returned to Screen Gems as director of studio promotion and publicity. He had been

Advertising Directory of **SELLING COMMERCIALS**

with SG for five years as West Coast publicity director until 1964, when he went to CBS-TV as press information director in Hollywood.

JEAN LENAUER joined Official Films as director of technical services, supervising preparation of Official's feature films for television release and theatrical distribution. Mr. Lenauer produced and directed several tv series: *Geography*, *Inspector Maigret*, *Famous Jury Trials* and *Perspective*.

Featuring the Features

Independent Tv Corp. is readying a package of 17 features in color for release to tv stations next year. Fourteen of the features in the project, called *The Magnificent 17*, are being co-produced by ITC with filmmakers in Europe. According to Abe Mandell, president of ITC, the three films that are not being co-produced were picked from hundreds of "the best features available to the U.S. market."

High Noon is back in the tv market, after being plucked from syndication for a theatrical run two seasons ago. Signing up for the film, which is being sold by *National Telefilm Associates*, are 32 stations: WGN-TV Chicago, KHJ-TV Los Angeles, KOOL-TV Phoenix, KATV Little Rock, KTVU Oakland, WTIC-TV Hartford, WFLA-TV Tampa, WSB-TV Atlanta, KGMB-TV Honolulu, WEHT Evansville, WISH-TV Indianapolis, WANE-TV Ft. Wayne, WLTV Bowling Green, WWL-TV New Orleans, WBZ-TV Boston, WJRT-TV Flint, KSD-TV St. Louis, KLAS-TV Las Vegas, WGR-TV Buffalo, WNEW-TV New York, WTVN Columbus, KTOL-TV Toledo, WKST Youngstown, WHIZ-TV Zanesville, WJET-TV Erie, WTPA-TV Harrisburg, KDKA-TV Pittsburgh, WDAU-TV Scranton, WUSN-TV Charleston, WSIX-TV Nashville, WFAA-TV Dallas, KPRC-TV Houston and KUTV Salt Lake City.

Meanwhile, NTA sold *M&A Color Feature Library* to WCSH-TV Portland, *20th Century-Fox Hours* to WIBW-TV Topeka, and *The Pied Piper of Hamelin* to WMAL-TV Washington.

Harold J. Klein Associates, distributors of a number of packages of films acquired in Europe.

American Electric Power Co. • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Clairol • Foote, Cone & Belding



VIDEOTAPE CENTER, New York

Aunt Jemima "Country Fair" • Glenn Adv.



JAMIESON FILM COMPANY, Dallas

Cleveland Trust Co. • Lang, Fisher & Stashower



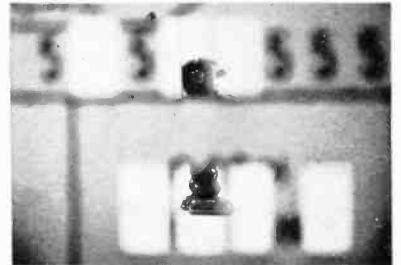
PELICAN FILMS, INC., New York

Bourjois • Norman, Craig & Kummel



FILMFAIR, NEW YORK

Commonwealth Edison • Leo Burnett Co., Inc.



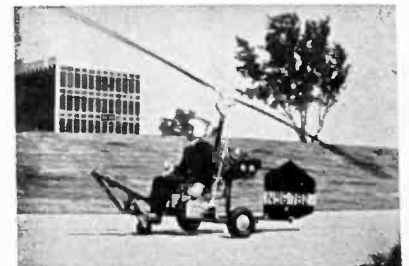
THE FILM-MAKERS, INC., Chicago

Braniff • Wells, Rich, Greene, Inc.



LIBRA PRODUCTIONS, INC., New York

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



GERALD SCHNITZER PRODUCTIONS, Hollywood

"In creating and producing TV commercials, it is important that I am aware of . . . What's new? . . . Who's doing it? . . . Where can I find out more about it? . . . TELEVISION AGE answers these questions continuously for me."



PHIL HORNSTEIN
Vice President, Creative
Bliss/Grunewald, Inc.

Previous to his present position with Bliss/Grunewald, Mr. Hornstein held the positions of Executive Art Director and member of the Plans Board of Deutsch & Shea, Inc., Art/Writer Director, Creative Services for North American Aviation, and Senior Designer with a department of the U.S. government.

Mr. Hornstein is a graduate of New York City Community College, the New York School of Design and the School for Art Studies.

When there is that rare thing called "spare time" available, he can be found deeply involved with experimental painting.

Television Age

are also handling sales for Myriad Productions: *Wounded in Action*, *Look for Me Tomorrow*, *The Green Roof*, and *Shark off Fire Island*. The latter three titles are currently in production. Meanwhile, Mr. Klein reported sales of a 16-film package, made up of several from the now-defunct Thunderbird productions—among them *Purple Noon*, *Mondo Cane*, *Frantic*—and other films acquired by Mr. Klein in Europe. The package was recently sold in Los Angeles, Washington, Honolulu, Detroit, Spokane and Washington. Mr. Klein, who says he's got a flair for picking good films out of discarded numbers, said that good movies can always be found, but "it's like finding a pearl in a pile of oysters."

Mr. Klein is also readying several sports series on golfing, bowling, billiards, and surfing. Meanwhile, he is involved in co-production deals on six pictures, among them a Czech film called *The Boxer*.

Drive-In's Putt-In Put-on

Restaurant operators in the South sometimes have more to contend with than a sit-in. The Krystal Co. in Chattanooga, which operates 100 drive-in restaurants scattered throughout the Deep South, recently experienced a drive-in of another sort. A golfer blasted a drive right through the plate-glass wall of one of its outlets. Then he walked up to the counter, ordered breakfast, wolfed it down, and casually proceeded to make a chip shot through the broken glass. The Krystal people were delighted by the entire episode. It occurred in one of a series of 60-second color commercials produced for Krystal and its Atlanta agency, Gerald Rafshoon, Inc., by Lew Schwartz, of New York's Lew Schwartz/Del Sol Inc.

Quick Cuts

● A South African judging panel was set up to screen entries for the International Broadcasting Awards. The Johannesburg panel is headed by E. J. Smith, a director of the Lindsay Smithers advertising agency.

● Harry Sosnik, president of Harbet Enterprises, was signed up by NBC-TV as musical director and

composer and conductor on the network's film production of the Radio City Music Hall Christmas stage show. The special will be telecast in the Christmas season of 1967.

- Muhammed Bangura, Sierra Leone's chief tv scenic and graphic designer, visited Wilding, Inc., in Chicago to learn about new styles in production.

- Video-tape Productions of New York recently completed a series of color spots for the North Carolina National Bank, through Cargill, Wilson & Acree in Richmond.

- The staff of Filmexpress spent a week in Chicago late last month acquainting Windy City agency executives with the Filmex print-expediting service launched earlier this year. On hand for conferences were Paul Minor, Stephen Kambourian, Frank Tuttle, Mickey Dubin, Patricia Linburn, Jackie Vaden, Barbara Steward and Eileen Rogers.

- Berkey Photo Co. acquired Manhattan Color Laboratory, as an addition to its new professional services division which also includes K&L Color Services. Benjamin Berkey, head of the company, said the new division will put "particular emphasis on tv commercials and industrial films." Next month Manhattan will move to new quarters at 222 East 44th Street, in the same building that houses K&L. Mr. Berkey said the new layout is being designed along lines "that will drastically reduce the color bottleneck for commercials producers."

- Hanna-Barbera is building a 15,000-square-foot wing to house its commercial division, and to provide more space for its industrial and entertainment divisions. Walter Burr, H-B's director of commercials, said the company's commercials business this year has been nearly double that of last year and it's expected to double again next year. He said H-B has turned out 114 minute and minute-and-a-half commercials, half of them in live-action, this year. Last year live-action accounted for only a quarter of the business, three-quarters of which was in animated commercials.

As part of the expansion in com-

Advertising Directory of **SELLING COMMERCIALS**

Foley's Wine Cellar • G,D,L&W



A-V CORPORATION, Houston

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNDON, INC., Dallas

General Electric "House" • Grey Advertising



PGL PRODUCTIONS, INC., New York

Kimberly-Clark Corporation • FC&B



SARRA-CHICAGO, INC.

Hills Bros. Coffee • Foote, Cone & Belding



ROBERT CARLISLE PRODUCTIONS, Hollywood

Knapp's Department Stores



OOLPHIN PRODUCTIONS, INC., New York

Iowa Electric • Ambro Advertising Agency



THE FILM-MAKERS, INC., Chicago

Knudsen Creameries "Yogurt" • Grey Adv.



SANDLER FILM COMMERCIALS, INC., Hollywood

mercials, TERRY CROGHAN, ART BABBITT, and HAL GORDON joined the H-B staff. Mr. Croghan was formerly with Jerry Fairbanks, Inc.; he becomes live-action production supervisor at H-B. Mr. Babbitt is an animation director; Mr. Gordon, a film editor.

● Filmex is producing three sales films for Florida's General Development Corp., through Spire Advertising in Miami. In the works at Filmex South in Fort Lauderdale, the films cover real-estate in three developments: Port Charlotte, Port St. Lucie and Port Malabar.

● For Clark Oil & Refining Corp., Papert, Koenig, Lois and Colodzin Productions made a flying-car color commercial, with wires carrying the car through the air, dangling from a 90-foot crane.

● General Electric is marketing a closed-circuit, solid-state video camera and tv recorder for under \$1,700. The package might be found very useful by commercials makers and agencies anxious to check out storyboard ideas at low cost. The system is made up of vtr, camera, and a 12-inch monitor, and includes accessory mike, tripod, cable and tape.

Promoting the Product

Attracting attention in New York recently was a reel of winners from the Venice commercial film festival shown at the New York Advertising Club. The screening was arranged by **Movierecord's** New York office, which is U.S. representative for the Screen Advertising World Association's festival held alternate years, in Venice and Cannes. A series of spots for Guinness had Americans

concerned with beer advertising green with envy: there were the hard-handed working men, belying up to the bar, quaffing draughts of the stout with great relish. "Ah, if we could only show that here," went the whispers. The reel of winners will be circulated by Movierecord to other centers of advertising, including Chicago and Los Angeles.

Last week in Chicago, every morning was breakfast time at the studios of **The Film-Makers**, with agency people dropping by to sample eye-openers accompanied by edibles for which the film company has made commercials. The fare was large enough to keep the sideboards groaning with eggs, sausages, milk, margarine, bread, rolls, tarts, corned beef hash, soup, waffles, coffee and tea. Besides food products for which Film-Makers have worked, the studio was bedecked with non-edible products of other clients.

Van Praag Productions recently finished a challenging assignment for Doyle Dane Bernbach and the Lees Carpet division of Burlington Mills. The 60-second color commercial involved taking over a mansion, laying carpets in nine rooms, down a staircase and across a hall, lighting all the rooms at once, and shooting 50 seconds of the commercial in one uninterrupted take while moving continuously through the house. Cinematographer Tony Ficalora said the job required "more quartz lights than have been used at any one time in any one commercial."

Intertel Exchanges One

Early this month the Group W

stations telecast *The Lion and the Eagle*, a 60-minute documentary on the Anglo-American alliance from 1940 to the present, produced for the Intertel program exchange by Rediffusion Television of London. The special was telecast in New York by WNDT, the etv station, and elsewhere in the U.S. by NET member stations. NET, along with Group W, is a U.S. member of Intertel.

At the Commercials Makers

JAMES WALSH joined **Colodzin Productions** as executive vice president and creative director. Mr. Walsh had been vice president and director of tv production at Papert, Koenig,



Lois since the agency was founded in 1961, and had been with Young & Rubicam previous to that. He has directed tv programs for Herbert Brodtkin's Plautus Productions, the ABC-TV network, and *Omnibus*. Before his involvement with television, Mr. Walsh was a stage director for 10 years.

In discussing the appointment, Robert Colodzin, president, said he had been on the lookout for a keen creative eye, a man who could deal with the increasing involvement of agency art directors and copywriters in commercials production, someone who spoke the language of agency creative people. "The biggest problem in the communications industry is communication itself, communication between the people who are trying to do the communicating," Mr. Walsh remarked. "The trouble with many admen is that they talk only about the ends, and not about the means to achieve it. Making commercials is an interpretative art; our job is to understand the concept, and then to enhance it, not

Tv Commercials • Industrials



Russ Ford
Sy Shaffer
Marc Anderson
Rib Smith
Joel Appell
Joe Edwards*

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

*221 N. La Salle Street, Chicago, Ill. 60601 (312) 372-2628

Advertising Directory of SELLING COMMERCIALS

change it. If a studio has a 'style,' it should be the style of making the agency's style look better."

"What we want to do is not grind out film, but make good commercials. This means concentrating on the means, handpicking the cameraman, propping carefully, getting the right lighting to enhance the staging—designing a style through good visual treatment."

The latest commercials studio to capitalize on the affinity between art director and still photographer is **Dimension Productions**. The company was set up earlier this month by **WILLIAM H. UNGER**, a founder of **EUE/Screen Gems**, **MAURICE LEVY**, founder of **Eastern Effects**, and still photographer **LEN STECKLER**, along with **TONY SEINIGER**, who had been a producer at **EUE/Screen Gems**. It's offering a combination of high-level film-making knowhow and creative cinematography. The new studio is headquartered at 20 East 54th Street in New York.

GROVER J. ALLEN has been named general manager of the newly formed commercial production department at **WFLD Chicago**. **Sterling C. Quinlan**, president of **Field Communications Corp.**, said the new department will offer both tape and film commercials facilities, and creative and technical services to agencies in preparing commercials. Mr. Allen, who has been a consultant and freelance producer with **WFLD**, was formerly executive producer at **D'Arcy Advertising** in Chicago, and earlier was with **Wade Advertising** and **ABC-TV**.

HAROLD F. STONE (L.) and **ADRIAN A. RISO (R.)** were promoted to staff directors at **Videotape Produc-**



tions of New York. The two have been producer-directors at Videotape Center; Mr. Stone since 1961, Mr.

Lone Star Gas Company • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Pontiac-GTO • MacManus, John & Adams



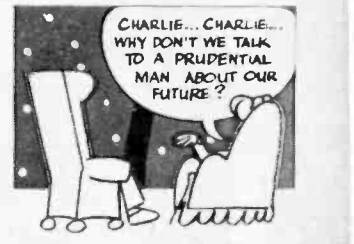
PACIFIC COMMERCIALS, Hollywood

Lysol • Richard K. Manoff



TV GRAPHICS, INC., New York

Prudential Insurance Co. • Reach, McClintock



PAUL KIM & LEW GIFFORD, New York

Nalley's • Carson/Roberts



PANTOMIME PICTURES, INC., Hollywood

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Rapid Shave • Ted Bates



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Riso since 1964. George K. Gould, executive vice president of Videotape Productions, said the promotions were made to free Mr. Stone and Mr. Riso from production detail and to allow them to concentrate on directing.

Before joining Videotape Center, Mr. Stone had worked as a director, producer, talent coordinator, cameraman, and actor. Mr. Riso had 10 years of experience in tv production, most of it as production manager at WBRE-TV Wilkes-Barre.

SID HECHT joined Pacific Title



and Art Studio as executive pro-

ducer in the company's commercials division. He had been with VPI of California.

Syndication Upbeat

Last month broadcasting scored a remarkable news beat on the print mass media when WNEW-TV, New York, telecast a three hour tape discussion, *A Re-examination of the Warren Commission Findings: A Minority Report*. Even before the telecast, Wolper Tv Sales had decided to syndicate the tapes. Overnight, the orders rushed in, most of them by phone. "Stations bought it sight unseen," remarked Walter Kingsley, vice president of Wolper Tv Sales.

Wolper Tv Sales is of course in the vanguard of documentary syndication, but it is also doing well with entertainment programs—*My Favorite Martian*, *Laurel and Hardy*, *Crusader Rabbit*, the new *Truth or Consequences*. "We're the one outfit that is successful without features," remarked Mr. Kingsley, a veteran syndicator who recently returned to the station-by-station business after five years in Southern California real-estate. As Wolper Tv's vice president he is also involved in sales to the networks. But he was in syndication from the beginning of the business until 1960, with Ziv. How has the business changed? "There's more competition, and it's tougher to sell since time is tight," Mr. Kingsley remarked. "But if all your properties are first-run, as are all of ours with the exception of *Favorite Martian*, the market is there. There's a great market for documentaries and specials in the top 50 markets," he said, adding that a number of agencies are looking for packages of specials to run in top-50 lineups.

He mentioned that the company had plans on the drawing boards for six new first-run properties. "Wolper is not only filling the documentary gap, but is building for the future." With the addition of Wynn Nathan as general sales manager and Randy Place as New York sales manager, "we've had our third increase in manpower since March."

"The day of the peddler is gone in syndication, but the day of the

salesman is here. The salesman is still the key to the business, but he must be a man who knows what's going on," said Mr. Kingsley. He likes to quote Xerox board chairman Sol M. Linowitz, who remarked that when you have something to communicate to someone, wrap it up in a human being and send him off.

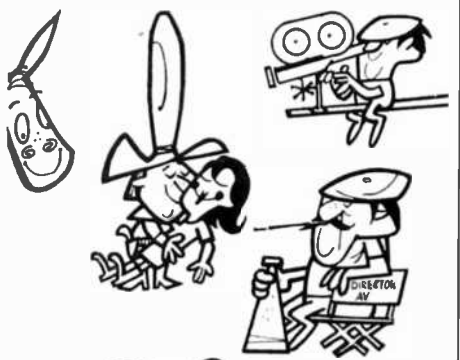
On the Dotted Line

Four Star International hit the 100-market point last month with *Something Special*. Sales of the musical series to KVAL-TV Eugene and WMCT-TV Memphis last month upped the tally to the 100 mark. Meanwhile, *Rifleman*, currently running in 168 markets, was renewed in Salt Lake City, Idaho Falls, Cadillac, Rockford, Lexington and Austin. *Burke's Law* went to Salt Lake City, New Orleans and Denver, and *P. D. Q.* was sold in Lynchburg-Roanoke and in Paducah. A documentary special, Frederic Rossif's *The Fall of Berlin*, went to Salt Lake City, Sacramento and Portland.

With 17 more stations signing up for the live feed of *New Year's Eve with Guy Lombardo*, ABC Films racked up a 68-market lineup by the beginning of December. The 17 new signers: WAKR-TV Akron, WFBC-TV Altoona, WAGA-TV Atlanta, WJBF-TV Augusta, WRBL-TV Columbus, KTVB-TV Boise, KTSM-TV El Paso, KFRE-TV Fresno, KREX-TV Grand Junction, WZZM-TV Grand Rapids, KCBT-TV Lubbock-Abilene, WLVA-TV Lynchburg-Roanoke, WMAZ-TV Macon, WTAE Pittsburgh, WTVR-TV Richmond, KNTV San Jose and WNYS-TV Syracuse.

United Artists Tv, through its international division, sold *Rat Patrol* to the BBC for a network run in Britain. The series, currently running on ABC-TV, was sold earlier to the Canadian Broadcasting Corp. and to 30 other stations in Canada, and abroad in Brazil, Argentina, El Salvador, Honduras, Costa Rica, Panama, Thailand, Uruguay, Singapore, Philippines, Puerto Rico, Peru, Japan, Mexico and Venezuela.

RKO General Productions sold *Firing Line with William F. Buckley Jr.* to KHTV Houston, the nineteenth



WE CAN PUT YOU IN PICTURES

- ★ ALL THE WAY FROM STORYBOARD TO SCREEN
- ★ COMPLETE FACILITIES, ALL IN-HOUSE
- ★ IMAGINATIVE AND CREATIVE STAFF FOR LIVE ACTION AND ANIMATION
- ★ QUALITY CONTROL OVER EVERY STEP
- ★ EXCELLENCE IS OUR DIFFERENCE



2518 NORTH BLVD. • Phone 713/JA 3-6701
P. O. BOX 66824 • HOUSTON, TEXAS 77006

station to run the weekly 60-minute debate program. Meanwhile, Madison Square Garden—RKO General Sports Presentations, through Four Star International, sold its film coverage of last month's Torres-Tiger world light-heavyweight bout to France, Italy, Mexico, Argentina, Venezuela, Panama, Puerto Rico, Nigeria, Singapore, Dominican Republic, Surinam, Curacao and St. Thomas. Also, last month 12 countries saw televised film of the Ortiz-Elorde bout: Ireland, Dominican Republic, Argentina, Venezuela, Puerto Rico, Panama, Curacao, Surinam, France, Singapore, the Philippines and Hong Kong. In a 13th country, Mexico, the fight was telecast live.

Liberty Mutual Insurance Co. is lining up 25 more markets to carry *Gadabout Gaddis: The Flying Fisherman*. The fishing show is now on in some 50 markets in the U.S. and Canada. N. W. Russo, executive vice president of *Gadabout Gaddis Productions* and executive producer of the half-hour color show, said 13 more half-hours are in the works for completion this spring.

Onward with Overmyer

Oliver Treyz, president of ON, the Overmyer Network, reported a lineup of 123 stations for ON's upcoming latenight show from Las Vegas. Represented in the lineup are 43 of the nation's top 50 markets, 71 of the top 100. Interestingly, 13 of the stations in the lineup are primary ABC-TV affiliates, even though that network is preparing its own latenight show with Joey Bishop. Four of the stations are primary NBC-TV affiliates.

Mr. Treyz said the lineup for the Vegas show has an audience potential of over 46 million homes. He said he hoped to have 140 stations lined up by kickoff time in April.

Speedy Invasion

On the basis of a quick pilot screening, ABC Films sold *The Invaders* in 15 countries abroad, weeks before it was set to go into ABC-TV's "Second Season." Thomas J. McManus, executive vice president, said the 15 sales were a record for so short a period.

Tv Commercials

AV Corporation

Completed: Gordons Jewelers, Winus Brandon; WISH-TV (news intro), M-E; National Bank of Commerce (services), Aylin Adv; Corpus Christi Bank & Trust (services), Aylin Adv; ABC Network (intro-space shot), ABC Network; Trans-Texas Airways (DC-9 Pamper Jet), Glenn-Houston; Foleys Dept. Stores (Alemada-Geona Store), Goodwin-Dannenbaum Littman & Wingfield.

In Production: Gordons Jewelers (Wishing Ring #2), Winus Brandon; Foleys Department Stores (wine cellar), Goodwin-Dannenbaum Littman & Wingfield; Houston Bank and Trust (services), Foote, Cone & Belding; Trans-Texas Airline (new DC-9), Glen Adv. Ag.

Murakami Wolf Films, Inc.

Completed: "Never Steal Anything Wei" (main titles), Executive Pictures Corp.; Foremost Ice Cream, D-F-S, Inc.; Chicken (Delight, Tilds & Cauty; Pacific Northwest Bell (Yellow Pages), M-E; Kellogg Sugar Smaaks, Leo Burnett; Foremost So-Lo, D-F-S; Kellogg Sugar Pops, Leo Burnett; Bosco Chocolate Drink, D-F-S; Sunnyland Juice Corp. (Spook), Marsteller, Inc.; Continental Illinois Bank, Earle Ludgin & Co.; Mattel (billboards), Carson Roberts; Oxydol, D-F-S; General Mills (Frosty O's), D-F-S; Skippy Peanut Butter, D-F-S; Pacific Northwest Bell (Ten for One), M-E; Malo-O-Meal, C-M; Pillsbury Moo Juice, C-E; Heart's Delight Apricot Nectar, C-W; KNBC promo, JWT; Lucky Lager Draft, BBDO; Foremost Ice Cream, D-F-S; Max Factor Christmas, Max Factor & Co.; Roman Meal Cereal, M-E; First National Bank of Cincinnati, Richard Peck Adv.

In Production: Falls City Brewing Co., Winfield Adv; First Wisconsin Nat'l Bank, Cramer-Krasselt Co.; General Mills Corn Cones, D-F-S.

Film Fair

Completed: Van Camp Seafood Co., DFS; Seaboard Finance (loans), FCB; General Foods (jello), Y&R; McCulloch (saws), M-E; Southwestern Bell Telephone Co. (yellow pages), Gardner; Bank of America, D'Arcy; American Oil (stations), D'Arcy; Simoniz (car wax), DFS; Sunray DX Oil Co. (gasoline), Gardner; Heinz (soups), DDB.

In Production: U.S. Borax Co. (borax/borateem), M-E; Procter & Gamble (Bold detergent), T.L.K.; Procter & Gamble (Duz detergent), Grey; Pillsbury (food), C-M; Fairchild (industrial film), Faust-Day; Kimberly Clark (kleenex), FCB.

Filmex

Completed: Chevrolet, C-E; Arrid (deodorant), SSC&B; Halo Shampoo, Esty; General Foods (D-Zerta), Grey; Ford, JWT.

In Production: Con Edison, BBDO; Imperial Margarine, BBDO; American Home Products (Easy-Oil Oven Cleaner), C&W; Colgate (dental cream, colgate 100), Bates; Metrecol, Ogilvy; Lipton Tea, SSC&B; Chemical Bank, B&B; Sealtest, Aver.

The TVA Group

Completed: Nabisco (Team Flakes), K&E; Coca Cola Export Corp. (Minute Maid), Marschalk Co.; Firestone (tires), C-E.
In Production: E.C.A.P. (power), Ayer; Kodol (carpets), NH&S; Chevrolet (Camaro), C-E.

Advertising Directory of SELLING COMMERCIALS

Remington Rand • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York

7-Up • J. Walter Thompson



FILMEX, INC., New York

Speidel-British Sterling • The Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Tab (Coca-Cola) • The Marschalk Co.



FRED A. NILES, Chicago, New York, Hollywood

YOU ONLY NEED ONE FILM/TAPE PRODUCTION SOURCE BOOK

Enclosed is payment for 1 copy

NAME _____

ADDRESS _____

CITY _____ STATE _____

BUT IT WILL PAY TO SPREAD A FEW AROUND THE SHOP

Enclosed is payment for 2 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 3 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 4 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 5 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for 6 copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

Enclosed is payment for _____ copies

NAME _____

ADDRESS _____

CITY _____ STATE _____

**The only comprehensive, authoritative, up-to-date
directory of buyers and suppliers**



Contents include: **FILM/TAPE PRODUCERS**, U. S. & Canada . . . Musical Producers . . . International Producers . . . **COSTUMING** . . . Editing Services . . . **EQUIPMENT & SUPPLIES** . . . Film Labs . . . Film Raw & Print Stock . . . Film Repair & Restoration . . . Film Storage, Distribution & Print Service . . . **FREE FILM DISTRIBUTION** . . . Graphic Arts . . . **GUILDS AND UNIONS** . . . Insurance . . . Make-Up . . . **MONITORING SERVICES** . . . Music Libraries and Sound Effects . . . Optical Effects . . . Prop Rental . . . Screening Rooms . . . Set Construction & Scenic Supplies . . . Shipping . . . **SOUND RECORDING** . . . Special Effects Props . . . **STAGE RENTAL** . . . Stock-Shot Libraries . . . **TALENT AGENCIES** . . . Talent (Animals) . . . **TITLES AND ART** . . . Video-Tape Services . . . **ADVERTISING AGENCY COMMERCIAL PRODUCERS** . . . **BUYERS OF INFORMATIONAL/INDUSTRIAL FILMS.**

A SERVICE OF **TELEVISION AGE** \$2.00 per copy

1270 Avenue of the Americas, New York, N.Y. 10020

Wall Street Report

Close Look at Lin. Another new entry in the tv-electronics field is the Lin Broadcasting Corp. A Delaware corporation, organized in 1961, it is headquartered in Nashville, Tenn. It is organized into four main segments: radio, television, CATV systems and program services. Until 1965 virtually all of the Lin revenues came from its radio broadcasting operations. In late 1965 the company entered the community antenna market with the acquisition of Gregg Cablevision which held 23 franchises for CATV systems, one in operation in Hoggs, N.M., and three under construction. The cost was \$1½ million (\$450,000 in cash and \$1,050,000 in the form of a promissory note). By September 1966 the company had seven CATV systems in operation, serving almost 7,000 subscribers.

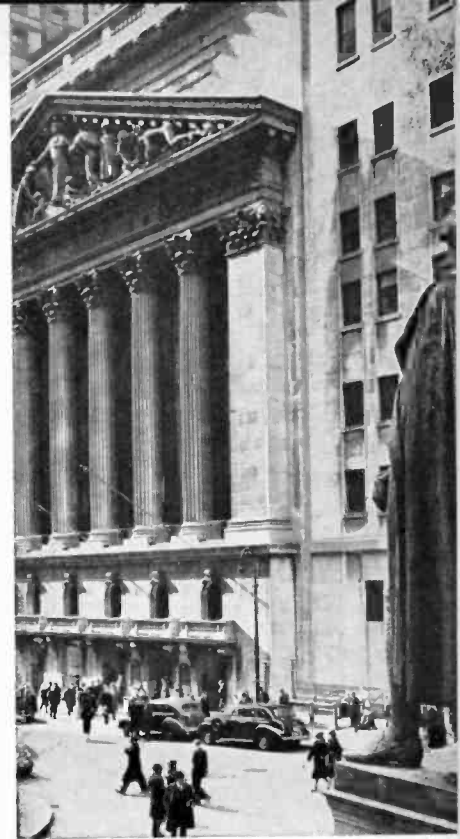
The Hobbs system has 4,750 subscribers, while those in Niceville and Crestview, Fla., Martin, McKenzie and Huntington, Tenn., and Daleville, Ala., have anywhere from 100 to 700 subscribers. Other franchises are in small communities in those states and in Illinois, Texas, Arkansas, Georgia and Kentucky. The largest area is that of Galesburg, Ill., with a population of 38,000; the smallest is Camden, Tenn., with a population of 3,100.

The company is paying the cost of

Stations May Conflict. Last February Lin purchased station WAND, a uhf channel serving the Springfield-Champaign-Decatur-Danville area of Illinois. It is the 73rd largest market in the U.S. and 67th on the basis of homes with tv sets.

WAND, prior to acquisition by Lin, relied on the ABC network for 60 per cent of its programming, but it has since increased its operating schedule from 16 hours to 18 hours daily, with most of the increase going to locally produced programs. The company intends to seek additional tv stations but it is to be noted that one of its stockholders, Medallion Pictures, has applications pending for two tv stations, one uhf and one vhf. This may cloud the ability of Lin to reach the maximum of seven stations although Medallion has agreed to either sell its stock ownership in Lin or to sell a tv station.

The relationship between Lin and Medallion was created last November when Lin purchased the right to use Medallion's name and logo, and its rights to 235 feature length films and 175 cartoons. In exchange Lin gave 250,000 shares of its common stock and \$400,000 of five-per-cent promissory notes and also assumed \$100,000 of Medallion's liabilities. The agreement with Medallion provides that Lin will have first option



owned radio stations in Shreveport, La., Nashville, Tenn., Louisville and Little Rock. Last September a subsidiary of Lin purchased the stock of WBBF, Inc., which owns an am-fm unit in Rochester, N.Y. The price paid was \$2 million, with \$550,000 paid in cash and the remainder in notes due by 1971 bearing interest payments of six per cent.

The dominant personality in Lin is Frederic Gregg Jr. He has a background of employment with Crosley and Bendix home appliances and later with Young & Rubicam. In 1957 he became major stockholder and president of Community Broadcasting Corp. operating in Lexington, Ky., and then proceeded to organize other radio broadcasting corporations in many of the communities now covered by Lin. Today Gregg owns 55,180 shares of the Lin common, equal to seven per cent of its outstanding shares. The biggest shareholder in Lin is Medallion Pictures, a development stemming from the transaction described earlier. Medallion owns 31.7 per cent of Lin common. The next largest shareholder is Lehman Brothers, the investment banking firm, holding 56,850 shares, equal to 7.2 per cent of the outstanding common.

Lin's Fiscal Fortunes

	1962	1963	1964	1965	1966*
Income (after agency comm.)	\$1,089,934	\$1,723,762	\$1,901,987	\$2,216,621	\$2,421,268
Per Share	(25¢)	20¢	30¢	56¢	37¢
Shares Out.	262,593	292,593	292,593	323,093	448,093

*First eight months only

construction of its authorized systems, estimated at not over \$2¾ million, with 80 per cent of the cost financed by a loan from the Economy Finance Corp. of Indianapolis. The loans bear an effective interest rate of 12¼ per cent. The revenue from these systems will be based on charges of \$5 to \$7.50 monthly.

on participating in films produced or distributed by Medallion in the next five years. Lin also purchased for \$167,500 the distribution rights to four films owned by Medallion.

Radio Started It. The major business of Lin prior to 1966 had been radio broadcasting. The company

Measles (Continued from page 34)

At mid-February, the television station (and its radio affiliate) began a series of editorials to approach the first of the three objectives. The statements of station manager John Campbell and others were direct and to the point, warning of the encephalitis or death that might result from a case of measles, and pointing out that even a simple case of measles need not be tolerated. The announcements weren't slotted at four in the morning, either; they ran as regular segments of the stations' newscasts. In all, seven different editorials were broadcast throughout the campaign, with each delivered six times for a total of 42 "attacks" on the topic.

Set Target Day

Once the editorials were on the air, WXYZ-TV officials found themselves intricately involved in a major project—bringing the second and third objectives to fruition. A series of meetings was set up between the station people and various representatives of the medical and political worlds. The station enlarged the scope of its editorials, including "news" interviews: scientists pointed out that an anti-measles vaccine was put on the market in 1963 and had been tested for six years previously; elected officials beat the drum for compulsory inoculation of school children, and so on.

Early in July, a joint meeting of health authorities, political leaders and representatives of various media was held to set a final goal for the campaign. Because any successful show needs a grand climax, it was decided that on a single day the Detroit area would end the threat of measles, if not for all time at least for a number of years. October 23, Sunday, was chosen as the target day.

The station increased its on-air editorial effort. Dr. Joseph Molnar filmed a demonstration of the "space gun" that blasts vaccine painlessly through the skin. Senator "Ted" Kennedy made a spot stressing the need for inoculation. WXYZ-TV brought to Detroit a "poster girl" who had been seriously injured by

measles, and filmed interviews with the child for inclusion in the campaign.

Legislative efforts, sparked by the initial drive, resulted in passage of a bill making an anti-measles inoculation mandatory for schoolchildren. Michigan thus became the first state to include measles along with smallpox and other diseases requiring vaccination, and Gov. George Romney, approving the bill, congratulated both the lawmakers and the WXYZ stations.

'Be First on Your Block'

Roughly a month was left to go before October 23, now proclaimed by the mayor of Detroit as "End Measles Day." It was up to tv, radio and other media to get the kids in for their shots. The station's art department came up with the visual symbol for the drive—a cartoon of some youngsters safely sheltered under an umbrella from the "spots" showering down on them. The cartoon was shortly on billboards, buses and touring sound trucks all over the three counties to be covered. And it appeared dozens of times on the tv screen, while audio carried a running feud between "Measles McGillicuddy," a bad guy that likes to make little kids sick, and the "sure-shot" vaccine that knocks him out. Done in the mysterious voices kids love, the commercials urged the youngsters to tell mom and dad to get 'em their shots, be the first on the block to get rid of Measles McGillicuddy, etc.

Would it Work?

Meetings upon meetings resulted in the establishment of 150 inoculation centers throughout the area, and a crew of volunteers was trained for a week to handle the details of the mass inoculation. Station manager Campbell prevailed upon the United Fund and the state to provide money to pay for the vaccine, which was supplied at a reduced rate by a Dow Chemical subsidiary. (If funds hadn't been forthcoming, officials state, WXYZ was ready to foot the bill alone.)

"End Measles Day" dawned bright

and clear. At the 150 centers, doctors, nurses and volunteers from the stations, civic organizations and even the local Playboy Club were on hand to take names and addresses, keep the lines moving and handle the injections. At the WXYZ-TV studios, a kind of "Vaccination Central" had been set up, so the station could go on the air with a running tally of the number of inoculations from each center. Also, tardy parents could be urged to hurry down with the youngsters to the nearest inoculation point.

All that was needed were the kids. Would they come?

They came—and came—and came. They lined up before the doors opened at midday. They filled the schools and basements, pressing against one another in eagerness while the harried volunteer workers struggled to keep them in line. Unprepared for the crush, the medical men in numerous centers found their supplies running short. Emergency calls to hospitals and other sources in the area uncovered more vaccine, and police cars rushed it throughout the city. The WXYZ helicopter was called into play to aid in the delivery.

Story Put on Film

Four hours after the doors were opened, the exhausted workers helped roll down the last children's sleeves. More than 175,000 children had been inoculated. A doctor estimated that the lives of at least 100 children who might have died from measles would be saved. In the weeks immediately following the drive, another 25,000 measles inoculations reportedly took place.

Justifiably proud of its achievement, WXYZ-TV put the entire story from start to finish on some 20-25 minutes of film, and plans to show it to other stations, sponsors, civic groups and anyone interested in how a public-service effort can bring about important benefits to the community. On-the-air editorials with a point of view started it all, of course, but it was action far beyond mere editorializing that brought about the results.

How's that, Mr. Cambridge? ■

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Agency media people who wait on long coffee lines each morning may have some trouble believing the latest coffee consumption figures that Edward Petry & Co. Inc., has released. In its booklet called *Freshening the Coffee Sales Flavor*, the rep firm points out that while the percentage of consumers drinking all other popular beverages has increased since 1950, the coffee share had decreased some 3.3 per cent, representing five million consumers. This loss is reflected in the total coffee consumption decline of 100 million pounds in 1965 over 1964, valued at \$128 million.

That this sorry state was not evident until the mid-'60's is due to population increases and to per capita consumption gains, especially of instant coffee. Since '62, however, per capita consumption has fallen 10 per cent, or from 3.01 cups per person per day to 2.79 cups.

Why has coffee lost ground (unintentional, that)? The youth market has apparently not been proselytized, according to the report. Because teenage coffee drinking has plummeted over the past 15 years, the toll is being reflected in the drinking habits of today's young adults. In addition,

the four-cup-and-over drinkers have been cutting down.

In conjunction with this, the report notes that coffee roasters spent less on measured media advertising in 1965 (\$47,425,000) than they did in 1960 (\$48,810,000). In spot tv specifically, while soft drink manufacturers increased their budgets four-fold since '60, coffee makers only increased theirs by one per cent.

To reverse this downward trend, the rep firm recommends a major all-industry coffee promotion through the National Coffee Council, whose members include major roasters like

General Foods, Hill Brothers, Standard Brands, etc. The premise is that an increase in coffee consumption generally would accrue to each individual advertiser. The rep firm applauds the efforts of the World Coffee Promotion Committee, which this season launched a \$5-million promotional push through McCann-Erickson, Inc., but feels that a more extensive and intensive U.S. effort is needed.

As a finale, the study offers some specific suggestions for raising coffee-drinking levels: reaching the youth market; promoting hot-weather drinking of iced coffee; increasing coffee breaks; teaching the public how to make a good cup of coffee.

Copies of the study are available from Edward Petry & Co., Inc., 3 E. 54 St., New York, N.Y. 10022.

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

American Chiele Co. (*Ted Bates & Co., Inc., N.Y.*)

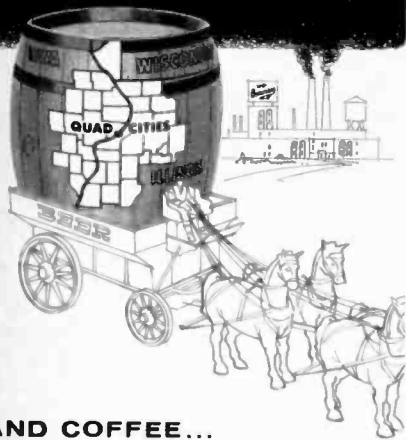
Major markets will be picked up for a 1967 CLORETS campaign. The prime and fringe minutes will probably continue for the contract year. Mary Osher is the buyer.

(Continued on next page)



At Ogilvy & Mather, Inc., media buyer Doug Spellman works on the Mead Johnson Metrecal account.

**WOC-TV SELLS BEER...
BY THE WAGONLOAD!**



**AND COFFEE...
AND SOAP...
AND CEREAL...
AND GASOLINE...
AND A LOT OF
OTHER PRODUCTS, TOO.**

Your PGW Colonel Can
Tell You More!



SERVING THE
QUAD-CITIES
FROM
DAVENPORT, IOWA

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



talk to the Young Men about WILX...

National Representatives:

YOUNG TELEVISION CORP.

Spot (Continued)

Borden Co.

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

January 9 is the start date for activity on CRACKER JACKS. The 13-week push in about 50 markets will use minutes in kid shows. Ed Koehler buys, with Mike Raymond assisting.

Bristol-Myers Co.

(Foote, Cone & Belding, Inc., N.Y.)

Commercials for MISS CLAIROL SHAMPOO FORMULA will appear in 26 markets beginning on January 2. The campaign will last four weeks, using minutes and piggybacks in fringe and day periods. Bob Gass is the buyer.

Campbell Soup Co.

(Leo Burnett Co., Inc., Chicago)

Campbell's FRANCO-AMERICAN spaghetti and SPAGHETTI-O'S will be promoted in an eight-market campaign beginning January 30. The 15-week push will consist of day and night minutes. Bill Boris is the contact.

Carnation Corp.

(Erwin Wasey, Inc., Los Angeles)

A campaign for this company's dairy products will begin on January 2 in about 75 markets. Prime time piggybacks will continue for 19 weeks. Frank Clarke is the buyer.

Coca-Cola Co.

(McCann-Erickson, Inc.)

This company's soft drinks, TAB, SPRITE and FRESCA, will be involved in an intensive cooperative advertising program using outdoor and spot tv. In every major market, plus many small ones (the company has some 960 bottlers) the two media will be used in the \$4-million effort. The schedules are 52 weeks, with the three products coming in on a rotating basis in some markets. Fresca, a new drink from Coca-Cola, will



That's a check for \$25,000 being handed to mayor Robert E. Misner of Belmont, Iowa, by Dr. David D. Palmer, president of Palmer Broadcasting Co., owner WHO-TV-AM Des Moines. The check represented contributions of listeners and viewers, after the stations asked help for the citizens of Belmont, whose city was partially leveled by a tornado.

Three-Month Spot Up

After a disappointing 4.9-per-cent gain in spot activity for the second quarter of '66 over '65, the third-quarter increase reported by Television Bureau of Advertising was more upbeat. National and regional spot advertisers put 7.3 per cent more into the industry from July to September than they did during the same periods last year, according to TvB. That increase, dollar-wise, means a \$270,632,000 investment this third quarter, compared with \$248,320,000 in '65.

The largest third-quarter gains were registered in the following product classifications: Clothing, furnishings, accessories, from \$1,971,000 to \$3,099,000 (up 57 per cent); consumer services, from \$5,959,000 to \$7,903,000 (up 33 per cent); dental products, up 51 per cent, from \$6,690,000 to \$10,073,000; gasoline & lubricants, from \$10,332,000 to \$13,078,000 (up 27 per cent); tobacco products & supplies, from \$10,516,000 to \$12,603,000 (up 20 per cent); and transportation & travel, from \$4,238,000 to \$5,248,000 (up 24 per cent).

As usual, Procter & Gamble Co. had the highest investment in spot, \$19,563,500, followed by the Colgate-Palmolive Co. with \$11,411,200, and General Foods with \$11,149,100. At the other end of the list, the 100th top advertiser was Abbott Laboratories with \$530,900 in spot from July to September.

New to the list of top 100 spot advertisers during the three-month period were the Goodyear Tire & Rubber Co., with \$671,700, and the Household Finance Corp., with \$626,000.

One Buyer's Opinion . . .

CONTROVERSY AND CREATIVITY

In this space last issue the "Seller" who alternates his opinions with mine discussed some of the problems he faces when he pitches one of those "controversial" discussion shows to a buyer. We recently became involved in such a pitch and think the subject deserves some thoughts from this side of the desk.

The Joe Pyne and Alan Burke shows in New York (and elsewhere) have successfully withstood the competition of the late night movies. The new David Susskind show has adopted the controversy format, and others are springing up all over the dial.

The success of Pyne and Burke lies, apparently, in the audience involvement which the shows generate among the studio and broadcast audiences. Add to the pandemonium the acrid tongues of the hosts, and you have between an 8 and 10-rated program; indeed, a bargain at between \$1.25-1.50 per thousand homes.

This being the case, why are buyers uneasy about purchasing spots within such a program? In many cases, it is out of the frustrating and time-consuming necessity of "selling" the buy, as described in the following hypothetical situation between an account exec and a buyer:

"Bill, I understand you've picked up some spots on the Pyne and Burke shows."

"That's right, Jack. What's the problem?"

"I just don't think the client will care for the spots, Bill. Can you do something about it?"

"Why do you feel that way, Jack?"

"People don't like the guys' personalities."

"Well, Jack, if you recall, Sullivan as a personality has one of the lowest TvQ scores; but his show maintains a good rating. You wouldn't object to appearing in the Sullivan show on that basis, would you?"

"No, but the Burke and Pyne shows involve peoples' emotions."

"Doesn't our creative philosophy reflect an 'emotional' appeal?"

"Y-e-e-s . . . but too many people might associate us with controversy! It's a *negative* emotional appeal. It'll rub off!"

"Well, there weren't any objections to buying into those movies, 'Murder at Midnight,' or 'Return of the Corpse,' were there? Those don't exactly have *positive* emotional appeal, do they?"

"That's true, Bill; and I'm also aware that the shows are very efficient buys. But look, we can avoid a lot of trouble with the client by just cancelling and picking up something less 'controversial.'"

"Look, Jack, I'm more than willing to do that. But I think that the great attention and involvement which these shows generate would carry through the client's message even more effectively than the average situation comedy or movie. Also, if there's any 'rub-off' on the product, I think it will be a positive one from a most loyal audience.

"So with your accord, Jack, I'd like to write up a rationale of the buy, as we've discussed here, for the client. If he wants the spots changed after he reads it, O.K. Fair enough?"

"O.K., Bill, fair enough."

The example attempts to anticipate a situation that will be occurring more often as so-called "controversial" shows proliferate (and represent good spot buys to the media buyer). In such instances, "creative" buyers will remain undaunted by the apparent non-logic and unfounded prejudice of others. Like Bill, the astute buyer who recognizes a "solid" buy and purchases it for what he believes will be to his client's advantage, will attempt to creatively sell as well as creatively buy. It appears that "controversial" shows, for the future, will cause creative *selling* to assume a greater part of the media buyer's job.



IN THIS
TWO STATE
AREA . . .

THIS IS MARKET
NO. 2

The Quad-Cities follows Chicago as a target area to any marketer in the Midwest. This is U. S. television market No. 67, covered best by WHBF-TV, Channel 4.

WHBFtv 

"The station
to buy, to reach
people who buy
in western
Illinois and
eastern Iowa!"

WHBFtv

CBS FOR THE QUAD-CITIES
TELCO BLDG., ROCK ISLAND, ILL.
Represented by Edward Petry & Co., Inc.

Buyer's Checklist New Representatives

KZAZ-TV Tucson, Ariz., appointed Eastman TV, Inc., its national representative, effective January 1, 1967, the station's target air date.

WDTV Clarksburg-Fairmont-Weston, W. Va., appointed Venard, Torbet & McConnell, Inc., its national sales representative.

WNJU-TV New York, reappointed National Television Sales, Inc., its national representative (excluding New York and Philadelphia).

Network Rate Increases

KBX-TV Bryan, Tex., from \$100 to \$130, effective May 7, 1967.

KID-TV Idaho Falls, Id. from \$275 to \$300, effective May 7, 1967.

KOOK-TV Billings, Mont., from \$275 to \$300, effective May 7, 1967.

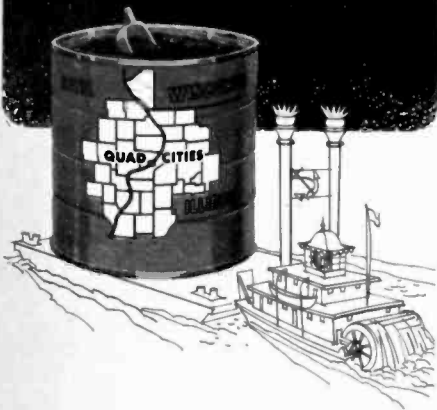
WGHP-TV High Point, N.C., from \$800 to \$850, effective May 15, 1967.

Station Changes

W5BK-TV are the new call letters of W1HS-TV, Boston.

WDXI-TV Jackson, Tenn., became a primary affiliate of ABC-TV.

WOC-TV SELLS COFFEE... BY THE BOATLOAD!



AND SOAP...

AND BEER...

AND CEREAL...

AND GASOLINE...

AND A LOT OF

OTHER PRODUCTS, TOO.

Your PGW Colonel Can
Tell You More!



SERVING THE
QUAD-CITIES
FROM
DAVENPORT, IOWA

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

Spot (Continued)

probably be national by next July. Buys are handled out of the local offices of McCann-Erickson.

Consolidated Cigars

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

A pre-Christmas campaign for DUTCH MASTER CIGARS and HARVESTER CIGARS is currently running. Dutch Master minutes in early and late fringe and 20's in prime time are scheduled in about 12 markets. The Harvester 20's in prime time are running in three additional markets. Ricki Sonnen is the contact.

Corn Products Co.

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

January 2 is the kickoff date on activity for DIET MAZOLA. The four-week push in about ten markets will use day and fringe minutes. Sandy Floyd does the buying.

Curtiss Candy Co.

(Clinton E. Frank, Inc., Chicago)

January 16 is the start date for activity on CURTISS CANDIES. The 13-week push will be in about 66 markets. Afternoon 60's are scheduled to reach a large number of children. Charlotte Tucker, Tom Stumpf and Joan Scholl do the buying.

Dow Jones & Co., Inc.

(BBDO, N.Y.)

A six-eight-week campaign for the WALL ST. JOURNAL will break during the first week of January. About 20 to 25 markets will be picked up. Gail Fiske is the contact.

R. T. French Co.

(Kenyon & Eckhardt, Inc., N.Y.)

Four of this company's products have campaigns beginning in the first two months of next year. INSTANT MASHED POTATOES and COUNTRY STYLE MASHED POTATOES will be in about 30 markets for six weeks starting February 12. The campaign will consist of early and late fringe minutes. BAKE-'N-SHAKE CASSEROLE, previously in test markets, is now expanding to Los Angeles and San Diego. Day minutes and 30's will run for a 16-week period beginning on January 5. In addition, HIFOAM OVEN CLEANER will be in Los Angeles and San Francisco for eight weeks beginning on February 22. Fringe and day minutes are scheduled. Louise Gaaney buys.

R. T. French Co.

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

Campaigns for this food firm's COPPER KITCHEN, SPAGHETTI SAUCE and SLOPPY JOES are anticipated for January. The activity will last for 11 weeks in about 12 markets. Minutes and nigglybacks are being slotted. Dottie Thornton is the buyer.

G. W. Hume Company

(J. Pledger & Associates, San Francisco)

The agency has just been appointed to handle marketing, merchandising and advertising test runs for this 103-year



Vince Daraio, executive vice president at Hicks & Greist, Inc., New York, checks the spelling of his name with Ben Margolis (r.), vice president of Television Advertising Representatives. The card reading "If you see Vince Daraio on this train, wish him a merry Christmas and a happy new year for us" was one of 150 featuring the names of key media people that TvAR placed in 650 railroad cars for the holidays.

canned food packager. Media plans are being formulated to promote the company's Hume and Honeybee labels on yams, peaches and cooked apples. Alan Cameron is the account supervisor.

Hunt-Wesson Foods, Inc.

(Papert, Koenig, Lois, Inc.)

Fairly heavy activity for WESSON OIL is being planned for '67. The start date will probably be in the first quarter of the year. Betty Sue Garner buys.

V. LaRosa & Co., Inc.

(Wells, Rich, Greene, Inc., N.Y.)

New-year activity on LA ROSA SPAGHETTI is anticipated for February. A 13-week campaign in no more than five markets is planned. All commercial lengths except ID's will be used. A buyer was not yet assigned at press time.

LaSalle Extension University

(Harry W. Graff, Inc., N.Y.)

A total of 15 markets are carrying commercials for the ACADEMY OF HOME STUDY this month. The 60's will run in day and night time periods. Harry Alleva is the contact.

Liggett & Myers Co.

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

January 1 is the start date for activity on L&M CIGARETTES. The campaign is scheduled to last 26 weeks, using 20s and 60's. Stone Roberts is the contact.

Menley & James Labs

(Foote, Cone & Belding, Inc., N.Y.)

New year activity on CONTAC will break in several markets in January. Minutes and ID's in prime and fringe time periods are scheduled. Sharon Burke and Sally Crawford do the buying.

National Biscuit Co.

(McCann-Erickson, Inc., N.Y.)

Activity on MILLBROOK BREAD will

With foresight as ammunition, media buyer Pete Warren is well-equipped to answer the question: *When the circuit learns your job, what will you do?* His vision of media's future and of the future media buyer stems from his understanding of the impact of computers in advertising.

In his office at Ogilvy & Mather, Inc., which he joined three months ago to work on Mead Johnson's Metrecal products and Pablum, Mr. Warren talked about tomorrow's media man:

"Basically the media function will become more of an integrated and integral part of marketing operations. Because the media man will become even more involved in decision making on the marketing level, he will have to be more broadly oriented; he'll have to know more than demographics. Rather than being specifically trained, he'll be better



educated on an all-around basis."

Many of these changes are already in effect at Ogilvy, Mr. Warren noted, but he feels a changeover on an industry-wide level is needed. "The media man will have to know how to 'think media,' but less about the mechanics. Mechanical functions will be relegated to computers. Some day we'll see one computer selling to another. In addition, the media

themselves are becoming more sophisticated in providing specific data."

Because of this, the trend is away from the type of buyer who handles, say, the western region for 13 products. "The media man will be taking a more active involvement in his products. With the advent of computers, he'll have more time to investigate new areas of media—merchandising, sales promotion, new electronic media, etc."

Mr. Warren is currently studying for his Master's degree in marketing, for which he may do a thesis on the future media department. He received his Bachelor's degree from New York University where he majored in advertising. After college, he joined *Look Magazine* as a media research assistant, and from there he went to Fuller & Smith & Ross, Inc.

Born in Teheran (he came here at the age of three), the bachelor now lives in New York's Greenwich Village. His favorite pastimes? Outdoor sports, sketching and conversation.

Media Personals

LEWIS I. HABER, JOHN HUGHES and PAUL L. RICHEY were promoted to associate media directors of LaRoche, McCaffrey & McCall, Inc. All three were media supervisors.

RUDY C. WAHLIG was named media director of Doremus & Co. He was formerly associated with McCann-ITSM, a division of McCann-Erickson, Inc., and was with J. M. Mathes, Inc., prior to that.

DALE K. STEVENSON was appointed media director of Campbell-Ewald,



MR. STEPHENSON

San Francisco. He was in media and media research in the agency's Detroit office.

ISABELLE STANNARD joined Helfgott & Partners, Inc., New York, as media manager. She was previously with Young & Rubicam, Inc.

Howard Swink Advertising, Inc., Marion, Ohio, named MILTON L. KRIST director of media and research. He was executive media director of W.B. Doner & Co., Detroit, and a vice president of Lang, Fisher & Stashower, Inc., Cleveland, prior to that.

LEE PETERS was named a buyer on General Mills at Dancer-Fitzgerald-Sample, Inc. She was previously a buyer at Hicks & Greist, Inc., and before that was with N.W. Ayer & Co., Inc.

WILMA M. GELLER was appointed supervisor of media operations at Firestone & Associates, Inc., New York. She was formerly a senior media buyer at West, Weir & Bartel, Inc.

Needham, Harper & Steers, Inc., named JOHN M. COLE manager of media buying and RICHARD M. OLSON associate media supervisor in its Chicago office. Mr. Cole has been broadcast supervisor since 1962. Mr. Olson was previously media supervisor of BBDO, Chicago.

MAXINE C. COHEN, media director of Redmond, Marcus & Shure, Inc.,



MISS COHEN

New York, was elected a vice president of the agency.

VAL RITTER joined Wells, Rich, Greene, Inc., as a media supervisor on LaRosa, Utica Club Beer and Western Union. He was previously a media planner at Clyne Maxon, Inc., and was media supervisor at Tatham-Laird & Kudner, Inc., for six years before that. Also at WRG, Inc., BILL REID was named a buyer on the Braniff account. He was formerly an assistant buyer at McCann-Erickson, Inc.



COUNT ON **KOVR**

FOR ACTION

- SACRAMENTO
 - STOCKTON
- CALIFORNIA

You are heading for big results in the booming \$4.64 billion Stockton-Sacramento market on television station KOVR. McClatchy know-how, applied to farm and other local news, is one reason KOVR has grown so much, so fast. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

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

KOVR



McCLATCHY BROADCASTING

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

break in about eight or nine markets in January. The 52-week campaign will use early and late fringe minutes, mostly slotted in five-minute weathercasts. Frank Finn is the buyer.

Nestle Co.

(Leo Burnett Co., Inc., Chicago)
TASTER'S CHOICE, a new freeze-dried instant coffee, is coming to the U.S. After being tested in Canada, the product will be launched here with tv advertising beginning next year. Print ads are currently running.

Quaker Oats Co.

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

January 15 is the kickoff date for activity on LIFE CEREAL. The campaign of early and late fringe minutes will break in about 50 markets and will continue for four to five weeks. Jim McCollom and Warren Means buy.

Quaker Oats Co.

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

New-year activity for BURRY BISCUITS will break on January 1. The 30-market push will continue for 13 weeks. Kids are the target audience of the 60's. Carol Bag is the buyer.

Schick Safety Razor Co.

(Compton Advertising, Inc., Los Angeles)

Two new foaming after-shave lotions, LIME WOOD and BARK WOOD, are being introduced by this company. The products are being promoted with 30's and 20's in about six markets. MENT, an after-shave lotion in aerosol foam form was introduced earlier this fall via a Chicago agency, but planned to use primarily network tv.

Shell Oil Co.

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

A nine-week campaign for the SHELL STEAK KNIFE PROMOTION began last week. About 23 markets are carrying the early and late fringe minutes. Stephanie Rudolfo is the buyer.

Southwestern Bell Telephone Co.

(Gardner Advertising, Inc., St. Louis)

January 2 is the kickoff date for a YELLOW PAGES campaign in about 18 markets. The push will continue until May, using 20's during family-type programming. Terry Culver buys.

Squire Dungee Co.

(Harpham Co., Chicago)

Three new products, BOZOBERRY JAM, BOZO GRAPE JELLY and BOZO PEACH PRESERVES, are being introduced and promoted in 15 states: Illinois, Michigan, Ohio, Indiana, Kentucky, Wisconsin, Minnesota, Iowa, Missouri, Kansas, Colorado, North and South Dakota, Nebraska and California. The spot tv campaign will feature live commercials slotted in *Bozo the Clown* shows.

The Toni Co.

(Jack Tinker & Partners, Inc., N.Y.)

A new product, INNOCENT COLOR SHAMPOO, is currently being tested in St. Louis, Kansas City and Dallas.

Agency Appointments

WILLIAM CHOROUS joined Warwick & Legler, Inc., New York, as



a senior tv producer. He was previously a tv-radio producer at Ogilvy & Mather, Inc.

Three new vice presidents were named in the New York office of Foote, Cone & Belding, Inc. They are ROGER H. BOGNAR, account supervisor on Best Foods, GERALD H. LONG, manager of the merchandising department, and JEREMY D. SPHAGUE, associate media director.

At Ted Bates & Co., New York, RAYMOND C. OGREN was named a vice



president. He is an account supervisor.



Ray Beindorf is the vice president and general manager of KNXT Los Angeles, succeeding Robert D. Wood, who moved to CBS headquarters in New York.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

Beef up your western sales campaign: put your message with the quality programming of KMJ-TV, Fresno. The San Joaquin Valley's first television station has first class skills and equipment at work. That is why KMJ-TV delivers the audience you want in the nation's Number One agricultural income county.

Data Source: SRDS, June, 1966

KMJ-TV



McCLATCHY BROADCASTING

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

Fort Worth. Bill Willis is the contact.

United Fruit & Food
(Grey Advertising, Inc., N.Y.)

December 26 is the breakdate for activity on RIGHTAWAY SANDWICH MIX. The campaign, in about five markets, will continue until April 2. Minutes will be used. Marvin Kress is the buyer.

Utica Club Beer

(Wells, Rich, Greene, Inc., N.Y.)

A February start date is being discussed for a campaign on UTICA BEER. The push will probably be in nine regional markets, using everything but ID's, and will last throughout the year. Val Ritter is the contact.

Victor F. Weaver, Inc.

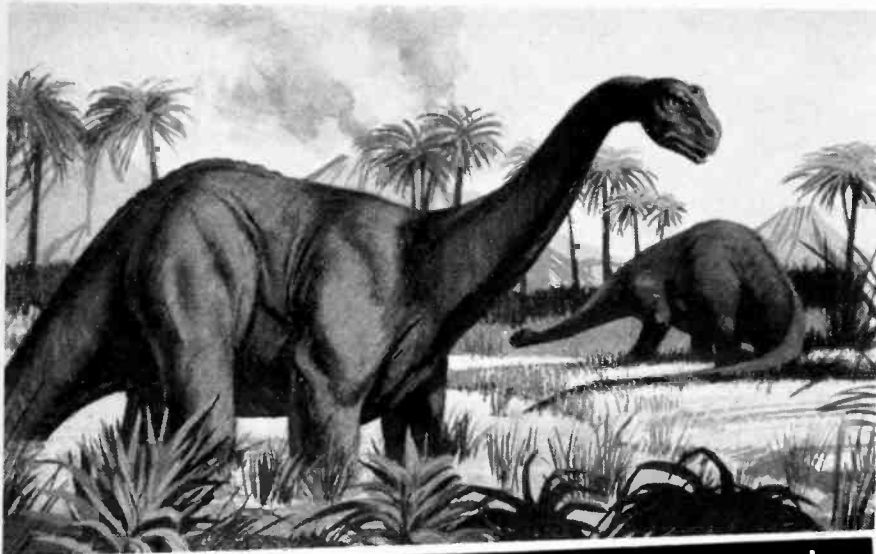
(Weightman, Inc., Philadelphia)

The introduction of pre-cooked and frozen batter-dipped fried chicken will be aided by a spot tv campaign. The company, "one of the world's largest processors of chicken and eggs," is planning the activity in '67. Jim Egan is the contact.

James O. Welch Co.

(William Esty Co., Inc., N.Y.)

A seven-week campaign for WELCH CANDIES breaks on January 16. About 35 markets will carry the piggyback commercials. The spots will be slotted mostly in afternoon shows. Jack Sweeney buys, with Bill Eder assisting.



YOU MAY NEVER SEE A 40-TON REPTILE* —

BUT... Your Spots Carry Weight in the 37th Market via WKZO-TV

SRDS (1966) lists Grand Rapids-Kalamazoo as the nation's 37th television viewing area — UP a couple of notches!

Why the growth? Because the

WKZO-TV MARKET
COVERAGE AREA • ARB '65



Greater Western Michigan area is booming! In Kalamazoo alone, for instance, just four new plants meant another 7,200 jobs, 18,000 new people in town, and another \$25,000,000 in retail sales. And that's going on all over the market.

If you want to do a heavyweight job in a big market that's getting bigger, bear down where it will add up throughout Greater Western Michigan — on WKZO-TV. Your Avery-Knodel man can help you increase your impact if you'll give him the chance.

And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.

*The giant dinosaurs reached this weight.



The Polyz Nations

RADIO
WRZD KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-M CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLR-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios In Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Rep Report

CHUCK CONARD joined the tv sales staff of the Katz Agency in Chicago. He has been with Adam Young,



Inc., in Chicago and New York for the past three years.

Harrington, Righter and Parsons, Inc., named BRUCE C. GEORGI an account executive. He was formerly with WFMV-TV Greensboro, N.C., and



with WHNC-TV New Haven, Conn., before that.

THOMAS H. BELVISO JR. was promoted from account executive to eastern sales manager of ABC-TV



Spot Sales. He has been with the network division since 1961 and was with the Katz Agency before that.

Metro TV Sales named BRUCE FOGEL an account executive in New York. He was formerly with H-R Representatives, Inc., and before that was spot coordinator and buyer at Norman, Craig & Kummel, Inc.

Seven Arts (Continued from 31)

lion to Warner shareholders after taxes. That buy touched off a whole series within the industry although Chesler and his associates failed in their bid to acquire the M-G-M library.

A year after the purchase, the Warner library was sold to a United Artists affiliate which had entered the field of tv film distribution. The man brought over to handle the distribution for United Artists Associated was Eliot Hyman, a former tire salesman who had been wearing several different hats. In 1957 he had formed Seven Arts Production Co. with Ray Stark, a talent agent, to acquire books and plays for independent film production. At the time, writers and actors were first realizing it could be more profitable to produce a film on their own and to have the majors distribute it than to work for a salary.

But Mr. Hyman's experience with film for tv dates back to 1946. Then,

he was in microfilm which had become a lucrative business during the war and given him some capital. One of his first deals was the purchase of 18 old western films for \$12,000 and the re-sale of those films to station WPIX New York three days later at a profit of \$77,000. His next major coup was the purchase of 199 Monogram films for \$1,250 each. The eventual sale of these pictures brought a healthy profit.

\$15 Million Raised

With a continuing round of such deals Mr. Hyman had built up a knowledge of the values of feature films for tv as well as an understanding of the distribution problems that were unique in the mushrooming industry. When the 122 Warner Bros. films were sold to United Artists Associates, Lou Chesler had shrewdly reserved the Canadian rights and given them to Donnell & Mudge, Ltd. In 1959 Mr. Chesler decided to concentrate on the devel-

opment of a new entry into the tv film field and, seeking the best talent possible, he persuaded Mr. Hyman to quit UAA and join his new corporation, first renamed Creative Telefilms and then renamed Seven Arts Productions, Ltd.

The capital for the new firm, totaling \$15 million, was raised from a number of individuals, many of them friends or associates of Mr. Chesler. Among them was Wallace Grove, a promoter who at that time was developing real estate projects in the Bahamas. Mr. Chesler was also involved in a Florida real estate project, General Development Corp., and it was perhaps inevitable, given his imagination, his eye for the great opportunity and his impatience for action, that these ventures eventually would become intertwined. The first moves of the new company were orthodox but important. In 1961 Seven Arts acquired from a then hard-pressed 20th Century-Fox the distribution rights for ten years of 88 post-1948 films for a price of

Lassie, a Real Dog

(Some dog!)

- Friend of millions!
- Loved by adults—and by children, too!*
- 156 episodes for stripping.
- And how it attracts sponsors!

*Nielsen shows 56.2% of audience are adults.
(Jan. 1966 Nielsen Audience Composition Book).

For top family entertainment
in your market ask for
"Timmy and Lassie"



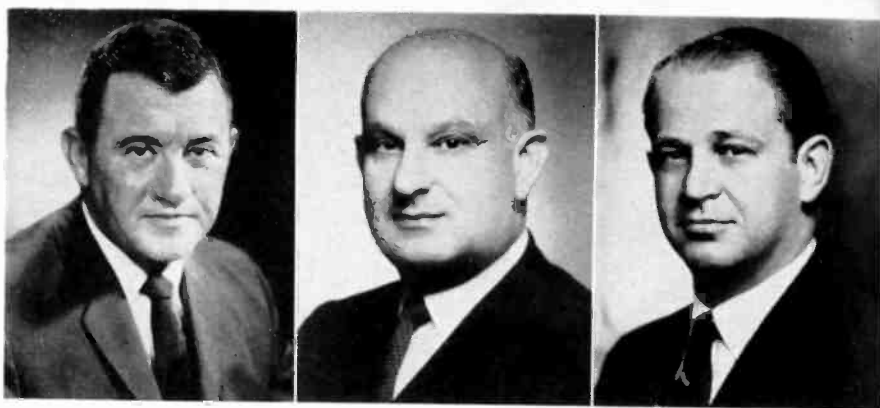
Telesynd

375 Park Avenue • New York, N. Y. 10022
212 PLaza 2-3210



\$6,200,000. The following year the company acquired another group of post-48 films from Warner Bros. Then in rapid succession it negotiated deals covering 215 Universal Films, 228 more 20th Century-Fox films (including 103 post-48 films) and additional smaller acquisitions.

Meanwhile, Seven Arts also had become involved in actual feature film production. Primarily this phase of operations represented the interest of Ray Stark who had sold his own company to Seven Arts Productions, Ltd., in 1960. This was the rejoining of the Stark-Hyman relationship. They had broken up their earlier partnership in 1959 when Mr. Hyman wanted to concentrate his energies in the financing of film acquisition and distribution of properties while Mr. Stark was increasingly enamored of the actual production of films. Now Mr. Stark became a senior vice-president in charge of production. Under his direction Seven Arts became involved in the whole or partial financing of such pictures as *Dr. Strangelove*, *Loneliness of the Long Distance Runner*, *Lolita*, *Night*



Seven Arts executives (l. to r.): W. Robert Rich, executive vice president and general manager, Seven Arts Television; Herbert G. Richek, vice president and director of theatrical and tv film services, Seven Arts Associated Corp.; Donald E. Klauber, executive vice president and general sales manager, Seven Arts Associated Corp.

of the *Iguana* and several others, climaxing its activities with participation in the current epic, *The Bible, Is Paris Burning* and *Reflections in a Golden Eye*. All of these recent films involve Seven Arts as a partner of another company—respectively 20th Century-Fox, Paramount Pictures and Warner Bros.

In 1964 a corporate explosion took place at Seven Arts which turned on Lou Chesler's interests in other ventures. In 1961 he had persuaded the corporation directors to invest \$5 million to acquire 20.83% of the shares of the Grand Bahama Development Corp. which was developing resort and recreation facilities on 102,000 acres of Grand Bahama island. Mr. Chesler faced attack on two fronts at this moment. He needed more money to proceed with the island development and he had a disagreement with other interests in General Development Corp. in Florida. Seven Arts shareholders attacked the Grand Bahama investment and management. Mr. Hyman especially was uneasy about the relationship, particularly since the island plans called for the development of a gambling casino.

Quickly Seven Arts management

arranged a complicated procedure which in essence had Mr. Chesler swap his interest in Seven Arts for the Seven Arts position in Grand Bahamas.

From that point on Mr. Hyman, who had become president in 1962, took over complete responsibility for the direction of the company. He began to plan and move with speed. The company had built up a backlog of 2,500 feature films for syndication purposes. It has something like 341 films of post-1958 vintage still unreleased for tv, making it one of the largest, if not the largest, library of films in that category. It has pushed into several allied areas, including a deal with Railway Express by which it would furnish equipment and films to show entertainment programs on planes, buses and trains. But despite involvement in other fields, the distribution of films for tv accounted for 75-85 per cent of all revenues.

Recently the company has diversified into the production of series and specials for sale to tv stations and networks. It has come up with such properties as the hour-long *Nutcracker* ballet, telecast this month on CBS-TV, *The World of Salvador*

BUYING TIME IN AUGUSTA?

...SWING WITH WRDW-TV @ 12...

Represented by
The Katz Agency, Inc.

R A RUST CRAFT STATION

Five Years With Seven Arts

	1962	1963	1964	1965	1966
Income (millions)					
Tv Distribution	\$12.7	\$14.7	\$33.9	\$23.5	\$28.5
Theatrical Dist.	2.4	3.4	6.1	1.5	3.2
Miscellaneous7	1.2	1.1	.8	2.2
Total	\$15.9	\$19.4	\$41.2	\$25.9	\$33.9
Earnings (millions)	\$1.1	\$1.7	\$3.1	\$2.4	\$5.2
Earnings per share	85¢	\$1.08	\$1.81	98¢	\$2.05

Dali, The Karmon-Israeli Dancers and Singers, six hour specials on *Men in Space*, a daily talk-show featuring *Gypsy Rose Lee*, a half-hour children's program, *Marine Boy*, and others. Seven Arts is underwriting production in this country, Japan, Germany, France and elsewhere around the world.

In developing his far-flung corporation, Mr. Hyman has surrounded himself with young men, talented men, many of whom worked with him in his early days in the field of tv film distribution. However, as these men—Donald Klauber, heading the tv film distribution wing, W. Robert Rich, heading the international tv distribution arm, Herbert Richek, heading the theatrical and tv film services, and others—have moved to the forefront of Seven Arts operations, Ray Stark has moved out of the company's main arena. Still involved in production, where his chief interests and successes reside, he once seemed a likely candidate to head production if Seven Arts were to become a major force in that area.

Now, although Mr. Stark remains an important stockholder, and with Seven Arts holding a one-third interest in Warner's, the leading candidate for a successor to Jack Warner appears to be Kenneth Hyman. Mr. Warner already has moved up to the post of chairman of the board of Warner Bros. Pictures and has been succeeded by executive vice president Ben Kalmenson as president. However, Mr. Warner continues as "executive producer in charge of worldwide production of all Warner Bros. pictures."

Young Kenneth Hyman, in addition to being the son of the president of Seven Arts, has proved to be a capable producer in his own right. His most notable work, *The Hill*, was recognized as an artistic success and had moderate boxoffice acceptance. It is entirely possible that Seven Arts in the space of a relatively short time has not only grown to the status of a giant in the entertainment industry, but that the industry is about to see one more dramatic example of the development of a dynasty.

NOW!

WNEM TV-5

adds a
"Champagne
Punch"
to your sales!

Serving **1,602,800**
buy-minded people...

with an annual spendable income of
\$3,059,787,000.00 in the nation's
NEW 43rd Market!

- *32nd in total retail sales
- *25th in total automotive sales
- *30th in total food sales
- *30th in total furniture and appliance sales
- *32nd in total drug sales

If you want to add a
Champagne punch
to your sales...

put a new sparkle in your profits... ask your Petryman for
the full story of TV 5's dominance of the NEW 43rd Market!

FLINT · SAGINAW · BAY CITY · MIDLAND
ALL EASTERN MICHIGAN



WNEM TV 



"Your Good Luck Station"

whose dark eyes seem to smolder with perhaps passionate indignation at what Hollywood has oftentimes done to her eyeballs, was invited to go on WABC-TV New York with film reviews. At that time Leonard Probst had just started reviewing plays on WNBC-TV, and a little later Leon Pierson, precursor of Leonard Harris, took up the drama chore at WCBS-TV.

Later Mrs. Crist moved to the NBC-TV *Today* show at the behest of producer Al Morgan. How does reviewing for tv differ from reviewing for a newspaper? "On tv you can't talk in grays; you have to be clearly either pro or con," Mrs. Crist said, "since the review goes in one eye and out the other ear. Otherwise the audience wouldn't know whether you were for or against the subject under review." On tv Mrs. Crist works without a script—"If you're giving an opinion, you shouldn't read or use the TelePrompTer"—but her tv reviews are based on the newspaper column she has already written. She writes her newspaper review "with a friend in mind," thinking about what she would want to tell the friend about the film. With her tv appearances, the friend also is in mind, and "tone of voice and facial expression convey a great deal."

'Worth the Money'

Mrs. Crist, after four years as major film critic in both tv and newspapers, and after a decade of experience as a theatre critic, finds that tv, and especially the *Today* show, is for her pretty much like the newspaper business, with the difference being that tv has no need to fill time the way newspapers have a certain need to fill space. "What you can get across is whether the show is worth the viewer's time and money."

The female member of broadcasting's critical corps gives all evidence of genuinely liking movies, whether as art form or as entertainment, but she doesn't pull any punches when reviewing the shoddy, the sham, or

the pseudo-sophisticated. For this reason the movie industry has often attempted to bring pressures to bear on her publishers.

But if any pressures have been put upon NBC-TV or the *Today* show, they have not been felt by Mrs. Crist. "Movies aren't advertised on the *Today* show," she remarked. But more importantly, there is no censorship of her views and reviews. Mrs. Crist said her mail averages about 20 letters per appearance, and three-quarters of them express agreement with her. "*Today* is big among college faculties and the intelligensia generally," she remarked. "For some millions of viewers, the show provides contact with the culturopolis. It's put me on the map."

"Broadway is a beat like any other," said Leonard Probst of WNBC-TV New York, who was the first tv man on the beat. Earlier he had

Critics on the Outs

A danger in reviewing theatrical productions is that producers and actors have long been known for occasionally taking a horsewhip—if only a verbal one—to the offending critic. Producer David Merrick has withheld free tickets to some of his productions from NBC's Edwin Newman in New York, and from Roy Meachum, who reviews for WTOP-TV Washington.

Mr. Meachum was barred from one Merrick production, but purchased a ticket and attended anyway. His review called the production "high camp and low melodrama." He contends that a capable reviewer can't allow personal feelings to influence him: "I was not thinking of Mr. Merrick when I did the review." His aired opinions have also put him on the outs with some movie press agents, and he is often barred from previews. Unfazed, he buys his way into the openings.

honed his critical faculty in three years on WNBC radio, learning to compress a review into 45 seconds. Among advantages of tv reviews, Mr. Probst remarked, are the immediacy and the wide exposure given to the news of the opening. An inevitable disadvantage, however, is that a tv review must be more of a shopping guide than a thorough analysis. Still, he feels that the tv reviewer should be the most knowledgeable man in the audience, well-grounded in the history of the theatre. Mr. Probst added that he should be a man who enjoys good theatre, although he need not be a theatre buff or enthusiast, "nor a salesman. His job is not to save a play, or sell tickets." He holds that today's critics have power "because the public doesn't give a damn," but the power acquired by public default should not be abused: "It's important that the critic maintain his integrity and stick to his point of view, and not fall into crowd-pleasing or calculating what the audience response might be. It's no good being dismissive or funny at the expense of people; it's not a stand-up comic routine."

What Qualifications?

The youngest man on the beat is Leonard Harris, who started at WCBS-TV last June, after six years at the *World Telegram* as assistant drama critic. He also covered cabaret, ballet, opera, the gamut of the performing arts for the paper before it was merged into the *World Journal Tribune*. Now cultural news reporter at the CBS flagship station, Mr. Harris reviews films, opera and ballet, as well as plays and musicals, and also covers the art world.

"Tv can and should take up the slack of the disappearing dailies," Mr. Harris remarked. He added that eventually tv will have more effect on theatregoing as its critics become more respected, but that this will depend on the quality of the critics.

Asked what he thought were the qualifications of the critic, he mentioned the ability to write well within tough time limits, to use imagery to get the point across, an awareness

ARB'S 1966-67 TELEVISION AUDIENCE REPORTS

tell you more of what you need to know
about today's television audience

7/11
GE QUARTER HOUR ESTIMATES

TIME AND PROGRAM	STATION	TOTAL SURVEY AREA, IN THOUSANDS (ADD 000)																		
		METRO AREA		HOMES		Total Adults 21+	WOMEN			HOUSEWIVES			MEN			TEENS	CHILDREN			
		RATING	SHARE	Total	% HOM Some Coll		Total	18-34	35-49	50+	Total	Under 50	Fam 5+ Pers	Total	18-34	35-49	50+	12-17	Total 2-11	2-5
10 PM SHOW	WCCV	10	34	138.8	11	152.0*	87.1	26.6	31.8	28.7	74.1	47.1	15.1	74.7	18.9	34.1	21.7	31.1	49.2	15.
CLUBHOUSE	WCCV	11	38	117.2	25	33.9	21.3	15.6	4.0	1.7	19.6	19.6	5.4	12.6	6.6	4.3	1.7	23.7	181.9	100.
PICTURE ROAD	WCCV	7	24	114.6	32	167.2*	97.1	3.4	22.6	71.1	86.9	22.6		71.6	3.0	6.2	62.4	7.1	3.3	
TOTALS		29		370.6	22	353.1	205.5	45.6	58.4	101.5	180.6	89.3	20.5	158.9	28.5	44.6	85.8	61.9	234.4	115.
10 PM SHOW	WCCV	11	37	143.1	11	158.3*	90.6	27.6	34.3	28.7	76.7	49.7	16.2	77.5	20.0	35.8	21.7	31.1	49.2	15.
CLUBHOUSE	WCCV	11	37	116.5	28	33.9	21.3	15.6	4.0	1.7	19.6	19.6	5.4	12.6	6.6	4.3	1.7	23.7	177.4	97.
PICTURE ROAD	WCCV	8	27	121.2	32	182.0*	107.0	6.6	26.1	74.3	93.5	26.1		76.6	3.0	6.2	67.3	7.1	3.3	
TOTALS		30		380.8	23	374.2	218.9	40.8	66.4	106.7	189.8	95.4	21.6	176.7	46.3	90.7	90.7	71.9	229.9	112.

THREE geographic reporting areas—
Metro Area, Total Area and the new
Area of Dominant Influence (ADI),
an unduplicated television market
definition based on specific and
exclusive county groups where more
people watch more hours on home
market stations.

SEPT/OCT 1966
MONDAY

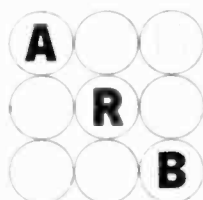
ADI RATINGS										TOTAL VIEWING HOMES				STATION
HOMES	WOMEN	HOUSEWIVES			MEN	TEENS	CHILDREN	ADI % of Total Homes	ADJACENT A.D.I.'S					
		Total	Under 50	Fam 5+ Pers					#1	#2	#3	#4		
11	6	6	5	4	5	6	93		2	2	4	4	WCCV	
10	1	2	2	2	1	4	98				2	2	WCCV	
9	7	7	3		5	1	98				2	2	WCCV	
30	14	15	10	6	11	11	95				2	2	TOTAL	
11	6	6	6	5	5	6	93	2	2	4	4	4	WCCV	
10	1	2	2	2	1	4	98				2	2	WCCV	
10	7	7	3		6	1	95				5	5	WCCV	
31	14	15	10	7	12	11	95				3	3	TOTAL	

Whatever your goals in spot television planning—selective target audiences, specific geographic areas, or both—the new ARB Television Market Reports tell you more of what you need to know to do an effective job.

Metro Area ratings and share information, homes and extensive demographic breakdowns of total audience reached, people ratings for

the new exclusive market ADI and audience spill-over into adjacent market areas are provided for every time period.

Whether you need reports from one or from all of the 225 U.S. television markets, ARB can supply you with the information you need. Your ARB representative will be glad to help you—contact him today.



AMERICAN RESEARCH BUREAU
SUBSIDIARY OF C-E-I-R INC.

Norton Mockridge, writing a column for the *New York World Journal Tribune*, reported the following:

Al Slep, WNBC-TV press manager, was cleaning out some urgent files the other day when he found a carbon of a letter he'd written in 1963 to Ed Warren, a WNBC-TV program manager who was leaving to join WABC-TV. It went:

"Dear Ed. It has been the custom when a beloved colleague leaves the company for those of us staying behind to say 'hail and farewell' in some fitting manner. I think, since you've been with us only a year, you may anticipate what's in store for you when I mention that the scope of this outburst of affection is usually in proportion to the tenure of the departing.

"Since you fall into the classification known as 'Johnny-come-lately-leave-early,' you needn't expect too

much in the way of tearful farewells or expensive gifts. So, as you take your new office, ask not what we can do for you. Ask what you can do for us. So that you may be better equipped to take steps along that line, I have arranged for all of us to have sent to your home—handsomely wrapped—our individual resumes.

"How better can we say: 'Eddie, boy, we're with you!?' By the way . . . sorry I never did get to meet you. Your close friend, Al Slep."

* * *

As powerful as the "trade press" can be at times, the consumer press sometimes appears to have certain advantages. Recently *Playboy* magazine did a short profile on Gordon McLendon, president of the McLendon radio stations. Mr. McLendon took to the typewriter to advise *Playboy* of the following:

"My . . . profile has resulted in a barrage of mysterious, sensuous phone calls from all over the country—at all hours. I simply can't understand it. Earlier articles in such magazines as *Look*, *Coronet* and *Business Week* netted me nothing—other than a few duns from evangelist preachers and several job applications from Del Rio, Texas. *Playboy's* pulling power, particularly among females, goes unchallenged . . ."

* * *

Baltimore's WBAL-TV has a weather-cast, sponsored by Gulf, featuring a weathergirl named Rhea and a puppet. The show recently got a fan letter from Mrs. Hoyt F. Moxley in which she wrote: "Have to tell you how much I enjoy your unique weather reports . . . wish you could repeat most, if not all, of your programs."

WBAL-TV advised Mrs. Moxley that if 1966 comes back, the weather forecasts will be repeated.

* * *

New York Mayor John V. Lindsay is so enamored of show business that NBC-TV's Johnny Carson says "he'll do 10 minutes of jokes at a street excavation." Mayor Lindsay appeared at a luncheon hosted by the New York Academy of TV Arts and Sciences and said that despite widespread rumors, he was not leaving City Hall for showbusiness, "and a flat denial will be issued by my agent."

Although he claimed to have turned down an offer to succeed Ronald Reagan as host of *Death Valley Days*, the mayor said he had helped bring more viewers to television "by closing down the topless restaurants." He contended further that he was the heaviest user of broadcasting facilities in the city's history: "Where Fiorello La Guardia used to read the funnies to the kids on the radio, I read tragedies to adults."



John Chase, former President, Assn. American Editorial Cartoonists, appears twice nightly (taped) on WDSU-TV to give another unique aspect to the News, Sports, Weather, and Editorial lineup. Chase's ability

to reduce national and local events to simple dramatic graphics has been one reason for his tremendous following among Orleanians. The cartoon above is an immediately recognizable, excellent example.

WDSU-TV New Orleans
NBC • BLAIR TV



THE CRAFT THAT GAVE BIRTH TO AN ART

In the early days of television, most music was truly incidental. Hastily assembled, it was intended to be unobtrusive. Today, the creation of music for television is an art. The makers of television programs have learned that music is as much a part of comedy as funny lines, as moving or exciting in drama as visual action, as important to romance as a close-up embrace. Original music, which is so thoughtfully integrated into virtually every phase of television, is the product of men of talent, skill and

taste. Most of the music created for television is licensed through BMI. The themes and/or scores for 40 series produced for this season's prime-time viewing are written by BMI-affiliated composers. And the music of BMI composers also is used regularly on 21 other prime-time programs. What began as a craft is now a recognized art that transcends the television screen to become a major factor in the music of our time.

ALL THE WORLDS OF MUSIC
FOR ALL OF TODAY'S AUDIENCE

BMI

BROADCAST MUSIC, INC.

THE ONLY BOSTON FAVORITE THAT'S ONE UP ON US IN VARIETY.



56 On December 19, *Kaiser Broadcasting* and *The Boston Globe* join to bring Boston a new wave of color television entertainment—WKBG-TV, Channel 56. Exclusive Celtics and Bruins coverage, exciting sports events, game shows, comedy, drama, plenty of first-run movies, up-to-date public affairs, these and many more will be available to choose from on Channel 56. And it's only

the beginning. In the months to come, Channel 56 promises Boston more information, more entertainment, more of everything that makes television viewing great. What else can you expect when one of the nation's leaders in television, **WKBG-TV** Kaiser Broadcasting, and one of the world's great newspapers, *The Boston Globe*, join forces? **56**

KAISER BROADCASTING / *The Boston Globe*

The Variety Channel

More variety coming to Boston at 740 on the AM radio dial and 96.9 on the FM dial as *WXHR* and *WXHR FM* get the Kaiser/Globe treatment. Represented by Broadcast Communications Group.

BOSTON
WHAT'S
IS IN



the months to cover. **WASH**
more information, more
writing that makes
can you expect when
readers in television.
and one of the world's
The Boston Globe, you
The Boston

obe
WASH TV for the **WASH**
aired by Boston's **WASH**