

# Television Age

Clouds on the horizon temper 1967's favorable forecast  
Personality profile: the FCC's new, young commissioner  
How do syndicators set the price of their product?

PAGE 19  
PAGE 24  
PAGE 28

Indiana University  
JAN 5 1967  
Library

25 Years of  
Advertising  
For The Public Good

362,407,000  
TV  
IMPRESSIONS

Help Sell U.S. Savings Bonds in 1966.

...the impact Petry represented TV  
...ions registered for this Advertising  
...ncil campaign. They believe in serving  
...ell as selling.

THE ORIGINAL STATION REPRESENTATIVE



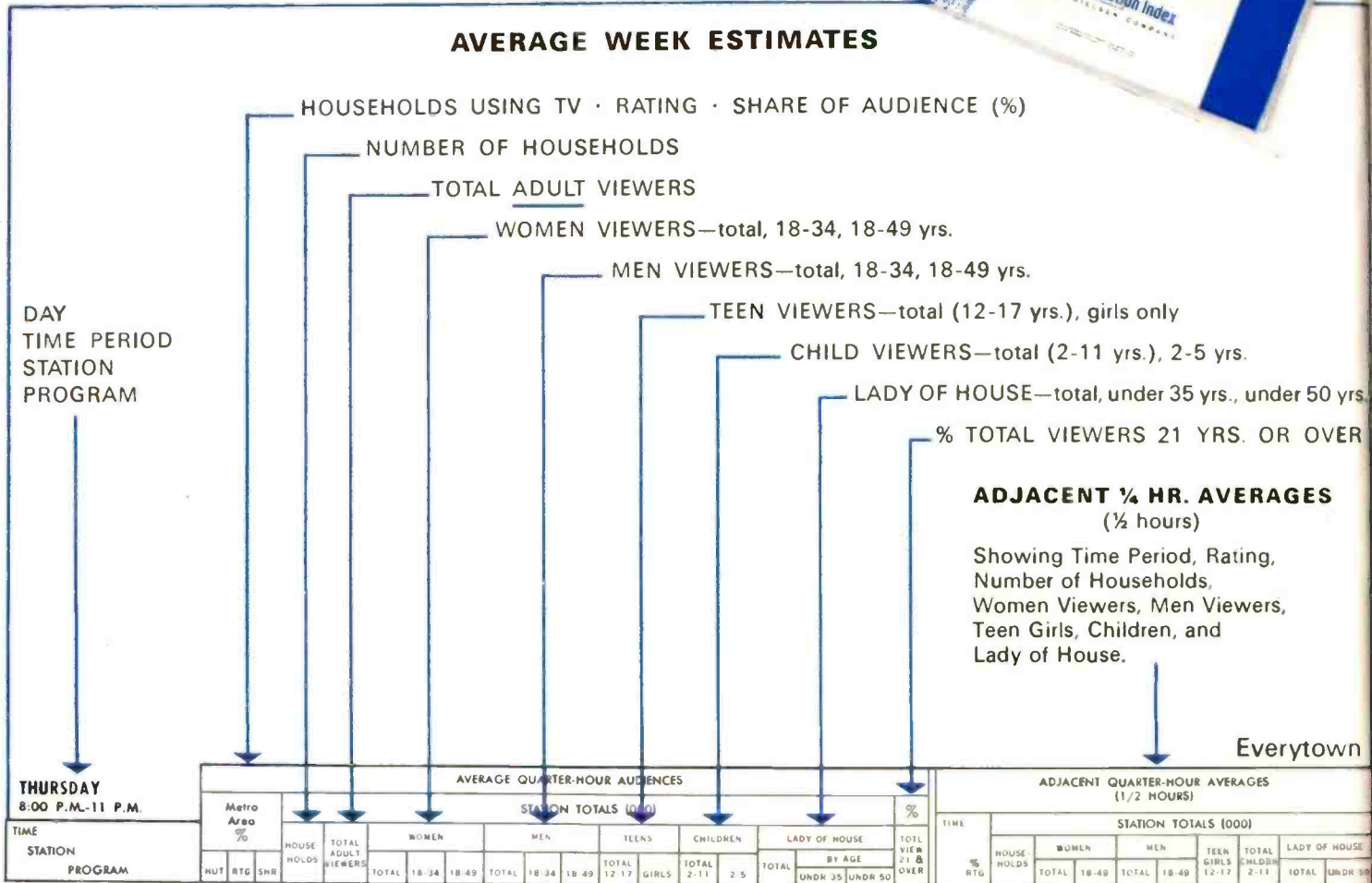
PETRY REPRESENTED TELEVISION STATIONS—  
—RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON  
DALLAS • DETROIT • LOS ANGELES  
PHILADELPHIA • SAN FRANCISCO • ST. LOUIS



alan dale bogorad

# 1966-67 NSI Reports tell you more...



## and still more...

The demographic information shown above is also shown for ...

**Day part audience summary**—showing average week estimates ... and

**Detailed average quarter-hour audience estimates for selected long duration programs** (45 minutes or longer).

**TV station circulation** gives you current estimated total households reached during average week, by each station, by day part for both Metro and Total Areas (where applicable).

**Latest estimates of color tv ownership** are reported, market by market, with color programs identified.

**All in a convenient format** with larger type for easier reading and color-keyed by report period for quick identification.

For details, write, wire or phone your NSI Sales/Service Representative.



## 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 2101 Howard Street · Chicago 60645 · 465-4400



# If people don't believe in the station, they won't believe your cologne will make them irresistible.



The people of Pittsburgh know KDKA-TV will be around to back up anything it says. This is the station that has kept Pittsburgh well informed for years, now. You can see the evidence of this station's dedication to news every day at noon. In the quality of the news. And in the quality of the personalities who present it. Bill Burns is Mr. Pittsburgh. He's the most popular television personality in the tri-state area. And it's not just a fleeting success he enjoys. He's been handling the news in his warm, responsible way for thirteen years now. "Did you hear what Burns said about ...?" is a phrase you'll often hear in Pittsburgh.

Marie Torre has something to say, too. And not just to other women. She's a city-side reporter whose passion is hard news. But this station's dedication to news isn't confined to just noon time. It begins early in the morning. Consistently reappears throughout the day with a full hour report at 6:30 PM. And doesn't end until the 11 o'clock news when Bill Burns wraps up the day. And the people of Pittsburgh appreciate it. And listen. In fact KDKA-TV is a part of their routine. Every day. It's always in their schedule somewhere. Isn't this the kind of station that should be in your advertising schedule? Every day? As a matter of routine? This is one routine that could prove very exciting for your product.

**KDKA-TV** GROUP 

WESTINGHOUSE BROADCASTING COMPANY  
REPRESENTED NATIONALLY BY  
TELEVISION ADVERTISING REPRESENTATIVES, INC.





Make room for the comedy hit that was first in its prime evening time period for every one of its seven seasons on CBS... the only situation comedy in television history to rank in the top 12 for seven consecutive years:

**"MAKE ROOM FOR DADDY"**

starring  
Danny Thomas  
in his most  
famous role.

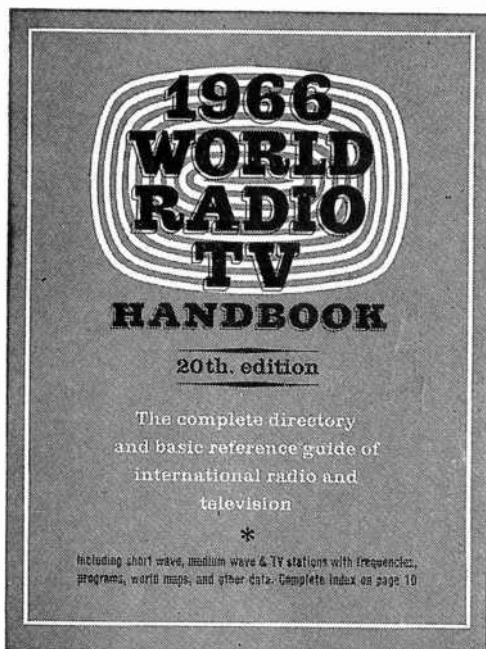
Plus guest  
appearances  
by Bob Hope,  
Andy Griffith,  
Lucille Ball  
and dozens  
more. Here  
is one of the  
most potent  
vehicles ever to  
enter syndication.

(just ask General  
Foods, full sponsor of the  
series during its entire  
run on CBS). Better make  
room for Danny Thomas  
on your schedule.

**CBS FILMS**

New York, Chicago,  
San Francisco, Dallas  
and Atlanta

# 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

JANUARY 2, 1967

## Television Age

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*. . . and television, if the industry is going to succeed in winning over youthful drinkers*

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## 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



**P**ETERS, **G**RIFFIN, **W**OODWARD, INC.

## Letter from the Publisher

### A Look in the Crystal

In the first two weeks of December the gloom was fairly widespread in the television business. It was difficult to make any projections for 1967, with the cancellations of National Spot coming in as fast as they were. However, in the last two weeks of the year the entire picture took a 180-degree turn. Requests for availabilities were considerably ahead of the same period last year, and the first quarter of 1967 turned from a bearish to a bullish outlook.

A conservative projection for the entire year would be somewhere in the area of a 6-7% increase of total industry revenues of 1967 over 1966 (see page 19.)

The general business outlook is cloudy. Government as well as private economists have backed off the unqualified prediction of a tax increase. However, both are agreed on one point—general over-all profits for 1967 will be lower than in 1966. Manufacturing industries facing increased labor costs, are expected to face a profit squeeze. The rosier side of the picture is that industries such as food, detergents, chemicals, and petroleum are expected to match their 1966 earnings, and probably do better.

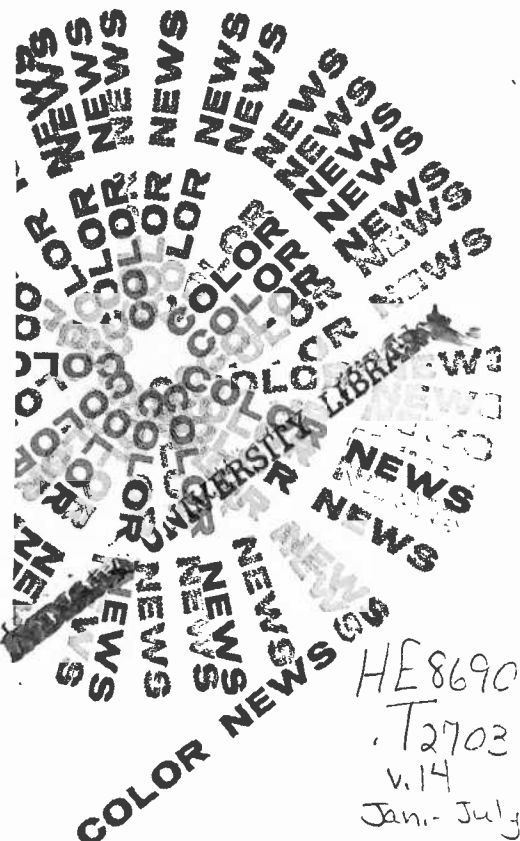
The stock market continues in yo-yo fashion, with the bears having had the upper hand for the past several months. What is extremely significant to the television business is the fact that there is no direct cause-and-effect relationship between stock market activity and the month-by-month revenue patterns in television.

The best example of this was in 1962 when the stock market fell apart. The Dow-Jones averages tumbled that year from a high of 735 to 540—almost a 200 point slide. It was a disastrous year for stock market investors. On the other hand, the television business continued its steady increase. That year the industry jumped 12.7 per cent in total revenue to \$1.5 billion. The industry before-tax profits were \$300 million for the first time, up almost one-third from 1961. It is for this reason that group station operations, such as Storer, Taft, Cox, Capital Cities and others, have held so well in a bear market.

As for the industry generally, it would appear that aggressive selling will once more be in style. As has been said many times in this space, the stations that tool up for a competitive year will benefit by their activity. With the addition of color, television will again improve its tremendous impact in the face of uncertain economic conditions.

Cordially,

*S. J. Paul*



HE8690  
T2703  
v.14  
Jan.-July

# MAKING NEWS.. with the news!

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

**COLORCOLORCOLORCOLOR**  
The **FULL COLOR** Station, TV-23  
**BIG FOR IT'S AGE . . .**  
**AND GETTING  
BIGGER!**


(Air Date: September, 1965)  
**COLORCOLORCOLORCOLOR**

Competitively Priced  
See Meeker Representative



Rockford - Freeport, Illinois



In a three-station market, KFDM-TV CONSISTENTLY delivers the most (use the rating service of your choice). You get the highest possible television buying efficiency in this prosperous, growing Texas Gulf Coast market. The reason is simple. KFDM-TV has undisputed leadership in experience, programming facilities and local production. When planning your media buys, you'll receive the Media Buyer's Hero Award for buying efficiency if you begin with KFDM-TV, Channel 6.  PETERS, GRIFFIN, WOODWARD

**CHANNEL 6 BEAUMONT, PORT ARTHUR, ORANGE, TEXAS** 

**We  
deliver  
!**





**Letters  
to the  
Editor**

**Color Corrections?**

TELEVISION AGE has given us many valuable reports—reports which, if accurate, are most helpful in presenting spot television to national and regional advertisers.

I am dismayed at your survey of local color published in the December 5th issue. It not only has a number of inaccuracies, but a serious number of stations totally omitted. For example, there are two stations in the Cadillac-Traverse City market. You have omitted WPBN-TV.

You have omitted WDTV Clarksburg-Weston, West Virginia.

You have listed one station in the three-station Colorado Springs-Pueblo market.

You have neglected WHNT-TV Huntsville, Alabama.

You have omitted WSUN-TV Tampa-St. Petersburg, Florida.

You have listed KRGV-TV twice; once under Lower Rio Grande Valley-Weslaco, Texas, and once under Weslaco itself. You have shown dif-

ferent capabilities in each listing.

You have omitted in its entirety the Wausau-Rhineland market, where WAEO-TV went on the air in November with full color capabilities.

You have listed WITN-TV Washington, North Carolina, twice; once under Greenville-Washington-New Bern, North Carolina, and once under Washington, North Carolina, and have shown different capabilities in each listing.

This report could be of significant assistance—but I feel in its present form it does not provide the data which is so necessary to agencies.

MARTIN L. LUDINGTON

*Manager*

*Vernard, Torbet & McConnell, Inc.*  
*St. Louis, Mo.*

We are perplexed as to why there are question marks under the "live" and "tape" headings of the WOW-TV listing (page 90.) We have had both live and tape color facilities since last spring.

MIKE BYREN

*Director of Promotion and  
Merchandising*

WOW-TV

*Omaha, Neb.*

Your attention is called to certain discrepancies in the Local Color Facilities listing. On page 83, under the

Champaign, Decatur, Springfield listing, please change your records, deleting WTVP. WAND became the new call letters for Channel 17 last February.

I also note that on page 94, WICS Springfield was given a separate listing. However, WAND did not receive a separate listing under Decatur, Illinois.

LEN CARL

*Vice President & General Manager*

WAND-TV

*Decatur, Ill.*

WSPA-TV in the Greenville-Asheville-Spartanburg, S.C., market was equipped for live color effective September 1966 and color tape effective July 1965.

DIANNE WOODSIDE

*Promotion Director*

WSPA-TV

*Spartanburg, S.C.*

[WSPA-TV was listed as a full-color station under the Spartanburg market listing on page 94. A number of stations without local color facilities were not included in the TELEVISION AGE listing, as the list was intended to point out where color facilities were available. Stations submitting questionnaires after the deadline for the Dec. 5 issue had their facilities listed in the following Dec. 19 issue on page 13. Ed.]

**How would you promote Vincent Cost or Ricardo Autobahn?  
We don't know but . . .**

**KHTV, HOUSTON will find it easy to promote**

**VINCENT PRICE & RICARDO MONTALBAN**  
**in RAGE OF THE BUCCANEERS (color)**

**one of the post '60**

**CINEMAGREAT FEATURES**

**from**  
**NBC**  
**FILMS**

### Colgate Comments

Thanks very much for sending me the issue on Colgate (Nov. 7, 1966). It was extremely well done.

You may be interested to know that a stock market analyzer from Stabrook & Co. to whom I showed the piece is utilizing some of the information as a basis of a market appraisal.

LESLIE T. HARRIS

Director, Marketing Office  
Interpublic, Inc.  
New York, N.Y.

### Coffee Comments

Thanks a million for that fine story in our Coffee Presentation in your last issue. It was beautifully handled. . . . We are most grateful for this editorial consideration.

ROBERT L. HUTTON JR.

Vice President  
Edward Petry & Co., Inc.  
New York, N.Y.

[For more on coffee, see page 26 of this issue. Ed.]

### Complimentary Comments

TELEVISION AGE . . . interesting and informative reading . . .

ORVILLE J. ROESCH

Advertising Manager  
The Seven-Up Company  
St. Louis, Mo.

### Books, Books, Books

*American Cinematographer Manual, second edition, compiled and edited by Joseph V. Mascelli, A.S.C., published by the American Society of Cinematographers, Hollywood; 626 pp.; \$12.50.*

For the professional news-cameraman or photographer of programs, documentaries, commercials, etc., the second edition of this standard manual will be as invaluable as was the first. Here in one volume is all the necessary technical data on cameras, lenses, films, lighting, color, exposure, sound, etc., that a "pro" must have at his fingertips. And the book's convenient size (4 x 7 inches) makes it easy to have handy in a gadget bag. Illustrative of the extensive scope of the book, and its no-nonsense approach to cinematography, is the fact that its \$12.50 cost is income tax deductible as a professional text.

*TV Key Movie Guide, Bantam Books, New York; \$1.00.*

Lest anyone protest the increasing prices being paid by stations and networks for feature films these days, he'd do well to consider what is happening in other fields: to wit, when *TV Key* editor Steven Scheuer and Bantam Books first put out (in 1958) a movie guide, listing one- or two-

sentence synopses of features on tv, the price was 50 cents. Today, the cost is doubled. The new book, however, lists some 2,000 films in addition to the 5,000 that appeared in the first edition.

For movie buffs and station promotion men, the guide is useful in that it gives the stars' names along with the plot outline and a rating ranging from \*\*\*\*\* (excellent) to \* (poor). Also furnished is when and where the films were made. Quantity discounts are available.

*Once You Shave a Cactus, by E. E. Spitzer; Crown Publishers, Inc., New York; 185 pp.; \$4.95.*

Ten or 15 years ago, this "hilarious" novel by a Papert, Koenig, Lois vice president might have been truly hilarious, but today it is as if a writer suddenly discovered rumble-seat jokes. The majority of gags are based upon "goofs" that occur during tv commercials—only in Mr. Spitzer's text, the humor depends on the fact that the commercials are live, on the air, and the goofs are seen by millions. Since commercials are seldom handled like this in today's tv, but are taped or filmed far in advance of airing, another line from the past sums up any "insider's" reaction to *Cactus*: "Tain't funny, McGee."

How would you promote William Norge or Aldo Beam?  
We don't know but . . .

WNBC-TV, NEW YORK will find it easy to promote

**WILLIAM BENDIX & ALDO RAY**  
in JOHNNY NOBODY

one of the post '60

**CINEMAGREAT FEATURES**

from  
  
FILMS



# How Can The 130<sup>TH</sup> MARKET

**NOW  
REPRESENTED BY  
VENARD, TORBET  
& McCONNELL, Inc.**

# TURN INTO THE 50<sup>TH</sup>?



It's not magic, just simple logic when you combine Amarillo (120th market), El Paso (132nd market) and Monahans/Odessa/Midland (140th market). These three markets have a net weekly television circulation of over 340,000 homes—equivalent to the 50th ranking market in size.

AND, only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of these three markets.

## ONE REPRESENTATIVE

*One Ownership — One Network — One Buy*

**KVII-TV**

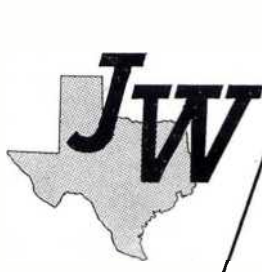
Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV** serving

Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATIONS**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVII, Amarillo; KBUY, Ft. Worth; KELP, El Paso; KVKM, Monahans

**Superbowl Game, Minus One**

The advertiser perhaps most associated with top sports programming, Gillette, passed up the "Superbowl" game timing up because media men at Doyle Dane Bernbach computed that even with the importance of the contest and the heavy ballyhoo, the two-networks telecast would make for a cpm out of all proportion. A major danger, of course, is that one or the other network might run off with a lion's share of the audience—and Gillette decided not to risk a close shave.

**Colgate Cologne Comes on Strong**

From Colgate-Palmolive, which has relaxed on its 007 men's toiletries promotion (perhaps awaiting the release of two new James Bond features this year), comes Moment of Truth, a new men's cologne now in test markets. The product, handled by Ted Bates & Co., reportedly will be heavily advertised, and initial test reaction during the pre-Christmas season was supposed to be good. A color commercial with bullring atmosphere sells the product, and heavy helpings of sex-appeal also play a part.

**Teaching Out from Nashville**

A budding communications empire, LIN Broadcasting Corp., is rapidly branching out into a wide range of howbusiness activities from its station-operation base: vhf, WAND-TV Decatur; five am's, and 12 CATV's. Recently LIN acquired Medallion Pictures Corp., syndicator of feature films, and now has acquired the *Miss Teenage America Pageant*, by purchase of the stock and all assets of Teen America Associates.

**Third Stations For Toronto and Montreal?**

The scramble for third television stations in the metropolitan markets of Toronto and Montreal is slated to start in February 1967. The board of Broadcast Governors, Canada's equivalent to the FCC, recently announced the reversal of its 1961 policy refusing even to hear such applications. The board did not specify that the applications should be in the uhf or vhf bands, but did qualify its willingness to hear applications with the proviso that they be technically feasible.

**New England Today, Tomorrow the U.S.**

HoJo, Howard Johnson's addition to the soft-drink market, will expand spot tv activity in northeastern markets this year. Distribution growth in New England and upstate New York, in late February and early March, will bring "a significant increase" in spot exposure, according to Bill Foster, account supervisor at Ted Bates & Co. The possible market plan is still being formulated, but the

Boston area is definitely in, Howard Johnson people say. HoJo had its debut last July in the test markets of Albany-Schenectady-Troy, New Haven-Hartford, and Springfield-Holyoke. The original campaign, "HoJo . . . for people under 21," will be continued this year. Continued success will see the product move into more markets in its bid to capture the "under 21" set on a nationwide scale.

**Features from Network to Theatres?**

Despite fears in some quarters that motion pictures which "premiere" on tv may not have much chance of subsequently scoring at the box-office, there is at least one indication that movies made for tv may have good playoff and payoff possibilities on the circuit. Late last fall Comet Films began distribution of *The Poppy Is Also a Flower*, the cinema version (20 minutes longer) of the Telsun fictionalized documentary which ran last year on the NBC-TV network. Harold Roth, president of Comet, reports that 400 bookings have already been secured; he anticipates grosses will eventually top \$2 million.

**Another Outside Documentarian**

To the small number of film documentary makers whose work goes to fill tv's documentary gap—very discernible in the past couple of seasons with a diminishment in the chronicles produced by network news departments—now comes Jerry Stagg and his Cordell Productions, with a two-hour reconstruction of the assassination of Trotsky. Called *The Victim*, the special promises to be a major television scoop, beating print media and even historians. Mr. Stagg says he has unearthed papers on Trotsky, his circle, and the assassination that were sealed for a quarter-century since the death of the revolutionist. Some of the film will be footage from Artkino vaults; other segments will be shot to order, as reconstruction of previously unreported eyewitness accounts.

**Wall Street in the Living Room**

There may be a New York Stock Exchange ticker tape in every home before long, as the result of deals made between Trans-Lux Corporation and a number of CATV systems. Trans-Lux is leasing a new stock-price readout system to CATV's and to tv stations, through its subsidiary, Trans-Lux Distributing Corp. The stock quotations will be readable on the home screen 15 minutes after being posted in Wall Street (the delay is required by NYSE rules). Richard Brandt, president of Trans-Lux, predicted the new system, which links an electronic storage "brain" to a visual translator, "could bring about the 20-million-share day." Peak trading is usually far less than half of that today.

**We get some nice letters. . .**

THE WHITE HOUSE  
WASHINGTON

September 30, 1966

**TO THE BROADCASTERS' COMMITTEE FOR THE  
UNITED NATIONS:**

In a single generation, Americans have had to become citizens of the world. Today, through your weekly broadcasts, world citizens in America are learning how the United Nations works to restrain international conflict and build a better life for all men.

Military strength alone cannot keep us safe: we must labor daily to build bridges of friendship and cooperation to every continent. For this reason, we consider the success of the United Nations our own success.

Your programs help present these vital truths -- in documented stories of men working together for peace. For your fine example of public service, you have my thanks and my hearty congratulations.



# **International Zone**

**Filmed around the world by United Nations Television**

For Information

**Mr. Tom Shull**, Chairman U.S. Broadcasters' Committee for the United Nations  
230 Park Avenue, New York, N.Y. 10017

**Mr. Michael Hayward**, Chief, UN Television  
Room 837, United Nations, New York



# Business barometer

fter a strong increase of 10.3 per cent in September '66 over the same month in 1965, spot business in October tailed off, increasing 7.4 per cent over October '65.

This rate of growth was slightly under the 8.4-per-cent gain of October '65 over '64, and well under the 14.8-per-cent increase of '64 over '63. As a matter of fact, it's the smallest rate of increase since 1960 when October was only 5.8 per cent ahead of the same month in '59.

ranslating the increase into estimated dollars, however, the industry's stations are figured to have sold \$82.9 million worth of spot time this past October, as compared to \$77.2 million in October '65. That total is the greatest dollar volume for any one month thus far in 1966, easily beating out \$74.3 million estimated for March.

Once again, as evident from the increases according to size of station, the largest outlets scored the greatest gains in spot volume. And, to complete the "rich get richer" picture, the smallest stations showed an increase well below the national average.

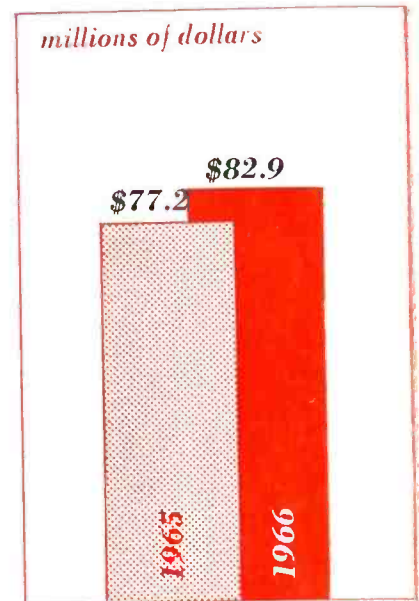
On the month-to-month basis, October as compared to September immediately preceding, spot business increased 22.4 per cent. This increase was the smallest in several years, but only by a few points. In 1965, the increase was 25.1 per cent, the year before it was 27.0 per cent, and the year before that, 30.3 per cent.

With 10 months of figures in from the wide group of stations reporting to Business Barometer, it is more obvious than ever that the growth of spot in 1966 had the brakes on. The average increase for the 10 months was 6.9 per cent; last year, the average was 13.2 per cent. Admittedly, an increase of 6.9 per cent in sales in almost any business indicates health—but in an industry accustomed to greater gains, and one where increased expenses are cutting heavily into profits, the feeling is growing that something must be done.

Next issue: a report on local sales and station compensation in October.

(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.)

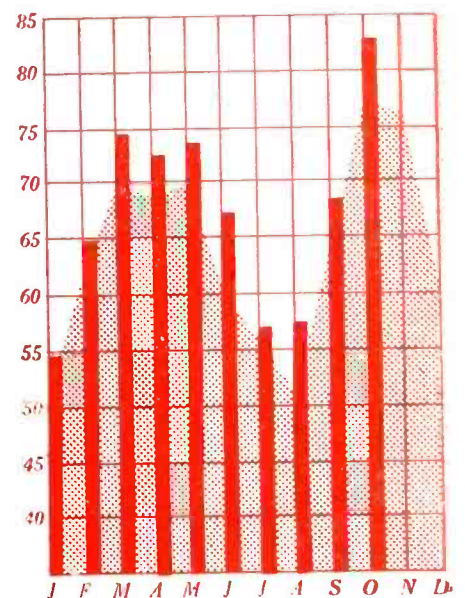
## NATIONAL SPOT



October (up 7.4%)

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

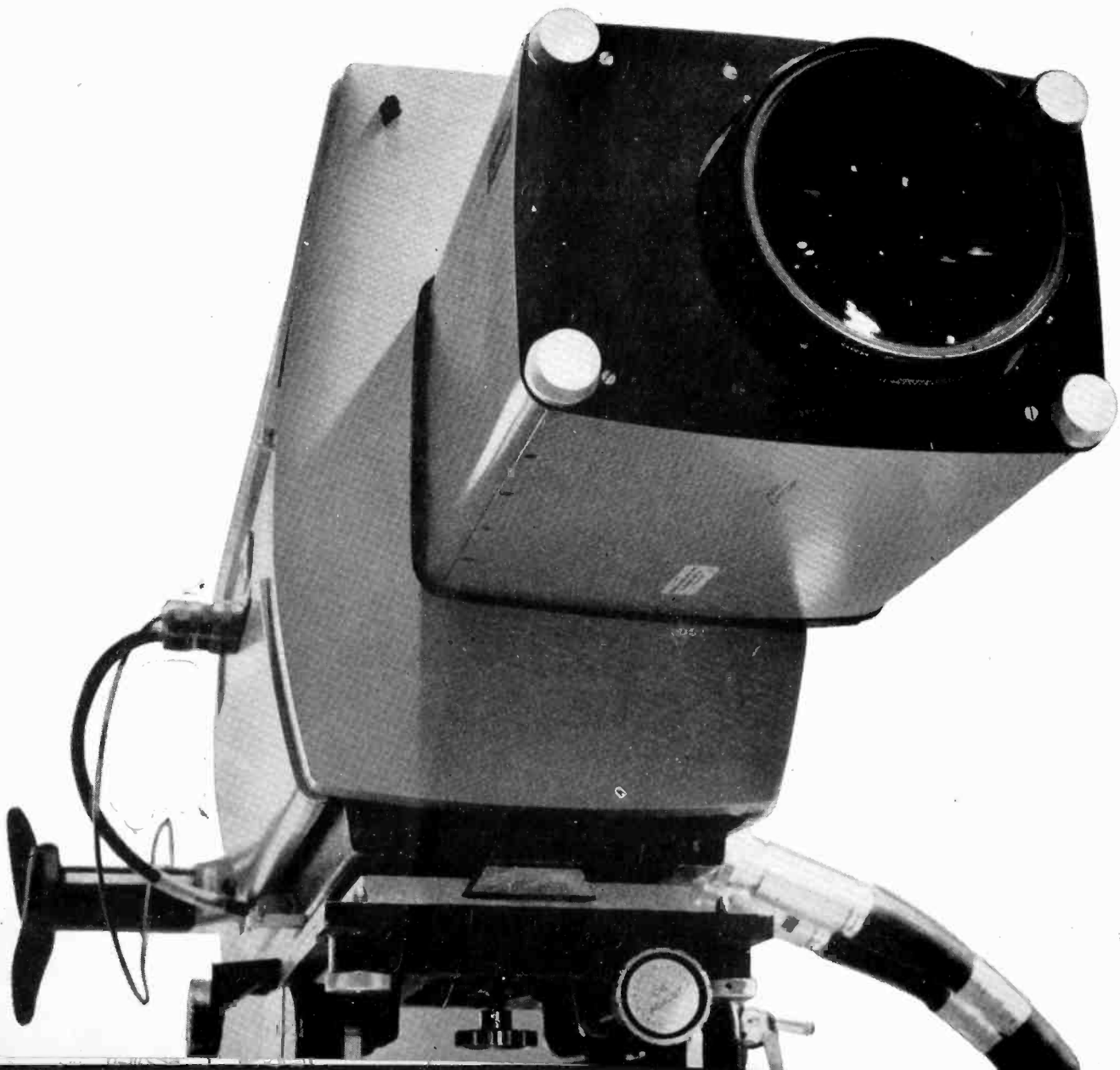
Station size	Spot tv
Under \$1 million	3.8%
\$1-3 million	4.5%
\$3 million-up	9.7%



1966-'65 comparison

# KBMT appoints Blair Television

Television 12, KBMT Beaumont, Texas, has appointed Blair Television as national representative, effective January 1, 1967. Television 12, an ABC affiliate, is the key station in growing Beaumont-Port Arthur-Orange... a market with more than \$720 million in buying power. Now to buy Television 12 in East Texas, call the number one station representative, John Blair & Company. **Blair Television**



## Cinderella Station?

The University of Puerto Rico has predicted that within the next decade English will replace Spanish as the dominant language on the 3,400-square-mile island between the Dominican Republic and the Virgin Islands. This prophecy cannot have been lost upon O. Roy Chalk, entrepreneur, real estate speculator, mass transportation master, and chief of the robust Trans Caribbean Airways. A few months ago Mr. Chalk moved into San Juan, where he already owned two radio stations, and picked off the Caribbean's only English-speaking television station — WTSJ, a sickly enterprise for years that operated on the fringes of financial disaster. The station was grossing a paltry \$25,000 a month while giving its growing numbers of English-speaking viewers a steady diet of pre-1948 features, often showing the same feature twice a day. But now, when Mr. Chalk says WTSJ will gross \$5 million a year in five years, people take him seriously.

**100-per-cent Revision.** WTSJ received the go-ahead on the sale from the FCC last October 30. Mr. Chalk and his troops immediately moved in to remake the station from top to bottom. After a month of sleepless nights, the new station debuted with the first of several planned overhauls. The station junked half its program schedule and replaced it with 24-and-a-half hours of new programming weekly. Some of the new programs, all purchased and programmed during the month of November, are *The Mike Douglas Show*, *The Merv Griffin Show*, *Hollywood Palace*, and *Route 66*. The station programs almost 51 hours weekly, from 5:30 p.m. to 12:45 a.m. It is the only one of six stations on the island broadcasting after midnight.

According to Mr. Chalk's analysis, two factors are working in favor of his chances of turning WTSJ into a Cinderella. First, the number of

people who speak and understand English on the island is growing. Second, those who already do speak English are the people in Puerto Rico who have the best jobs and the most money. The new owner's studies have revealed that about a quarter of Puerto Rico's 2.4 million population understand English; another quarter understand only Spanish, and half are, in varying degrees, bilingual. Mr. Chalk estimates there are approximately 150,000 tv sets in San Juan equipped to receive his channel 18 uhf signal, and the English-speaking population in San Juan is in excess of 750,000. To what extent the English-speakers dovetail with the uhf set-owners is a crucial question now being explored. But Mr. Chalk is convinced that his upgraded programming will do the trick: even if the English-speakers don't own uhf sets or converters now, they will soon. For example, his men are now contacting the owners of the hotels in San Juan. Object: to make sure that each of the 5,000 rooms has a uhf set.

**TV, Airlines Alike.** Mr. Chalk brings to his new tv station the same philosophy that he used to rejuvenate Trans Caribbean Airways. There are a few vital similarities in the business of airlines and television. *One:* Once you pass the break-even point in sales, *everything* else is pure gravy. The costs remain the same and the profits take off. The break-even point on TCA is thought to be about 65 per cent of seats sold, and on the new station it's about 50 per cent of time sold. *Two:* Both airlines and tv stations sell an especially perishable commodity that doesn't take to inventory. Once a seat is missed or a spot is not purchased, it is gone. *Three:* Mr. Chalk believes in supporting the people who are in a position to help him most, and whom he can help most. With his airline, he has taken special effort and money to court the favor of the travel agents.

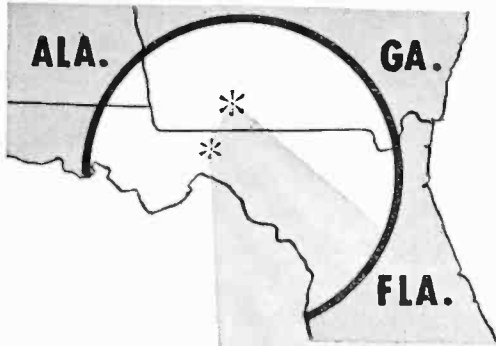
On his new station, he hopes to establish good relationships with the advertising agency community. For example, the new studios now being planned for San Juan will be made as attractive and as accessible as possible to the advertising community for filming and taping of commercials. The station already is equipped with full color tape and film equipment, and the new studios, next door to the TCA building in San Juan, will have color cameras.

**Ads Get off Ground.** In an effort to stimulate viewer and advertiser interest in the new station, WTSJ launched its first advertising campaign in the beginning of November. The station placed spots on each of the several English-language radio stations in San Juan. At 18 minutes past the hour, every hour on radio, an announcement notes: "Channel 18 switches people on." Ad campaigns are running in newspapers and even on WTSJ's competing tv stations during prime time.

WTSJ competes with three commercial vhf stations, one commercial uhf, and one educational vhf, all of them Spanish-language outlets. Together they all run about three or four hours a week of programming in English. WTSJ feels it has a primary advantage in that it can telecast programs to island viewers only one or two days after they appeared in the continental U.S., whereas its competitors are required to wait weeks, sometimes months, for the programs to be dubbed into Spanish.

There are an estimated 10,000 families in Puerto Rico outside San Juan who speak or understand English. These families have not been left out of Mr. Chalk's plans. WTSJ recently received FCC approval for the construction and operation of two satellite stations in the second- and third-largest cities on the island, Ponce and Mayaguez. They will be in operation before the end of the year.





# WCTV-land

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

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



**WCTV  
6**

TALLAHASSEE  
THOMASVILLE

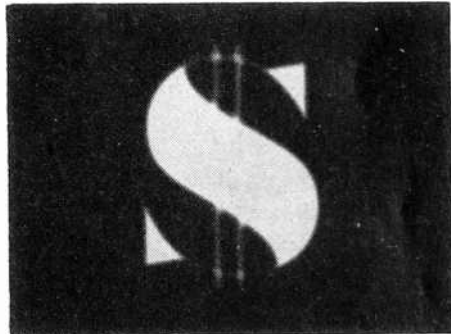


**BLAIR TELEVISION**  
A Division of John Blair & Company



*1967 almost certainly will produce record sales, but they will be harder to come by than in the recent past*

## **Tv's blurred financial future**



**T**his year—1967—just might be the year. That is, it might be—if some of the rumors, suppositions and musings uncovered in a wide check of network, agency, station and rep firm executives mean anything.

The year for *what?* The year in which the upward climb of spot television rates is halted . . . and perhaps reversed. As startling as it might seem, what with stations spending millions for color equipment and looking to increased revenue to pay for it, there are rumblings that spot rates will be “adjusted” within the next 12 months. The adjustments will be made in order to produce a greater amount

of total spot revenue, and will take a variety of forms—seasonal discounts or rates, “bonus” spots, etc.—but the end result will be to make the advertiser’s dollar stretch a bit further. And, hopefully, spot grosses this year will rise at the breathtaking rate of 10-15 per cent annually as they did in ’63, ’64 and ’65 . . . before tailing off to a 6-8-per-cent climb in the year just past.

The possibility of price reductions on the spot scene is spoken of in guarded terms and whispers, of course, but the possibility bids to become far more than that before next January roll around. There is considerable consterna-

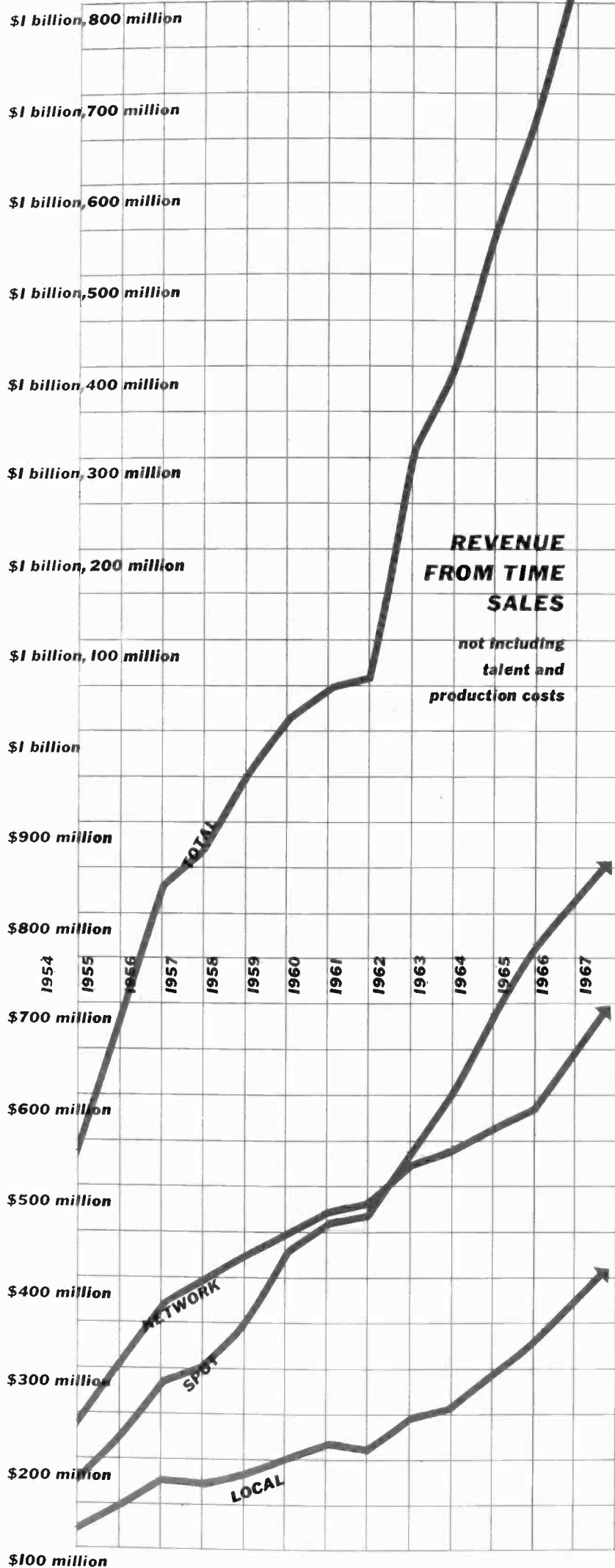
tion among stations and reps over the erosion of spot business in the last 12 months. The erosion has been caused by network sales flexibility undreamed of just a few years ago, by advertiser intransigence on the use of piggybacks and 30-second announcements, by the continuing dependence of advertisers on only the very top markets, by agency and client reaction to the complexities of buying spot, and a number of other factors.

### Reduce the CPM?

To overcome some of the objections, the sellers of spot are involved in various programs to speed and simplify the mechanics of scheduling; they are offering color and intricate merchandising or research plans; they are accepting announcements of practically any length, and almost certainly some stations will agree to "test" two-company "shared" minutes. The question remains, will it be enough? There are those who say it won't be; that the only thing that will impress some advertisers will be reductions in the cost-per-thousand figures.

In 1967, it is not surprising that cost-per-thousand and costs of any kind will be uppermost in the minds of many advertisers. The entire U.S. economy is headed for a slowdown in its growth rate, according to a wide range of experts, and the most optimistic among them look for continued growth at only the level of 1966. Additionally, there are many who believe corporate profits will be hit even harder. And, whenever profits are threatened, manufacturers and marketers are quick to winnow out unnecessary or questionable expenditures. Since advertising, despite a long and test-filled history, still has its detractors and doubters, advertising budgets particularly are subject to close attention in periods of stress.

Taking a look at some aspects of



**REVENUE FROM TIME SALES**  
not including talent and production costs



the economy, following are the experts' views on the present state of things and the outlook for 1967:

Gross national product, which stood at \$681.2 billion in 1965, is estimated to have climbed 8.5 per cent, to \$739.5 billion in 1966. For the year ahead, various analysts place the GNP total at \$770-790 billion. The average figure of \$780 billion would indicate an increase of about 5.4 per cent. Add to this the fact

million" (by Henry Ford II) to 8.7 million (by Chrysler president Virgil Boyd).

New housing construction, which fell to near-record lows in the year just past, picked up slightly at the year-end, but is not expected to improve very much in 1967—a major casualty of the tight-money situation.

The ill winds buffeting the automobile and housing industries might seem far removed from the fortunes

aluminum, rubber, electronic equipment (car radios and tape players), and so on. Construction of fewer houses also means there is a reduced need for building materials, but also that fewer people will be buying new television sets, new carpets, new refrigerators and washing machines that would ordinarily be required for a new home. The subsequent reductions in production can mean fewer people employed in manufacturing and selling, wages that hold at present levels or are reduced, and a general levelling-off in the amount of disposable income of millions of workers. When a family's disposable income is restricted, its purchases of "luxury" items fall off: it, too, puts off buying a new appliance; it cuts down on cigarettes (the tobacco industry looks for only a two-per-cent growth in 1967); it makes do with the "old" low-priced detergent, rather than the new, "improved" higher-priced one, etc. Thus, since the makers of appliances, cigarettes, detergents, food, drugs and the like are major television clients, what is happening almost anywhere in today's economy can measurably affect their sales. And it is no secret that their advertising budgets are based primarily on past sales, and stand to be reduced if sales go down. For this reason, several industry observers are forecasting only the slightest of increases in the tv-'67 ad budgets of various important product categories. The dollar increases will only hold advertising weight at present levels, going to make up for slightly increased rates for air time and production of commercials.

### But Color is Up

One of the industries looking for continued growth this year is color television, where the distributor-to-dealer sales are expected to move up from about 4.8 million in 1966 to 6.7 million. A year ago, as 1965

### Revenues from time sales (\$ millions)

(Does not include talent or production costs)

1951	97.1	59.7	51.3	208.1
1952	137.7	80.2	65.3	283.1
1953	171.9	124.3	88.5	384.7
1954	241.2	176.7	120.1	538.1
1955	308.9	222.4	149.8	681.1
1956	367.7	281.2	174.2	823.1
1957	394.2	300.5	174.0	868.7
1958	424.5	345.2	181.3	951.0
1959	445.8	424.2	200.6	1,070.6
1960	471.6	459.2	215.8	1,146.6
1961	480.3	468.5	211.2	1,160.0
1962	521.5	539.5	252.5	1,303.5
1963	537.9	600.7	256.1	1,394.7
1964	563.4	689.5	297.0	1,549.9
1965	585.1	764.5	324.0	1,673.6
1966*	644.9	814.0	375.8	1,834.7
1967**	709.3	867.0	415.3	2,000.6

All figures from FCC except those marked \* which are TELEVISION AGE estimates based on Business Barometer reports. \*\*TV AGE projections.

that the percentage increases for both 1966 and 1967 include growth brought about by an annual rise in prices of some 3.0 per cent, and it's evident that the "real" GNP is expected to decline from a growth rate of more than 5.0 per cent in 1966 to a little more than 2.2 per cent in 1967.

The automobile industry, long a bellwether of U.S. economic fortunes, is expecting a second straight year of declining sales after its record 1965 when 9.3 million units were sold. Last year, some 8.9 million cars and trucks were sold, and the projections for 1967 range from "under 8.5

of television advertising. After all, the automobile manufacturers' tv budgets are sizeable, but their expenditures in newspapers are usually larger; and to sell over eight million cars next year, the industry certainly won't reduce its spending in either medium by much, if at all. And few builders of homes and apartments use television to a great extent, so no advertising reductions need be feared there.

What is forgotten, however, in this kind of thinking is the effect these two "indicator" industries have on others. The manufacture of fewer cars means there is use of less steel,

ended, it was seen that sales of some 2.7 million color sales had not affected black-and-white sales, and that 8.1 million b-&-w sets had been sold for the second year in a row. In 1966, however, the great jump in tint sales chopped the purchases of b-&-w consoles and portables to 7.2 million. This year, the industry is predicting that only about 6.5 million black-and-white sets will be sold. With a total of some 14 million receivers to be marketed this year, the fortunes of the new uhf stations also will take an upward swing, as the new sets naturally are all-channel models.

Keeping some of the above data and trends in mind, a look at the dollar figures for 1966 and 1967 is in order. Working chiefly with 10 months of records from its exclusive Business Barometer survey, TELEVISION AGE estimates that 1966 sales of time by the networks totalled \$644.9 million, for an increase of 10.2 per cent over the 1965 total of \$585.1 million, as reported by the FCC.

### *Spot and Local Up*

Station sales of time to national and regional spot advertisers in 1966 is estimated at \$814.0 million, increasing 6.4 per cent from the FCC-reported total of \$764.5 million in 1965.

Sale of time by stations to local advertisers last year is estimated at \$375.8 million, up 12.5 per cent from 1965's \$324.0 million.

The total net income of stations and networks, then, is estimated to have increased 9.6 per cent in 1966, up from 1965's \$1,673.6 million to a new record high of \$1,834.7 million.

Before moving ahead to the estimates for 1967, it is interesting to compare the TELEVISION AGE estimates with those from another source, the Television Bureau of Advertising, which works with gross (rather than net) dollar figures. For the year just past, TvB estimates that total tv dollars increased about 10 per cent, going to \$2,775.0 million from 1965's \$2,522.0 million. Of that total, network revenue accounted for \$1,380 million, for an 11-per-cent gain;

spot went up 8 per cent, to \$935 million, and local sales went up 12 per cent, to \$460 million. At the same time, total advertising revenue increased from \$15,255.0 million in 1965 to \$16,335.0 million in 1966, but tv's faster rate of growth caused the medium's percentage of total advertising to climb from 16.5 per cent in '65 to 17.0 per cent in '66.

### *Slowdown for Spot*

The TvB figures, compiled by McCann-Erickson, show that the steady trend toward tv becoming an ever greater part of the total advertising picture—a growth which was thought to have slowed in 1965, based on preliminary estimates — picked up speed in '65 and '66. As the chart on page 23 shows, television has increased its percentage of total advertising from 13.3 per cent in 1960 to an estimated 17.5 per cent at the end of 1967. It is doubtful at this time, however, that the medium will reach 20 per cent in 1970—a prediction made early in the '60's when television was adding a percentage point each year.

Turning to the year ahead, TELEVISION AGE predicts an increase in network time sales of 9.9 per cent; a gain in spot sales of 6.3 per cent, and in local sales, of 10.5 per cent. Total revenue from time sales is expected to be up just over 9 per cent. TvB's projections are somewhat more optimistic. That organization looks for an increase in television's total fortunes of 10 per cent, with network revenue increasing that much (to \$1,520.0 million), local sales going up 13 per cent (to \$520 million), and spot climbing 9 per cent (to \$1,020.0 million).

The point to be noticed in both the TELEVISION AGE and TvB estimates is that spot television is not only figured to have grown at a slower rate than network and local sales in 1966, but that the trend is expected to continue in the next 12 months. TvB's forecasters believe the growth rate of spot will be slightly better in 1967 than it was last year—increasing from 8 to 9 per cent—but this magazine sees spot growing at only 6.3 per cent, compared to 6.4 per

cent last year.

Because so much of a station's revenue comes (and comes easily) from national/regional spot business, the situation here might be almost termed critical. For years many stations have become accustomed to large annual increases in their profits, increases that paralleled the growth of spot tv. Over the past few years, smaller stations in markets below the top 50 or top 75 have found the going a bit rougher as major advertisers concentrated their efforts in the areas of densest population. Almost within the past year alone, the larger stations—even those in the very topmost markets—found their spot dollars challenged on several fronts: from increased expenditures for color production, from heightened newspaper, magazine and radio budgets, but primarily from greater network investments. Spot proponents who long claimed even network's heaviest clients should use the market-by-market medium to "adjust" for network's up-and-down ratings in individual areas, now find advertisers who would rather buy another network minute than bother with the intricacies of spot placement. Thus, "weak" network markets can be brought up to acceptable levels, and if strong markets get an "extra" measure of advertising, there's no harm done. (That, at least, is the way some advertisers and their agencies now are thinking, it appears.)

### *Is Network Costly?*

The problems are manifold. As one analyst points out, there actually has been no trend at the networks toward rate-cutting to bring network prices in line with spot's; indeed, when a single minute in the NFL-AFL "Superbowl" game can cost \$75-85,000, or a *Bridge on the River Kwai* can cost Ford upwards of \$1 million, it might seem that network tv is fantastically expensive. But the "Superbowl" and *Kwai* are rarities, and it's much more common to find today's network clients in participation programs costing \$30,000 and under for a minute . . . or to find them in early morning, late night

or daytime where the rates are considerably lower.

Contrast this where an advertiser can buy 125-175 markets with the purchase of a single minute, to the situation in spot where multiple placements (and the accompanying paperwork) are required, and where a 20-second prime-time spot in the first 10 markets can cost \$14,015 . . . in the first 50 markets \$29,357 . . . and in the first 100 markets \$33,012, according to the latest *Spot TV Cost Summary* prepared by The Katz Agency. Add to this the network's willingness to accommodate a variety of piggybacks and "experiments" (five-minute commercials, "clusters," etc.), and it's easy to see where some of spot's problems lie. Agencies, even those disappointingly few ones with computers to speed the paperwork, have become increasingly vociferous about their disenchantment with spot. They have complained about lack of product and rate protection; about rate increases that are not based on

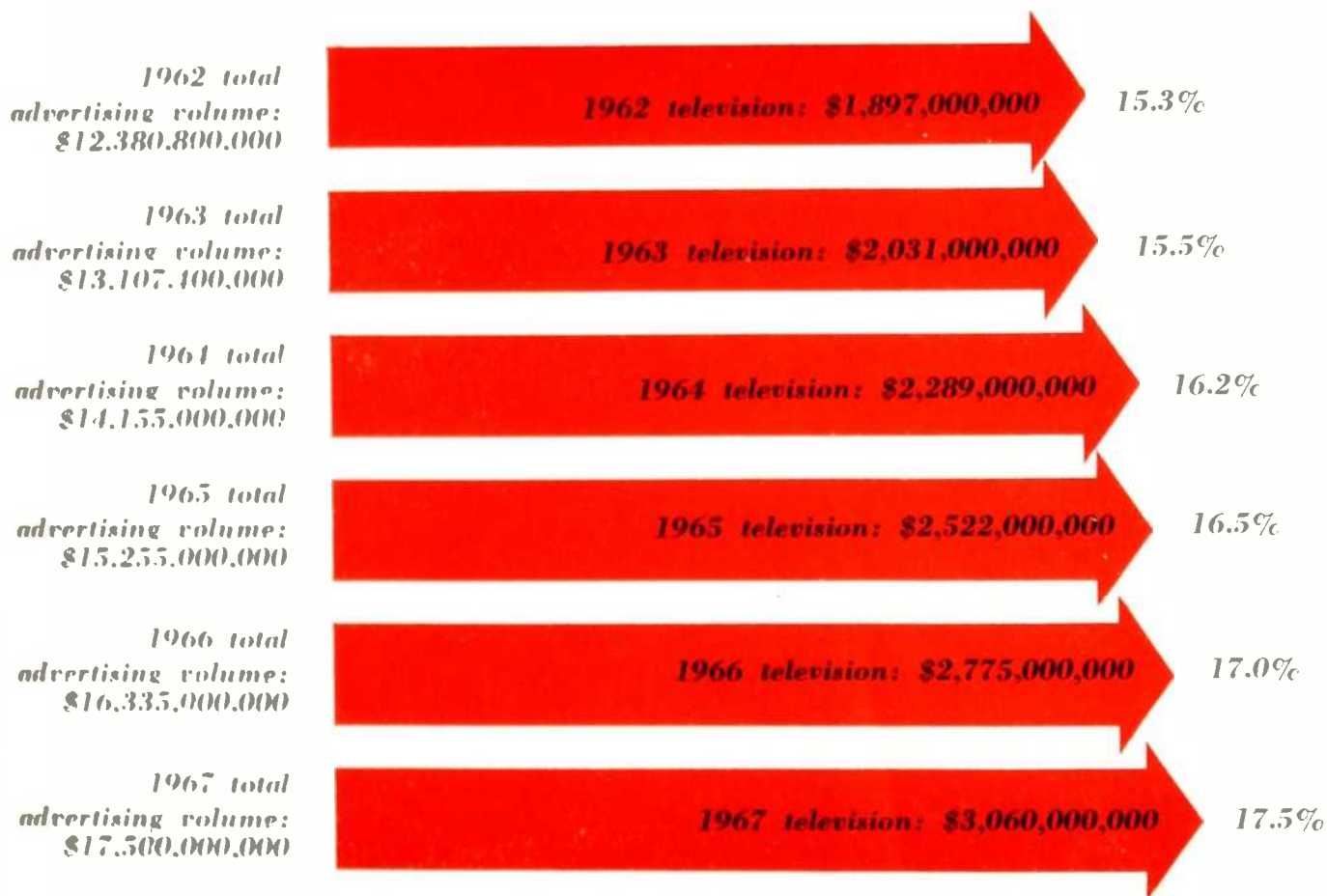
increased ratings, coverage or audience; about failure to accommodate dual-product commercials, or commercials of unusual length; and most recently about the first move in what almost will surely be a trend: the application of a charge for color transmission.

One Wall St. analyst who keeps an eye on things electronic noted that it's not a case of network rates coming down to be more competitive with spot, but of spot rates going up at a much sharper angle. Short of reversing the rate trend, there are indications that stations are moving quickly to gain a competitive edge. Probably the most important at this time is the idea of making a 30-second rate the base in selling announcements. This idea, if accepted widely, will make it possible to offer minutes at a slight saving over the cost of two 20's, and the single-product advertiser would benefit. A swing to 30's would also result in savings on the handling of piggybacks, it is

believed. Needed, of course, if the idea is to be fully utilized, is a prime-time station break extended from the present 40-12 seconds to 60-70. The affiliates are virtually certain to begin pressuring the networks for the additional time.

Weighing the many factors now tending to depress the economic outlook for the country as a whole—Vietnam, inflation, the tax-cut question, full employment and a labor shortage, etc.—and with the realization that any lengthening of station-break time would come only after long negotiation (and at the earliest certainly wouldn't go into effect before next fall) — at this time TELEVISION AGE admittedly is bearish about the outlook for spot in '67. Still, a President whose popularity is declining might propose a sudden and drastic move to shake up and shore up the general economy . . . and the picture for business and for television could brighten in response. ■

### Tv Share of Total Advertising Volume, 1962-67



Source: M. Cunn Erickson, Television Bureau of Advertising. Figures for 1965 and 1967 are estimates and projections by TrB.

**"I've never seen a bad television program."**

**"The FCC doesn't do too much to the industry; we're not doing enough for the industry."**

**"The policy of limiting the number of stations owned by one company is in need of re-examination."**

## Young man with a vote

**L**anky, athletic Nicholas Johnson looks as though he might be more at home riding herd somewhere in Marlboro country than pinned behind his expansive mahogany desk in the high-ceilinged mausoleum that houses the Federal Communications Commission. Coatless and bivouaced in the green Kennedy rocker beside his desk, the F.C.C.'s newest commissioner is relaxed, talkative, candid, engaging and quick to laugh (often at himself). Inwardly, his mind is in high gear; constantly questioning, searching, absorbing and analyzing—usually displaying that quality of self-detachment that typifies an academically disciplined mind.

In a town of young-men-in-a-hurry, the 31-year-old native of the Iowa cornfields is racing. Only ten years ago, he and his wife Karen were seniors on the University of Texas campus, raising their first-born, holding down two part-time jobs and managing an apartment house while also carrying full course loads—his, an accelerated undergraduate program that packed four years of pre-law into three. The short span since then saw Nick Johnson winning his B.A. and LL.B. degrees (Phi Beta Kappa and Law Review), serving a year as aide in a U.S. Court of Appeals, journeying to Washington as a Supreme Court law clerk; then the Johnsons hauled their possessions cross-country so he could join the University of California as associate professor of administrative law; next they hopped back to Washington

*Nicholas Johnson,  
newest member of the FCC,  
has the intellectual  
curiosity and the ability  
to make his vote count*





ere he joined one of its largest legal firms (Covington and Burling); went leapfrogging to the top job of the \$350 million-a-year Maritime Administration, and then on to the F.C.C. last July as the youngest commissioner in its history.

What's most remarkable about Mr. Johnson's swift rise is that it was not propelled by political connections or campaign contributions. Prior to his appointment as Maritime Administrator, he had never met or worked for President Johnson (nor President Kennedy, for that matter). The Maritime position, he speculates, came when White House recruiters contacted Covington and Burling in their search for fresh new managerial talent. "Someone probably figured that since I had just come from California, I wouldn't mind twitching around again," he says modestly.

### *He Wanted to Teach*

His tenure with the Maritime Administration lasted 28 months (the second longest term of any administrator), but was continually "tempestuous" as he struggled to crank out new programs and policies on one of Washington's creakiest bureaucratic machines. "Last spring I decided I had done about all I could in that job," he says. "Since I have always thought of myself first as a law professor, my desire was to return to teaching and perhaps write a little about my Maritime experiences. I made these wishes known to the President, but he asked me to

serve over here instead." He adds simply: "So here I am."

Now that he's with the F.C.C., Commissioner Johnson has tackled communications affairs with real gusto: "There is no facet of American life more potentially important than communications. After all, that's what a nation is—a communications system. For example, the fact that a man in Seattle knows more about what's happening in Washington, D.C., than he knows about affairs in Vancouver, B.C., only a short ride away, is a reflection entirely of our communication system. Everything the F.C.C. does has to be measured against that kind of significance."

### *'Less Tension Here'*

Mr. Johnson finds his present work in marked contrast to his Maritime responsibilities. "One obvious difference," he points out, "is that the F.C.C. is basically regulatory. The other was administrative [principally ship subsidies for the merchant marine]. Over there it was a madhouse. When you are the one person responsible for overseeing the budget and long-range economic studies, recruiting, giving the speeches, working with Congress, holding press conferences and trying to keep an organization of 2,500 people in high spirits, you find yourself with a substantial administrative burden. Here, I have found less ulcer-producing tensions—you have time to think. And that's as it should be. I believe that government in

haste can be wisdom and justice denied.

"Don't get me wrong," he adds quickly. "Hearings, opinion-writing and program review are time-consuming. I'm certainly not spending any more time at home. The golf clubs I brought out from California are still covered with dust; but I do find myself reading a study or book from beginning to end occasionally."

The commissioner's only bona fide "hobby" is his family. The Johnsons have three children—a girl 13, boys 5 and 2. They live in a modest white frame home in suburban Bethesda. Are they tv watchers? Certainly. The family has long relied on a venerable vhf set purchased several years ago. "The only trouble now is that since I joined the F.C.C., the neighbors expect me to repair their sets and my kids assume the job carries with it a new color set. I'll probably weaken—mainly because we would like to get better acquainted with uhf programming."

### *Nothing Personal*

When it comes to discussing his own personal viewing habits: "I prefer to revert to that old Washington dodge of 'no comment;' personal tastes are better left undiscussed, on grounds that someone might think I'm trying to influence what I think other people ought to be watching. However, I will say—like Jack Valenti's comment that he had never seen a bad movie—that I have never

*(Continued on page 52)*

From the first cup in the morning to the final dregs at night, coffee is often downed like cough medicine, not as a pleasant beverage, but as a panacea for the ills of a pressure-filled world. Perhaps this semi-medicinal quality explains why many coffee addicts long ago ceased to demand flavor. But today's growing youth market prefers something a bit more flavorful, a bit more "fun" to drink. Their habits bode ill for the coffee industry. Not only has the number of coffee drinkers in relation to total population declined over the past 20 years, but recently the quantity downed by even the staunchest of coffee drinkers has also fallen off. (This, according to the 1965 *Food Topics Consumer Expenditures* study.) In 1965 coffee consumption was down 100 million pounds from the 1964 level, representing a dollar loss of \$128 million. A concomitant 25 per cent reduction in advertising over the five-year period 1960-65 is scored in a recent report by Edward Petry & Co., Inc.

### Reverse the Trend

What has happened in spot television, the principal medium of both the coffee and soft drink industries, tells much of the story. According to the Television Bureau of Advertising, in the five-year period 1960-65, soft drink advertisers increased their spot tv expenditures 325 per cent, from \$14,749,000 to \$62,577,000, while coffee expenditures increased only 1 per cent, from \$30,797,000 to \$31,179,000. Declining sales are frequently reflected in reduced advertising expenditures, so the future for spot and other media might seem grim. However, where coffee is concerned, that trend may possibly be reversed.

Revitalization of the coffee market by winning over today's youth is the project of the International Coffee Organization and its agency, McCann-Erickson, Inc. According to McCann account man Austin Kelley, the youth market is not large enough to

warrant the attention of the individual roaster, but is important to the coffee market as a whole. If the younger generation is not initiated into the wonders of the coffee mystique, he contends, it will have "a disastrous effect on the consumption of coffee." Because much of the economy of several Latin American countries depends upon the production of coffee, Mr. Kelley feels that I.C.O. is not just another advertising account. That is why thorough research to prepare an effective, all-out bid for the American public was needed.

### Near \$4-Million Budget

Supported by leading coffee producing countries, I.C.O. launched its first 23-week campaign over spot television in 1965. In hyperbolic vignettes showing people who would stop anything for a good cup of coffee, I.C.O. flashed its message over 14 top markets: New York, Los Angeles, Chicago, Philadelphia, Boston, Detroit, San Francisco, Cleveland, Pittsburgh, Washington, D.C., St. Louis, Dallas-Fort Worth, Minneapolis-St. Paul and Indianapolis. The slide in coffee consumption was halted, but the overall results were less than satisfactory.

The problem, Mr. Kelley said, was in getting people to pay attention. Because of a pre-conditioned overexposure, the result of long familiarity with coffee campaigns, I.C.O. was unable to effect a substantial change in the drinking habits of the younger imbibers, who preferred to stick with soda, shakes, fruit drinks and the other beverages of the swing-in' set. The task the agency faced was to "break through the noise of advertising" with a heavy saturation program that would force a change in deep-rooted drinking habits.

This year, working with a \$5.5-million budget, \$3.85 million of which is earmarked for television, the agency launched a new campaign. Beginning last October, 14 top national spot tv markets again carried the coffee message, this time in a new

"Think Drink" package, demonstrating how many young people today "make their most important decisions over a cup of coffee."

At the same time, the agency embarked on the "Manchester Project," which rapidly became known as "Coffee Town, U.S.A." The experiment in Manchester, N.H., is aimed at bringing all elements in the coffee industry to bear against a particular market. The goal, according to Mr. Kelley, is total saturation of one community

*The U.S. gets 85 per cent of its coffee from 15 Latin American countries, where beans dry in sun*



find out "to what degree people's habits can be changed." This gigantic research project ends in mid-January. Why Manchester? The agency needed a community of manageable size, where it would be possible to saturate all available media, a community with a population of about 100,000. It needed a community on the upswing, where consumer purchasing power would allow a change in drinking habits to translate itself into measurable dollars and cents.

Through a process of gradual sifting, considering the socio-economic composition of each community in question, the agency narrowed the field to five possible cities. Manchester, closest to New York, allowed McCann-Erickson to manage the program out of its New York office. The city had a population of some 93,000 and strong news, television and radio facilities.

Since last October, the agency has bombarded Manchester with a mass

of educational and promotional data. The emphasis was primarily on education. The average housewife, Mr. Kelley notes, makes 60 cups from a pound of coffee. Ideally, one pound should produce no more than 40 to 42 cups. Getting Mrs. Housewife to make a stronger brew could increase coffee consumption 30 per cent. And a change in brewing habits would reduce the abundance of poor coffee which is turning so many prospective consumers away. With this in mind, the agency set about educating Manchester on the pleasures of good coffee.

## Make it 'coffee and...'

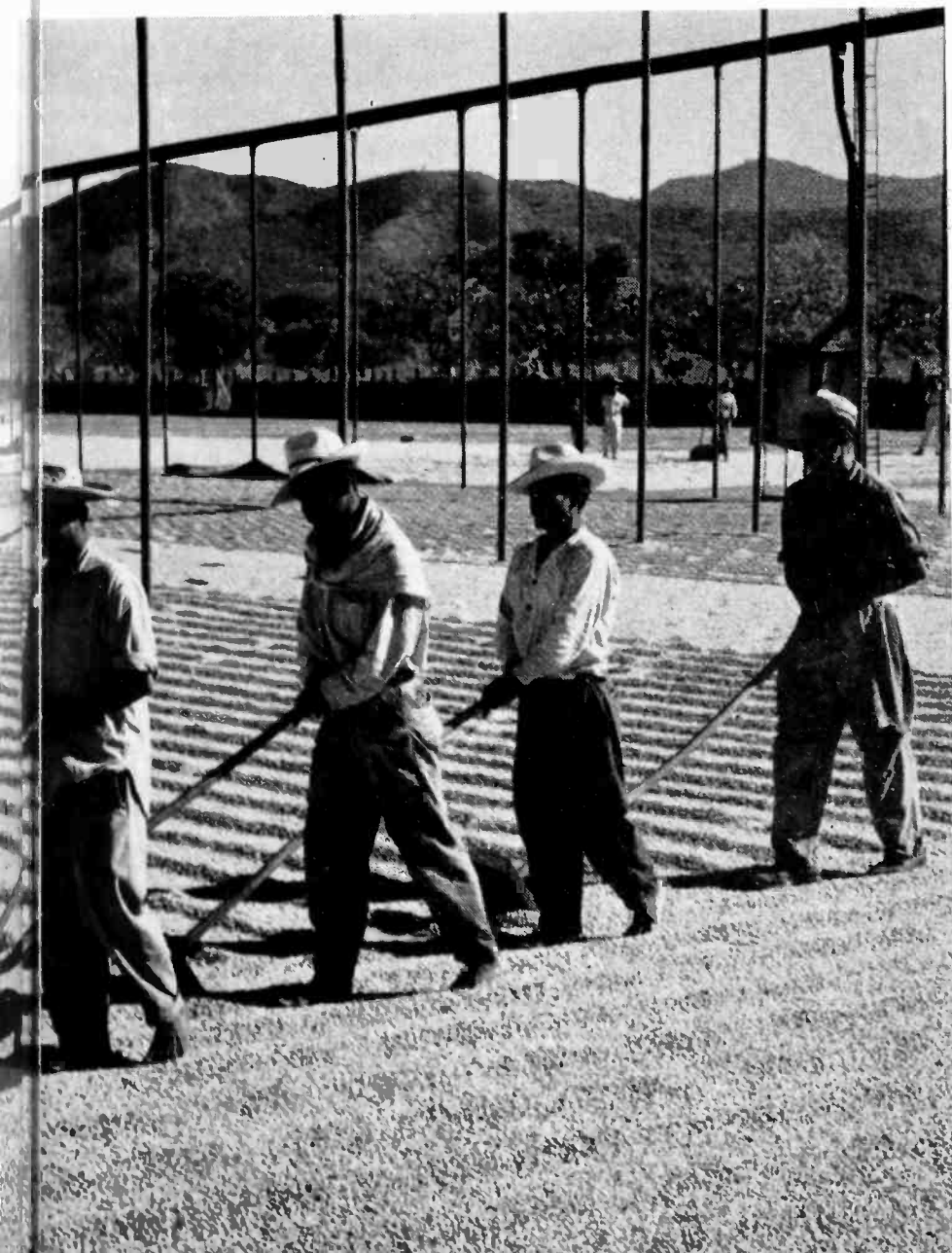
*. . . television; as the industry turns to perking up the youth market in an attempt to boost sales*

Manchester supermarkets featured coffee technicians brewing cups of "perfect" coffee for housewives to sample, and restaurant employees attended coffee clinics where they learned how to brew good coffee. Residents attending coffee brewing demonstrations around the city have come away wearing "Now I Know" buttons specially prepared by McCann-Erickson, while Manchester automobiles displayed bumper stickers reading "Coffee Town, U.S.A." Coffee vans distributed free samples of "superb" coffee in key areas throughout the city. The tv "Think Drink" commercials and supporting press advertising supplemented the educational program.

### *Extra Tv Effort*

Media merchandising efforts were largely in the realm of news coverage for coffee activities around town. The city's television station, WMUR-TV, and its three radio stations, WGIR, WFEA, and WKBR, announced at each station identification that they were broadcasting from "Coffee-Town, U.S.A." and gave coffee van locations and coffee demonstration schedules. Brewing demonstrations became a regular part of WMUR-TV's morning *Coffee Time* show, normally devoted to music. And when the station advertised in the New England edition of *TV Guide*, it proclaimed the "Coffee Town" slogan.

*(Continued on page 58)*



*If 'Kwai' brought \$2 million for its network runs, how much will it bring when it's offered to stations in New York, Des Moines, Boise?*



**S**yndication is in a time of trouble . . . and change. That message has been drummed steadily across four articles—the first four-fifths of a five-part series—appearing in these pages over the last few months. Opinions have been gathered, analyzed, debated on just what is wrong with syndication today, and where it's going to be tomorrow. To the opinions should be added some facts:

The amount spent by the average tv station for film product in 1960 was \$188,993; the amount spent in 1963 was \$203,789, and the amount spent in 1965 was \$222,958. The figures are official ones, reported by the Federal Communications Commission. They indicate that the amount paid by the average station has increased 18 per cent in the five-year period. Add to that the fact that *more* stations were on the air in 1965 than in 1960 (578 vs. 530), and it might seem that the syndicators of feature films and tv programming should be rolling in greenbacks.

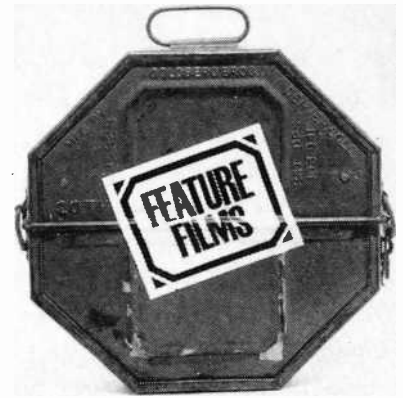
They *should*, perhaps—but by and large they're not, with only a few companies making the kinds of profit they like. A look at some of the FCC figures in depth illustrates what has taken place behind that 18-per-cent increase. Where the average station is paying more these days for its film (and tape) programming, not *every* station is paying more. In fact, the great majority of stations paid less, considerably less, for their programming in 1965 than they did five years earlier.

The figures can be looked at in



# Syndication: pricing the product

*In today's rapidly changing market, features and series carry a variety of price tags to suit different buyers*



various ways, of course. The fact that the average station with annual revenue of \$1-1.5 million spent 129,919 for film in 1960 and \$87,226 in 1965 might mean the station bought the *same* amount of product at *lower* prices, or it might mean it bought *more* product at *lower* prices, or it might mean it bought much *less* product at *higher* prices. The same three possibilities hold true when it's seen that the average station with revenue of \$600-700,000 spent \$79,065 for film in 1960 and \$50,071 in 1965; or the station in the \$3-4-million bracket spent \$105,641 in 1960 and \$310,670 in 1965, etc.

As Joseph Kotler, vice president for Warner Bros. Television Division, noted: "All three possibilities are likely in various markets, but I think you'll find in many instances that there's a combination of factors. Stations are generally buying less, but they are paying more for features and less for series than they did previously. Where a few years back there were a number of new series for sale, now the stations are buying reruns which are cheaper."

Still, says the FCC, the average station with revenue *anywhere between \$100,000 and \$7.5 million* in 1965 paid less for its films and syndicated tapes than it paid in 1960. And the number of stations that fell into that wide bracket was 497 out of a total of 540. The only outlets that paid *more* was the average one at the bottom end of the list, revenue under \$100,000, and the giants at the top, revenue over \$7.5 million. In the bot-

tom category, there were only 11 stations—and their average film expenditure increased from \$6,010 five years earlier to \$12,337 in '65.

In the top category, however, were 32 stations, and their average expenditure went from \$1,555,369 to \$1,746,821. Since the average spent by all stations climbed by some \$20,000 over the five-year span, what is happening to syndication seems apparent: more and more, the sellers of film and tape are looking to the top stations in the major markets for their revenue. These are where the big dollar is to be made. Because the market is small, and the buyers few,

five markets account for 35 per cent of the total gross to be made on a sale. If you can't get a sale in New York, Los Angeles or Chicago, you might as well leave the product on the shelf."

The entire question of price, of course, is today under constant scrutiny at every major syndicator. If most of the country's stations are paying less today for film than they did previously, should prices be lowered to sell more product? Is there *room* for more product on the stations' crowded schedules? If prices are raised to produce greater revenue, would the stations buy even

## What Does the Average Station Spend for Film?

Annual revenue	1960	1963	1965	% change
\$7.5 million	\$1,555,369	\$1,641,654	\$1,746,821	+12
\$1-1.5 million	129,919	116,614	87,226	-48
\$300-400,000	32,826	32,694	24,358	-34
<b>All stations</b>	<b>\$188,993</b>	<b>\$203,789</b>	<b>\$222,958</b>	<b>+18</b>

a kind of *reverse* law of supply and demand is often in effect: far from giving the stations product at prices that can be trimmed, syndicators peg top prices on their offerings, knowing that if a healthy profit isn't made in the big markets, it will take sales in a lot of small ones to make up the difference.

Dick Perin, sales manager at Tele-synd Division of the Wrather Corp., emphasized the importance of the top markets: "We figure that the first

less product than at present?

While these queries whirl around in the minds of syndication salesmen and executives, they have other problems to be thinking about. Where is new product coming from? What should be done about charging "poor relative" uhf stations that want to compete with the big-budget v's in major markets? How much valuable station time—that might be filled with syndicated product — will be

(Continued on page 60)

**W**ith its 14th birthday coming up next April, *TV Guide*, the darling of Triangle Publications' immense communications empire, is mature beyond its years. The smallish pocket booklet that housewives by the millions drop into their shopping bags just before check-out at the supermarket, now sits atop almost one in every four tv sets in America. *TV Guide* has proved that a good idea, executed imaginatively, and backed with millions, can still pay off in the risky, exposed world of magazine journalism.

*TV Guide* now boasts a weekly circulation of more than 12 million, a fact that makes it the nation's biggest weekly publication. Almost eight million of its weekly output are at 290,000 supermarkets, drugstores, cigar counters and other food stores; the rest are sold through subscriptions. Of every 15 cents paid for each *TV Guide*, Triangle takes nine and splits the rest with its retailers and wholesalers. *TV Guide* rakes into its plush offices on the plush Main Line outside of Philadelphia a beefy \$1 million-plus weekly; that's close to \$55 million a year from circulation sales, alone.

Having won its first and most important battle, to get itself out

of the supermarkets and onto the television sets, *TV Guide* is beginning to reap the sweet fruits of advertiser interest. After years of unsuccessfully hammering at Madison Avenue doors, the magazine now is finding them opening by eager hands holding sizeable ad budgets. During a period when magazines in the U.S., especially new ones, scratch along usually on the edge of disaster, *TV Guide* is pulling in ever bigger advertising dollars. According to the Publishers' Information Bureau, the magazine took in more in the first 10 months of 1966 than it did in all of 1965. Its ad revenues increased 26.3 per cent in the full 12 months of 1966 over 1965, going from \$33.5 million to \$42.3 million. The magazine took in \$2 million in 1955, \$12

million in 1960; and had 1,634 advertising pages last year.

The idea of regionalizing tv program information into weekly booklets was that of Walter H. Annenberg, president of Triangle Publications. Mr. Annenberg also heads the *Philadelphia Inquirer*, *Philadelphia Daily News*, *Seventeen*, *Daily Racing Form*, the *Morning Telegraph*, and a flock of radio and tv stations in Pennsylvania, Connecticut, New York and California. One day in late 1952, Mr. Annenberg thumbed through the *Philadelphia Bulletin*, arch competitor to his *Inquirer*. He stopped at an ad for a Philadelphia magazine called *TV Digest*; he had a vision. He called Merrill Panitt, then his administrative assistant and also tv critic and columnist on the *Inquirer*, and inquired about the magazine. Mr. Panitt said it was one of three similar weekly publications listing tv programs. Published in Philadelphia, it had a circulation of about 130,000. (The other two were *TV Guide* of New York, with about 450,000, and *TV Forecast* of Chicago, with 125,000.)

When Mr. Annenberg discovered that none of the magazines had editions in other cities to list regional

(Continued on page 58)

Publisher James T. Quirk



## The magazine that tv built

From Radnor headquarters go orders to 29 regional offices



Now in almost one out of four tv homes, *TV Guide* taps advertisers for \$42 million annually

## The Lessons from Specials

Every time a new rating comes out the lessons to be learned are more vivid and even startling. Perhaps the most vivid lesson is that advertisers in television have always known the lessons, but it is unlikely that many have acted according to their dictates. Here, from the last figures for November, is further evidence of these truths.

### TV shows

For reasons best known to their corporate self AT&T insists in trying to use a mass medium to reach a minority group. Despite their good intentions—or wishful thinking—they are reaching from 2-4 million homes on Sunday when triple that is possible. After all, everybody uses the phone—or will have one—and that should be their target.

AT&T is reminiscent of the Firestone family who for years were more interested in the Akron Country Club than the marketing of their tires. The latest AT&T marketing debacle was *The Young People's Concert* which ran 7:30-8:30 P.M. Wednesday, November 30, reached a whopping 4 million homes (against 11.3 million for *Human*, for example).

In contrast the next night GE—an equally large, impressive company, sponsored *Smokey the Bear*, with 11.6 million homes. It must be nice to have a monopoly that makes it unnecessary for management to use television efficiently. On Friday U.S. Time sponsored a kid-oriented Wolper documentary on NBC called *It's a Dog's World* and also got 11.4 million homes. So kids, it looks like they were all out of step but AT&T.

### More culture and less culture for adults

The 3M Company, which is apparently in search of a uptown image, sponsored *Legacy of Rome* on Friday, November 25, 10:00-11:00 p.m. It received good critical reviews, but only 4.6 million homes (mostly Italian) tuned in, while 12.5 million homes were glued to *Barabbas*, the noblest Roman of them all.

In sharp contrast that perennial loser, Stage '67, which had been limping along with 4 million homes, as ABC tried to bring new and better fare to television, suddenly pitched gears and picked up an old, well-shopped Wolper documentary called *The Life and Legend of Marilyn Monroe*. Eureka! On Wednesday, November 30, Marilyn, dead and alive, jumped the rating to a record 13 million homes, reducing *I Spy* and *Danny Kaye* to shadows of their former selves.

This phenomenon proved that the idea of STAGE '67 and the time period is sound, but the shows have been inadequate. *Marilyn* was only fair, but the subject matter transcended the treatment. Certainly the producers of *Stage '67* got a strong hint as to which way is success.

### Football in prime time

On Thanksgiving from 6:00-9:00 p.m. the NFL and

CBS scheduled Cleveland vs. Dallas. The average audience was 9.7 million homes. This is a respectable audience, but below *Smokey the Bear* and *Star Trek*. The moral is that football can occasionally shore up a weak time period in prime time, but it cannot top normal all-family fare with better-than-average audiences. Tv will see more football or sports in prime time because of this showing, however.

### Movies made especially for tv

Much has been said about the networks' experiments in making films for tv delivery before distribution to cinemas. In the NBC-Universal deal, which was the granddaddy of them all, some shows were made and rejected. The main criticism was that they were long television shows, or too bloody or violent. Now an example has come along to settle the argument—at least for the time being. On Saturday, November 26, NBC ran *Fame is The Name of the Game*, a mystery that opened to mixed critical notices. There was nothing mixed about the rating—14.6 million homes watched, which put it #4 for the rating period, on a high peg by anybody's standards.

Remaining to be proved is whether this show can pay off in movie houses after such thorough exposure to U.S. audiences. Without a doubt, more producers will now make shows of feature length exclusively for television and hope to make a profit in foreign theatrical release. Without print, distribution or advertising costs \$500-750,000 tv cost goes 100 per cent into the picture. The rest should be recoupable abroad or in subsequent off-network runs.



Thank you, Thanksgiving week, for teaching such superb lessons. Remember, culture is not for a mass medium no matter how much one may wish it. Kids can be reached with cartoons, dogs, slapstick—but not with things that are good for them. Adults can be reached with sensationalism—not with cultural broadening experiences or cute experiments. Certain sports—important football, baseball, racing (auto and horses)—in limited doses can be programmed in prime time occasionally. And, movies can be made expressly for first run on television with outstanding success. This also presages things to come. The little shows will decline and the specials will ascend. Hooray—J.B.

# Film/Tape Report

## CREATIVE—AND BIG

Swifter than lightning, faster than wind, as swiftly changing as the meteorological condition is the layout of the tv commercials business. Yesterday many of the 200 and more outfits in the business moaned incessantly against one of the pioneer companies, called it a heartless factory. Today the "factory" has demonstrated, to the satisfaction of most big tv agencies, that it can do work in every way as creative, and in most cases less expensive, than the "more fashionable" houses.

MPO Videotronics has sloughed off whatever "mass-production" image it may once have been belabored with. (Most of that time, it was as if in the automotive industry a handful of custom-auto speedsters would claim they were oppressed by General Motors).

But it takes, in today's world, a much longer time to remake an image than to change a reality. It may come as a surprise then to some kibitzers to learn that lately the "GM" of the commercials business has been working for such "ivory tower" outfits as Doyle Dane Bernbach, for assignments for Lycra; General Foods and Young and Rubicam for a Jell-O spot; Heinz for a blast against "soggy pickles;" DDB again for how necking in the front seat, while driving, can lead to you-know-what; Continental Insurance, with a skating film; First National City Bank of New York, for whom it provided a brilliant "bowling" spot, and dozens more.

Unaccompanied by fanfare, MPO has in recent months begun to turn out work as craftful, and skilful, as any of the suitcase-cum-telephone operations, and more so, when one considers the skill and cohesiveness of MPO's completion, editing and finishing departments.

For this and other reasons, it's not surprising that Benton & Bowles, following a precedent set by J. Walter Thompson and later, by Lennen & Newell, has made a minimum-

production deal with the No. 1 tv commercials maker.

Gordon Webber, vice president in charge of tv commercials production at Benton & Bowles, said that MPO has become more versatile and sophisticated, and now offers a big stable of talented directors and cameramen. "MPO's image lags far behind its reality," said Mr. Webber. "They've done some of the finest work you can see anywhere; they need take no back seat to any smaller house."

Mr. Webber said the great advantage of the agency's working arrangement would be that MPO would now become involved earlier in the creation of commercials "than the competitive system allows." However, in a sense, MPO must still bid economically; B&B has a staff estimator who will supervise estimates, both from MPO and other houses. "The benefits are both creative and economic," Mr. Webber said, adding that re-shooting, if any, will be done at cost.

The B&B production head remarked that the tie with MPO, for a volume of production he would not disclose but which is estimated likely to hit at least a third of B&B's film-and-tape output, was motivated not only by creative needs, but also



*John T. Reynolds, formerly president of CBS-TV, resigned that post to join Paramount Television as president. He joined CBS in 1959, later serving as senior vice president in Hollywood before moving to New York last February to take over the network presidency.*

by the generally rising costs of tv commercials production. "Anything that can slow down the cost spiral should be done." A good guess is that Benton & Bowles makes at least a million dollars worth of commercials a year; for MPO the new deal could mean some three or four hundred thousand in revenues.

## ON THE DOTTED LINE

*Kemo Sabe?* That may be Greek—or Tonto-ese—to most Americans and it may prove less comprehensible to the Greeks, who will be seeing *The Lone Ranger* later this year on tv when regular programming starts up on the government's Athens transmitter. **Wrather Corporation** sold *The Lone Ranger* (52 episodes) and *Lassie* (52 episodes) to Panos Spyropoulos Films of Athens. In the deal closed by Arthur A. Jacobs of Wrather, the two series will be dubbed in Greek, and will be among the first American series ever seen in Greece.

**Trans-Lux Tv** sold *Pick A Show*, new daytime game show that enables a station to promote its own lineup, to WKBC-TV, the Kaiser Broadcasting and *Boston Globe* uhf station which went on the air last month.

**NBC International** reported sales of more than \$1,000,000 worth of programs to 44 countries abroad in November. Gerald Adler, director of NBC International, said most of the sales were made in Europe, with *T.H.E. Cat*, *Get Smart*, *I Spy*, *Laredo* and *Laramie* selling well. In the Far East, Rediffusion Tv in Hong Kong bought this season's *Bob Hope* specials and Tv Broadcasts Limited took the fifth season of *Dr. Kildare*, and two seasons of *I Spy*, *Laredo* and *Get Smart*. Tv Broadcasts Ltd. also bought *T.H.E. Cat*, *Atom Ant*, *Secret Squirrel* and *Astro Boy*, and signed up for a minimum purchase of 27 NBC News documentaries. The company also bought three seasons of *Bonanza* and the fourth season of *Kildare*. *I Spy* went to Singapore, Tv



Espanola, the Canary Islands, Finland, Iran and the Philippines; it's now in 40 countries. *Get Smart* went to Iran, Tv Espanola, Canary Islands, Philippines and Mexico; it's now in 50 countries.

Seven Arts chalked up 18 sales this year for *The Story of Christmas* with Mahalia Jackson. Among the stations taking the perennial special: WYH-TV Lancaster, WFBG-TV Altona, WSTV-TV Steubenville, WBNF-TV Binghamton, WCEE-TV Rockford, WLAS-TV Las Vegas, WHNT-TV Huntsville, WWNY-TV Watertown, WWSA-TV Harrisonburg, WBAL-TV Baltimore, WXTV Utica, WIMA-TV Lima, WJKS-TV Jacksonville and WGTV Athens.

MCA-TV racked up sales of *McIntire's Navy* (138 half-hours) to 19 stations: KLPR-TV Oklahoma City, WTAZ-TV Tucson, KTHV Little Rock, WJAL-TV Lancaster, WDEF-TV Chattanooga, WKBD-TV Detroit, WKBS-TV Philadelphia, KHQ-TV Spokane, KREX-TV Grand Junction, WAVE-TV Louisville, KSL-TV Salt Lake City, KDAL-TV Duluth, WNYS-TV Syracuse, WWTW-TV Andover, WTVN Columbus, WZZM-TV Grand Rapids, WKYT-TV Lexington, WWSX-TV Nashville, and WROC-TV Rochester. *The Munsters* (70 half-hours) went to WJW-TV Cleveland, WKBD-TV Detroit and WKBS-TV Philadelphia; *M-Squad* (117 half-hours) went to KIVA-TV Yuma, KGGM-TV Albuquerque and KDKA-TV Pittsburgh.

*Alfred Hitchcock Presents* went to KOIN-TV Portland, WAAY-TV Huntsville and WSPA-TV Spartanburg; *Leave It to Beaver* to WBZ-TV Boston, WAEQ-TV Rhinelander and WCPO-TV Cincinnati, and was renewed by WVIC-TV Hartford and KHFI-TV Austin.

**Madison Square Garden/RKO General Sports Presentations** are offering eight National Hockey League games to tv stations, for live telecasts in color. The live telecasts will go out from the Garden on Sundays at 4:00 P.M. (EST) from February 2 through April 2.

Meanwhile, MSG/RKO is feeding the National Basketball Association All-Star Game between the East and West to a lineup of stations expected to tally 75, on January 10.

RKO General Productions re-

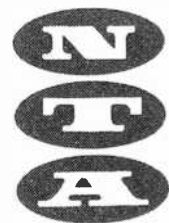
*already reaching*  
**TWENTY-EIGHT MILLION**  
**TELEVISION HOMES**  
*each and every week*



*the*  
**DAVID SUSSKIND SHOW**  
*in color*

Exciting, provocative, stimulating, controversial and important. Live, with a participating audience. Featuring the people who make the news, issues and answers, exciting debates, prominent guests and personalities. Below are some of the stations successfully programming this two-hour **COLOR** presentation:

- |         |              |          |                |
|---------|--------------|----------|----------------|
| WGBH-TV | Boston       | WNEW-TV  | New York       |
| WFLD-TV | Chicago      | WHYY-TV  | Philadelphia   |
| KWGN-TV | Denver       | WQED-TV  | Pittsburgh     |
| WKBD-TV | Detroit      | KIXE-TV  | Redding/Chico  |
| WZZM-TV | Grand Rapids | KVIE-TV  | Sacramento     |
| KTRG-TV | Honolulu     | KSL-TV   | Salt Lake City |
| KHTV    | Houston      | KQED-TV  | San Francisco  |
| KTTV    | Los Angeles  | KIRO-TV  | Seattle/Tacoma |
| WTHS-TV | Miami        | WTTG-TV  | Washington     |
|         |              | and more |                |



For availabilities in your market  
 call or wire IMMEDIATELY

**8530 WILSHIRE BOULEVARD, BEVERLY HILLS, CAL.**  
**213-655-7701**

*"I don't really have the time or patience to read all the trade magazines in the advertising field. So I don't. It's kind of like admen talking to themselves. But I always find time for TELEVISION AGE because it doesn't waste my time with gossip. It gives me facts I want to know."*

**HANK SEIDEN**  
Senior Vice President &  
Creative Director  
Hicks & Greist Inc.



Henry ("Hank") Seiden was formerly senior vice president and creative director of The Marschalk Company. He joined Hicks & Greist in a similar capacity in September of 1966. He has also been an associate creative director for Grey Advertising and copy group head at BBDO.

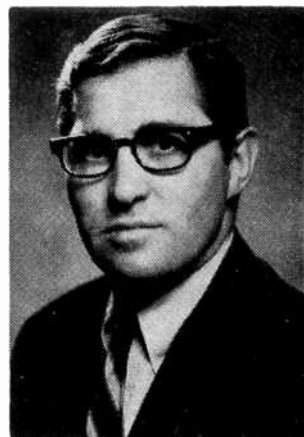
Mr. Seiden's work has won awards from the Advertising Writers Association of New York, the Advertising Club of New York, the American Institute of Graphic Arts, the Art Directors Clubs of New York and California and the commercial film festivals.

Mr. Seiden lectures on advertising at City College and is a consultant to the marketing department at Ohio State University.

## Television Age

newed *Firing Line* with William F. Buckley Jr. for 13 more debates.

**Field Communications Corp.** sold partial sponsorship in *Hawaii Calls* to United Airlines for placement in the top 50 markets.



Edward Simmel, general manager of syndication for Field, said that 26 of the half-hour color travel programs were already in the can.

**Larry Harmon Pictures Corp.** sold its new half-hour color tape series, *Bozo's Big Top*, to WPIX New York, WCAN-TV Portland and WSIX-TV Nashville.

### THE COMMERCIALS MAKERS

**HY GOLDMAN** was elected a vice president and head of completion services at MPO Videotronics, supervising a staff of some 20 two-man editing teams (editor-and-assistant-editor). Mr. Goldman will also manage MPO's color control department and print services. He started in the film business at age 20, with Ziv Tv in '48 and a year later joined MPO as an assistant. Within three years he had been promoted to supervising editor. In 1955 Mr. Goldman left MPO for Filmways, then returned three years ago.

**KURT LASSEN** joined MPO Productions, Inc., as a producer-writer in the sponsored films division. He has been an independent producer specializing in educational and industrial motion pictures; his film, *Not by Bread Alone*, is in current distribution in the U.S. and Latin America. Mr. Lassen will continue to write his syndicated column, *Under Twenty*, which appears in some 100 dailies in the U.S. and Canada.

**CLIFF ROBERTS** joined VPI divi-

# Advertising Directory of SELLING COMMERCIALS

son of Electrographic Corporation as a staff director. He has two decades of experience as film-maker, animator, graphics designer, illustrator and photographer. He has been with Elektra Film Productions since 1961, and earlier was with Robert Lawrence, UPA, and Transfilm. Mr. Roberts is also a painter and cartoonist; his cartoons have appeared in *Esquire*, *True* and *The New Yorker*, and he wrote and illustrated two books, *The Dot*, and *The Hole*.

BRUD TALBOT joined Filmex as a producer in the business film division. Mr. Talbot had been producing features independently in the U.S. and Europe.

LUCIEN A. LESSARD joined Videotape Productions as director of production. He had been creative director at Videotape Center. Before joining Videotape Productions of New York in 1958, Mr. Lessard worked in closed-circuit medical color tv at Walter Reade.

SAM MACDOFF, president of Elektra Film Productions, was named chairman of a creative screening panel for the 1967 International Broadcasting Awards.

ROBERT GORMLEY joined Lew Schwartz Inc. as general manager. Mr. Gormley, hitherto a producer and actor, has appeared in a number of tv commercials for Lipton, Gillette, and Diet Pepsi, among others. He has worked in network production, and was associate producer at Harbour Productions, dialogue director on *Perry Mason*, and an assistant producer on a daytime serial.

In Chicago, The Film-Makers studio elected four vice presidents: producer-directors JORDAN BERNSTEIN and MAURICE STEVENS; editorial supervisor JACK CANNON and production manager RICHARD DOBOSZ.

Joining Film-Makers were BOB CARADONNA, as editorial assistant, DON SCHAAF, as production coordinator, BOB RUTH, as production assistant, and JAN MEYER as talent contact. Mr. Caradonna had been with Wilding, Mr. Schaaf with J. Walter Thompson, Miss Meyer with MacLanahan, John & Adams and Mr. Ruth with various theatrical companies.

Ajax • Norman, Craig & Kummel



FFA, INC., New York

Clairol • Foote, Cone & Belding



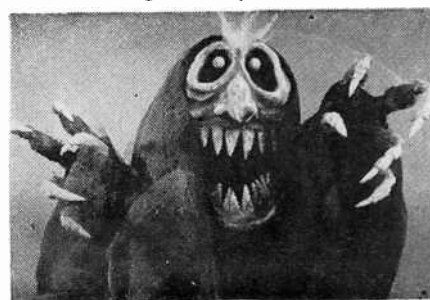
VIDEOTAPE CENTER, New York

Alberto Culver Command • Knox Reeves



SARRA-CHICAGO INC.

Federal Housing Authority



MUPPETS, INC, New York

Burlington Industries • Doyle Dane Bernbach



(CPI) COLODZIN PRODUCTIONS, INC., N.Y.

General Foods (Prime) • Ogilvy & Mather, Inc.



FRED A. NILES, Chicago, New York, Hollywood

Chevrolet • Campbell-Ewald Co.



TVA-LEMOINE ASSOCIATES INC., New York

General Mills "Buttons & Bows" • Knox Reeves




WYLDE FILMS, INC., New York









**Are you using  
the full spectrum  
of television's  
selling power?**

When the sun goes down, the set looks great . . . most of the time. Except for a minute here and there, prime-time TV is 100% color. How about *your* minute?

Are you getting the attention color gives your product? Or are you back in the black-and-white ages, where nobody can really afford to be?

Your producer and laboratory rely on the quality and dependability of Eastman color film systems. And Eastman engineering service is continually working behind the scenes to make sure your commercials are color-perfect.

**EASTMAN KODAK COMPANY**

Atlanta: 404/GL-7-5211

Chicago: 312/654-0200

Dallas: 214/FL-1-3221

Hollywood: 213/464-6131

New York: 212/MU-7-7080

San Francisco: 415/PR-6-6055

**Kodak**  
TRADEMARK

SALES • SERVICE • RENTALS

**you  
name  
it...  
we've  
got  
it...**

**EVERYTHING  
FOR MOTION  
PICTURE**

**PRODUCTION**

Arriflex 16/35 mm Cameras, Auricon Cameras  
Bell & Howell Cameras  
Camart Products, Colortran Lights & Dollies  
Ecco Products, Elemack Dollies, Exposure Meters  
Frezzo Power Packs, Frezzolites, Filters Gear and Gyro Tripod Heads, Gobos, Grips, Gaffers  
Hi-Hats, Headsets, Harrison & Harrison Filters  
Itza Stands, Inkie Lights  
Kenyon Gyro Stabilizers  
Lowel-Light Kits, Reflectors, Lenses  
Moviola Editing Equipment, Magnasync Recorders, Miller Fluid Heads  
Neumade, NCE Hydrofluid Tripods  
Optical FX Units  
Precision Readers, Power Supplies, Pic Stands  
Processing Machines  
Quartz King Light  
Rivas Slicers, RCA Projectors, Radiant Screens  
Siemens Projectors, Sylvania Sun Guns, Spectra Meters  
Traid Tripods, Triangles  
Uhler Printers  
Viewfinders, Voltage Regulators  
Worrall Geared Heads, Wollensack Recorders  
Xenon Lenses  
Yola Dissolves  
Zeiss Viewers, Zoom Lenses, Pan Cinor & Angenieux and many more.

For a complete listing write or phone:

**THE CAMERA MART INC.**  
1845 BROADWAY □ NEW YORK, N.Y., 10023  
PL 7-6977

NORMAN GERARD and SUE TRIMBLE joined Fraser Productions in San Francisco, Mr. Gerard as production coordinator and film editor, Miss Trimble as traffic handler. Mr. Gerard was associated with J. P. Productions in Hollywood.

#### ZOOMING IN ON PEOPLE

Twentieth Century-Fox promoted DAVID GERBER to vice president of 20th-Fox Tv. He had been vice president in charge of national sales; his new contract gives him increased



responsibilities in administrative and creative areas, but he will still be responsible for national sales as he has been for the past two years.

SIDNEY B. JACOBS joined 20th Century-Fox International as tv sales manager for the United Kingdom. He replaces WILLIAM SAUNDERS, recently appointed head of 20th-Fox Tv sales for Europe, the Middle East and the UK. Mr. Jacobs was with the Rank Organization for the past decade. Before 1956, he was with Anglo Amalgamated Film Distributors and Archway Distributors.

Telesynd promoted RICHARD PERIN to sales manager. He had been an account executive in the New York office of the Wrather subsidiary. Mr. Perin will supervise domestic syndication of Wrather Corp.'s tv properties, including *Timmy & Lassie*, *The Lone Ranger* and *Sergeant Preston of the Yukon*.

Wolper Productions assigned JACK HALEY JR. to head up the company's newly formed entertainment specials division. Earlier this year, Mr. Haley produced the first Wolper entertainment special, *A Funny Thing Happened on the Way to the White*

*House*, with Jack Paar. On the slate are a musical with Sophia Loren, *A Funny Thing Happened on the Way to Hollywood*, with Jack Paar, a musical tour of Monaco with the principality's reigning couple; *Art Buchwald's Washington*, and *Ice Capades of 1967*.

JAMES W. PACKER moved from the presidency of Polaris Productions in



Chicago to become president of *Mission Productions* in Los Angeles. Mission is syndicating *Bat Fink*, a series of 100 five-minute cartoons produced by Hal Seeger, and *Via Vida*, a series of 26 half-hours in color filmed in Oriental ports. Mission is also distributing three specials: *Football Goes Fishing*, in which four gridiron stars vye with each other in deep sea fishing; *Whatever Happened to Miss Oklahoma*, with Anita Bryant, and *Seven Days*, a documentary.

Before joining Polaris, Mr. Packer was with the John W. Shaw advertising agency as vice president in charge of radio and tv, and before that was eastern division manager of Ziv-United Artists.

WALLACE ROGERS joined *Screen Gems* as advertising and sales promotion manager, reporting to Marvin Korman, the company's director of advertising and public relations. Mr. Rogers had been a senior copywriter in the advertising and promotion department of the ABC-TV network for five years, beginning in 1962. Before that he was assistant manager of advertising, promotion and publicity for WSB-TV Atlanta, from 1956 to 1962.

RKO Pictures Company promoted AARON BECKWITH to vice presi-



... in charge of sales, responsible for network, syndicated and sports sales for the new entertainment divi-

# Advertising Directory of SELLING COMMERCIALS



son of RKO General, Inc. Reporting Mr. Beckwith will be Alvin Sussman, vice president, syndicated sales, and Jack Price, director of sports. Mr. Beckwith joined RKO Pictures last September as director of planning and business development. Earlier he was director of program testing at Schwerin, vice president and tv account supervisor at BBDO, and program sales manager at American Broadcasting.

## THE 'LOOK' OF FILM

What's the next "look" in tv commercials? Robert I. Bergmann, president of Filmex, spelled it out to an audience at New York's Advertising Club: "showmanship, sensationalism, sex, switching, cinemagination, soft sell and smiles, simulation of myth, apparent reality." As a glimpse of tomorrow's look" in commercials, Mr. Bergmann showed a Filmex reel made up of examples of each of the classes he had cited.

**Showmanship:** "Mary Wells . . . putting together Pucci . . . and . . . Braniff; Hertz putting you in the driver's seat; . . . a mermaid on a rock in the East River," and so on.  
**Sensationalism:** soft drinks "being presented as capable of LSD effects, not completely 'tune in, turn on and drop out,' as much as LSD for 'long satisfying drink.' The appeal is to be 'in' people or those who want in." **Sex and suggestiveness:** "the images really imply more than 'use it and you'll be more than usually attractive,'" they offer "a license for license."

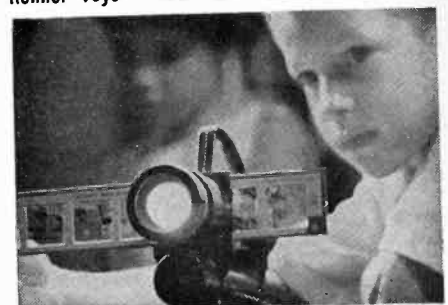
**Switching:** "What occurs when a

General Mills-Sno-Flok • Knox Reeves



THE FILM-MAKERS, INC., Chicago

Kenner Toys • Leonard Sive & Associates



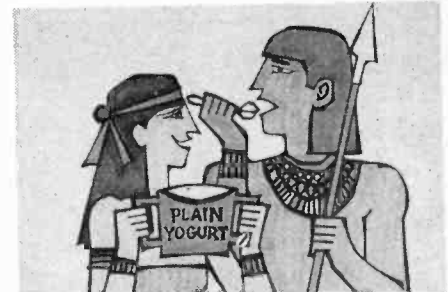
KEITZ & HERNDON, INC., Dallas

Hills Bros. Coffee • Foote, Cone & Beiding



ROBERT CARLISLE PRODUCTIONS, Hollywood

Knudsen Creamery Company • Grey Advertising



SANDLER FILM COMMERCIALS, INC., Hollywood

Jewel Food Stores • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Lark Cigarettes • J. W. T.



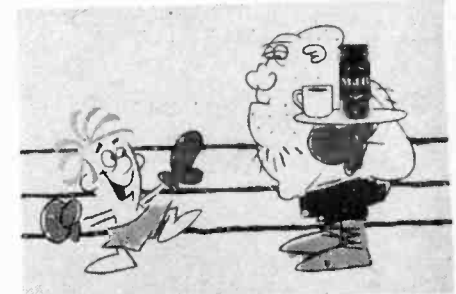
HERB SKOBLE & ASSOCIATES, New York

John Hancock Life Insurance • McC-E



PGL PRODUCTIONS, INC., New York

MJB Coffee • BBDO



PELICAN FILMS OF CALIFORNIA, INC.

## Nov. II TvQ—Top Ten Evening Network Programs by Income

Copyright Home Testing Institute/TvQ, Inc., 1966

Rank	Program	Income Groups											
		Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	90	43	91	43	90	51	90	47	94	34	91	37
2	Red Skelton	84	42	86	40	88	47	86	45	85	30	84	39
2	Walt Disney	85	42	82	39	83	40	86	49	81	34	79	37
4	Saturday Night Movies	73	40	75	41	66	39	82	43	81	41	75	40
5	I Spy	59	39	61	36	54	29	62	44	70	37	58	37
6	Family Affair	37	38	35	34	39	34	39	41	30	29	32	33
7	Friday Night Movies	67	37	70	37	60	36	77	40	74	37	71	37
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7	Mission: Impossible	38	37	35	33	37	29	34	38	35	31	34	36
10	Monroes	37	36	33	28	27	32	37	29	33	19	37	32
10	Thursday Night Movies	68	36	72	37	66	34	77	41	75	38	71	37

\*Familiar—those who have seen program.

\*\*TvQ score—those familiar with program who say it is "one of my favorites."

product, a food or drink for example, is photographed for its eye appeal (and with an audio support) and emotionally involves you, rather than attempts (in our two-dimensional film) the illusion of taste. You are switched to the eye from other senses."



# Don Elliott Productions

Specializing in unique  
post-scoring.

Complete Recording Facilities

80 West 40th Street LA 4-9677  
New York, N. Y. 10018

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# Advertising Directory of SELLING COMMERCIALS

be in full swing this winter, as a base of winter-shooting operations for New York and other East-of-the-Rockies clients. The layout, on the beach in Hollywood, a northerly suburb of Miami, is not far from Studio City in North Miami; the building on the beach offers VPI clients space for production meetings and has a fully-staffed office with direct communications to New York. The operation is headed up by Gayle de Camp, veteran film-maker.

- In Washington, Byron Motion Pictures is building a new laboratory at 65 K Street, N.E., close to Capitol Hill and Union Station. The million-dollar Byron Film Center is expected to be completed by next fall. Besides the laboratory, the building will house offices, sound recording studios, editing rooms, vaults, machine shops, two large screening rooms and an employees' cafeteria.

- In New York, Mecca Film Laboratories went into color processing, taking over another floor of the Film Center building at 630 5th Ave. to accommodate a custom-built 16mm color processing machine, and a 35mm color processor, along with additive color printers, contact and reduction. The new color lab is already operating on two shifts.

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- In Charlotte, Jefferson Pro-

Michigan Milk • Zimmer, Keller & Calvert



THE FILM-MAKERS, INC., Chicago

Piggly Wiggly Stores



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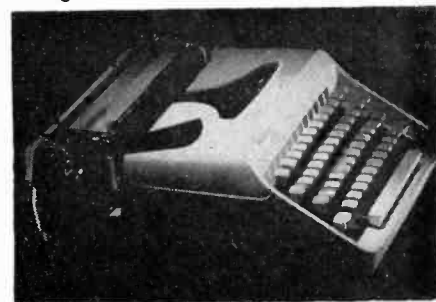
PACIFIC COMMERCIALS, Hollywood

Noxzema • Wm. Esty & Co.



TV GRAPHICS, INC., New York

Remington Rand • Young & Rubicam



ELEKTRA FILM PRODUCTIONS, INC., New York

The Ohio Art Company • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

7-Up • J. Walter Thompson



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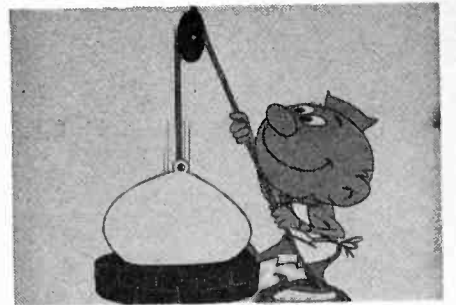
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# Advertising Directory of **SELLING COMMERCIALS**

Simoniz Floor Wax • Dancer Fitzgerald Sample



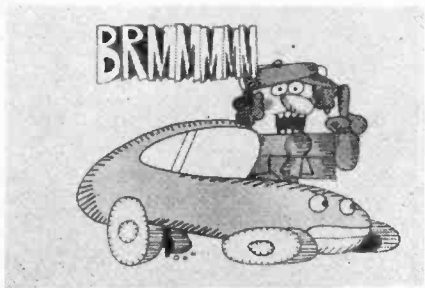
FILMFAIR, HOLLYWOOD

Speidel • The Marschalk Co.



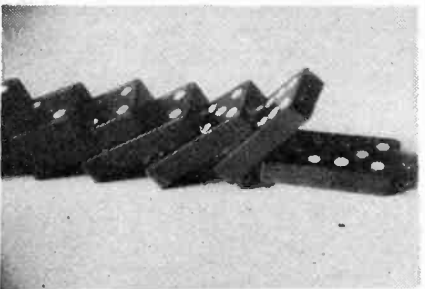
LIBRA PRODUCTIONS, INC., New York

Standard-American Oil • D'Arcy Advertising



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

Wall Street Journal • BBDO



PAUL KIM & LEW GIFFORD, New York

ductions opened up a \$2-million color commercial taping facility. Since Jefferson Productions was set up by Jefferson Standard Broadcasting in July, '63, the studio has taped some 1,000 commercials for hundreds of advertisers, local, regional and national. The new facility has eight RCA TK42 color cameras, six RCA TR22 vtr's, five Norelco Plumbicons in a remote unit, and two RCA TR 22s.

## THE ENERGIZED VOID

Does that sound like the tv tube picture? It's the title of the show of paintings by commercials maker Ed Seeman, now running at New York's East Hampton Gallery. Mr. Seeman, director of animation at Gryphon Productions, said that in his paintings he "treats the rectangle as an eternal space, consciously negotiating shape, subject and form" said the gallery: "Seeman's counterpoint of color and shadow 'energizes' the surface, while the sculptural interaction of the raised points changes the effect of the color and texture as one moves about confronting the bas-relief type painting. This subtle approach to optical painting creates a canvas of mystical luminosity which in its serenity, interestingly is the antithesis of the chaotic world of tv commercials."

## Tv Commercials

### FilmFair

*Completed:* Goodyear (tires), Y&R; Purex (bleach), FCB; Eldon Industries (toys), SF&K; Del Monte (low calorie), M-E; Northwestern Mutual (insurance), M-E; VanCamp Seafood Co., DFS; Seaboard Finance (loans), FCB; Heinz (soups), DDB; General Foods (jello), Y&R; Calo (pet food), FCB; McCulloch (saws), M-E; Ford Co. (station wagons), JWT; Southwestern Bell Telephone Co. (yellow pages), Gardner; Bank of America, D'Arcy.  
*In Production:* American Oil (stations), D'Arcy; Simoniz (car wax), D-F-S; Sunray DX Oil Co. (gasoline), Gardner; Kimberly Clark (kleenex), FCB; U.S. Borax Co. (borax, borateem), M-E; Heinz (soups), DDB.

### Keitz & Herndon

*Completed:* Seven-Eleven Food Stores, Stanford; Lone Star Gas Co., BBD&O, Inc.; Wolf Brand Chili, Crook; Bama's Best, Savage, Kerr & McMillen.  
*In Production:* Dr Pepper Co., Grant; Seven-Up Co., direct; Southwestern Bell Telephone Co., direct; Houston Post (newspaper), Goodwin, Dannenbaum, Litt-



JOHN MAUPIN joined Lennen & Newell, Inc., as senior vice-president and director of radio/television programming and planning. Formerly, he held a similar position with Fuller, Smith & Ross, Inc. Mr. Maupin succeeds Nicholas Keesely, retired.

men & Wingfield; Continental Oil Co. (Conoco gasoline), Clinton E. Frank, Inc.; Borden's Dairy (dairy products), Tracy-Locke, Inc.; Fanta Beverage Div. of Coca-Cola (orange drink), Tracy-Locke, Inc.; Ralston Purina (cattle and poultry feed), Humphrey-Williamson-Gibson; Braniff International (airline service), direct.

### Paul Kim-Lew Gifford

*Completed:* Manufacturers Hanover Trust, Y&R; Prudential Insurance; Reach, McClinton; Wall St. Journal, BBDO; AT&T (services and commercial theatre), Ayer; Insurance Co. of America, Ayer; R.J. Reynolds Tobacco Co. (Winston), Esty; American Iron & Steel Institute, SSC&B; General Electric, BBDO; Kodak (verifax copier), JWT.  
*In Production:* Burry Biscuit Co. (Scooter Pie), JWT; A.E. Staley (Sno-Bol), C-M; AT&T (dataphone), Ayer; Liberty Mutual, BBDO.

### Stars & Stripes Prod. Forever, Inc.

*Completed:* FritoLay Co. (dip-mixes), FC&B; Dickey Foods (potato chips), David Kleck Assoc.; Sheraton Hotels, BBD&O, Inc.; Philip Morris Co. (clarks gum), Burnett; Menley & James Co. (contact), FC&B.  
*In Production:* Standard Oil Co. (gasoline), D'Arcy; General Mills (Kix), D-F-S; Western Savings Bank, BBD&O, Inc.; Mass. Bay United Fund, BBD&O, Inc.; New England Life Insurance (industrial), BBD&O, Inc.

### The TVA Group

*Completed:* TWA (stock footage), FCB.  
*In Production:* Nabisco (team flakes), K&E; E.C.A.P. (power), Ayer; Coca-Cola Export Corp. (Minute Maid), Marschalk; Firestone (tires), C-E; Kodel (carpets), Needham, Harper & Steers; Chevrolet (Camaro), C-E.

### Tele-Tape Productions

*Completed:* Lane Furniture Co. (sweetheart chests), DDB; Hertz Corp. (cars), Ally; Chanel, Inc. (men's toiletries), NC&K; General Foods (Horizon Coffee), Y&R; Manufacturers Hanover Trust (Christmas promotion), Y&R.



# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Spot tv costs increased about three per cent during the six-month period from March to September, 1966, according to the latest cost summary sheet prepared by The Katz Agency. The increase is based on a total of maximum costs in the top 200 markets as specified by the American Research Bureau's "primary" rank classification.

Rates in the 40th Katz summary sheet are tabulated market by market for several of the most frequently used time classifications. The greatest increase, about five to seven per cent, comes in the first 20 markets for daytime and fringe minutes, with a five-per-cent increase also noted in the first ten markets for prime 20's. This increase for prime 20's, from \$13,275 to \$14,015, diminishes when the buy is stretched over the top 50 markets, however: here an increase of \$1,045 represents only about a three-per-cent rise. And the increase for a buy in the top 200 markets is only about 2.5 per cent.

Costs for six fringe minutes per week in the top ten markets rose from \$10,750 in March to \$11,575 by September, an increase of seven per

cent. The price of fringe minutes in the top 20 markets rose five per cent, from \$14,066 to \$14,863.

A buy of 12 daytime minutes in the top 20 markets now costs about \$250 more than last March, a five-per-cent increase over the six-month period. But cost figures on six daytime minutes per week in the top 20 markets dropped seven per cent, from \$6,217 to \$5,852.

This puzzling cost reduction, which seems to occur in all market totals from the first ten through the top 200, does not indicate a price-cutting trend, the rep firm believes. The discrepancy, Katz says, might be due



*Kris Gangadean, media buyer at Ogilvy & Mather, Inc., New York, works on the Shell Oil account.*

to changes in market rates selected for the September report. At any rate, spot costs are, in general, going up.

Copies of the latest cost summary and another timebuying aid, the Katz calendar, used to calculate the end date of broadcast schedules, are available from Katz offices across the country.

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

#### **American Chicle Co.**

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

A 52-week campaign in 100 major markets will break this week for several brands, including TRIDENT, CERTS, DENTINE, CLORETS and ROLL-AIDS. Campaigns varying in weight from light to saturation for the various brands will use fringe minutes. Buying are Bob Brandt, Peigi Parslow, Mary Ohser, Anna Rodriguez and Jim Bloom.

#### **American Home Products Corp.**

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

This company is considering a first-quarter campaign in six scattered markets for HEET LIQUID. Possible markets to be included are San Francisco, Tampa and Pittsburgh. Using daytime ID's and possibly piggybacks, the campaign

should kick off around the end of this month. First-quarter activity on the Whitehall Division products of American Home will break at issue date. The campaign, in 100 spot markets, will continue until March 31. Most of the commercials will be piggybacked (some with Boyle Midway Division products which are handled by Cunningham & Walsh), but there will also be some ANACIN minutes. Buying was out of the American Home spot pool.

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

First-quarter activity for various AHP products will break January 15 in 45 selected markets. The 13-week campaign will use moderate-weight schedules and will employ piggybacks. Chuck Rosen and Frank Reed buy. A new oven cleaner will be tested on all stations in Phoenix, Tucson and Indianapolis. The campaign, which begins this week, will run for 13 weeks and will use heavy day and fringe minutes. Martin Antonelli is the buyer.

**Bristol-Myers Co.**

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

A 12-week SOFTIQUE campaign starts at issue date. Piggybacking with 11 other company products, including DIAMOND BRITE and NICE N' EASY, the push will have moderate exposure in the top 20 markets. Joan Rutman is the contact.

**Bristol-Myers Co.**

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

A three-week campaign for Clairol's KINDNESS breaks early this month. Minutes and piggybacks will be used for heavy exposure in 20 major markets. Bill Morano buys.

**Bristol-Myers Co.**

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

A 26-market buy for MISS CLAIROL SHAMPOO FORMULA, which breaks this week and was to have run for four weeks has been extended an additional six weeks. Commercials will run piggyback with EXCEDRIN, BUFFERIN, SOFTIQUE and CITRISUN. Early and late fringe spots will be used to reach women 18-34. Lee Muntz is the contact.

**Campbell Co.**

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

The first week of the new year is start time for a four-week campaign in ten to 15 selected markets for various Campbell products. Minutes will be used. Buying are Tony Nacinovich and Frank Massaro.

**Chesebrough-Pond's, Inc.**

(William Esty Co., N.Y.)

A fairly heavy campaign for PERTUSSIN is slated to begin January 8. Fringe and day minutes will be used in the top ten markets for a run of approximately seven weeks. Also, first-quarter activity for other products begins at the same time. Minutes and piggybacks will be used in 60 major markets for 26 weeks. Buying are Lee Mitchell, Milt Herlick and Diarmuid White.

**Rep Report**

GUILFORD ROSS DYE joined Peters, Griffin, Woodward, Inc., as a television account executive in the Chicago office. He was previously in the press and promotion departments of ABC-TV and WBKB Chicago.

THOMAS M. COMERFORD was promoted from vice president for television sales, Eastern division, of



Broadcast Communications Group, Inc., to vice president and general manager, television sales. He has been with the rep firm since it was founded in 1964.

John Blair & Co. named five men to top-level executive positions. They are: KEVIN MC-DERMOTT, vice-president market division, and most recently New York sales manager of the television market division; JACK FRITZ, vice president and general manager of television, named to the board of directors; DON SARACENO, formerly assistant general manager of television in Chicago, named vice-president sales, television station division, Chicago; BOB DWYER, named vice president sales, radio division, New York, and JOHN WHITE, named vice-president sales, television station division.

At Peters, Griffin, Woodward, Inc., H. PRESTON PETERS (l.) stepped down as president, although he continues



as chairman and chief executive of the firm. Succeeding him as president is LLOYD GRIFFIN (r.), who has functioned as president-television for the past five years. At the same time, JOHN C. BUTLER, vice president-radio, and ROBERT D. BRADY, assistant treasurer, were named directors of the corporation.

**Cities Service Oil Co.**

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

This company is considering expanding its CITGO sponsorship of five-minute news and sports programs. Buying will begin around January 15 for new spots in ten to 20 markets east of the Mississippi. Some are merely renewals on programs sponsored last year. Others are additions to compensate for markets lost through the sale of various franchises to Gulf. All buys will run for 13 weeks. Plans for expanding activity are still in the discussion stage. Joan Krejci buys.

**Corn Products Co.**

(Dancer-Fitzgerald-Sample, Inc., N.Y.)

First-quarter activity on SPIN BLEND mayonnaise will start in 15 selected markets with later expansion likely. The campaign will last about 16 weeks and will use daytime and early and late fringe minutes. Also, this company's Best Foods Division begins first-quarter activity on SKIPPY PEANUT BUTTER early this month. All minutes and 20's will be used in family programming spots between 6:00 and 9:00 p.m. in 50 selected markets. The campaign will last 22 weeks. Dave Champion is the contact.

**The Drackett Co.**

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

This company will introduce a new product in seven test markets starting January 16. The campaign will run for eight weeks and will use minutes and 10's. Mike Borden is the contact.

**Drakes Bakeries**

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

Kids are the target in a 52-week DRAKES CAKES campaign, with heaviest exposure during the school year. Day minutes will be used in six selected northeastern markets beginning January 8. Buying is Frank Becker.

**Filbert, Inc.**

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

A 52-week schedule for FILBERT MARGARINE begins in January. The campaign, in about 15 markets, will use day and fringe minutes. Martin Tubridy is the buyer.

**Florida Citrus Commission**

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

A 29-week campaign for CHILLED ORANGE JUICE will break January 15. Buys will be in 15 markets, some of which are top markets. Fringe minutes and prime 20's will be used. Lillian Bullock is buying.

**R. T. French Co.**

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

Four new instant rice products—FRIED RICE, RICE-BEEF FLAVOR, RICE-CHICKEN FLAVOR, QUICK SPANISH RICE—are in four test markets. The campaign will continue through January in Kansas City and Syracuse, and through the first part of March in Phoenix and Tucson. Louise Gainy buys.

(Continued on page 46)

One Seller's Opinion . . .

## TURNOVER (AND NOT APPLE)

There's an old axiom . . . the most constant element in life is change.

Certainly there is nothing more constant in advertising currently than the change in personnel in the media departments of most major agencies. There are some agencies familiar to us, certainly typical of many others, that have experienced in the last year virtually a complete turnover in personnel on the buying level in the media department. This is not necessarily bad in itself, except that many bright, young people are no longer associated with those agencies. Certainly this painful loss of talent is most expensive to agencies and frustrating to media and personnel directors.

Why did these people choose to leave?

There are a number of reasons. Perhaps the one most often discussed is the low pay scale. One wag, late of a New York shop, commented recently, "My parents can't afford to put me through—agency any more." But low salaries are not the only factor. Many of these bright, young men and women, most of whom have college degrees, are bored. Looking at their assignments and responsibilities, they and outsiders alike realize that they are poorly paid, well-educated "clerks" who are not challenged in their jobs, often chafing under the limited direction of someone who occupies the position over them by virtue of a few months' seniority. The tedium of some of their assignments is discouraging to them.

Beyond these obvious day-to-day realities is a serious, not often recognized, deficiency. For reasons relative to time and ignorance of the problem at higher levels, many of these media people have no identification or involvement with their agencies' goals or direction.

The solutions to the turnover include: glamorizing media as a career, if only as an interim career; involving buyers, wherever feasible, in all aspects of media buying and planning, particularly in the little understood but very interesting aspects of media research; increasing the communication and contact with top level management in regard to the direction and goals of the agency and how it relates to the individual in media.

These elements, coupled with higher salaries where needed, will go far in establishing pride in the profession. Perhaps these steps and others will eliminate the frustrating but amusing situations typified recently by a female buyer on a male-oriented product, who was insisting that the AFL was a labor union and had nothing to do with football.

**The action station in  
the action city!**



**Charlotte's**

**WSOC-TV**



HAVE YOU LOOKED AT CHARLOTTE LATELY? Cultural and sports center; industrial, distribution and retail sales leader of the Carolinas. Charlotte has highest family income of any metropolitan area in the Southeast—32% above U.S. average. With WSOC-TV you sell not only Charlotte, but its entire market. Nearly 3 million consumers live within the influence of this great area station. Ask us or H-R to tell you about our news, sports, children's and family-fare programming. You'll do better in the Carolinas with Charlotte's WSOC-TV.

NBC-ABC. Represented by H-R



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

**Spot** (Continued)

**General Foods Corp.**

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

An 11-week campaign for MINUTE RICE will break early this month. Women 18-49 will be the target in 40 selected markets. Minutes and piggybacks will be used. The buyer is Ricardo Larraga. Also, a campaign for LOG CABIN SYRUP in 37 selected markets starts January 9. The six-week flight will have moderate exposure, using piggybacks 60 per cent of the time and minutes 40 per cent. Linus Williams buys. In addition, activity will break this week on a 52-week campaign for SANKA coffee. Day and early and late fringe minutes will be used to reach women 50-plus in 24 markets. Jacques Frottier buys.

**H. J. Heinz Co.**

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

This issue date sees activity breaking on a special advertising campaign for HEINZ KETCHUP. Minutes will be used in 20 selected spot markets to supplement network buys. The spot push will run for a minimum of three months, but no outside limit has yet been established. Joan Keegan is the contact.

**International Coffee**

**Organization**

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

A reduction in the frequency of spot exposure for the "Think Drink" campaign

is slated for the following markets: New York, Philadelphia, Boston, Detroit, Cleveland, Pittsburgh, Washington, D.C., St. Louis, and Indianapolis. The adjusted schedule, running from January 2 until April 2, will make room for a heavy regional network buy in markets east of the Mississippi. Spot market exposure in Los Angeles, Chicago, San Francisco, Dallas/Ft. Worth, and Minneapolis/St. Paul will remain unchanged. Ann Oliver is the contact.

**Lever Bros.**

(SSC&B, Inc., N.Y.)

Various flights for LIPTON SOUPS and TEA will break during January. The top 50 markets will be picked up for the fringe piggyback drive. Hank Tom is the buyer.

**Johnson & Johnson**

(SSC&B, Inc., N.Y.)

January 2 is the pushoff date for activity on MICRIN in 50 markets. The campaign will last until April 2, using prime and early and late fringe minutes. John Dupret made the buy.

**P. Lorillard Co.**

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

A first-quarter campaign for KENT cigarettes is coming out of the discussion stage, with a possible use of minutes, 20's, and ID's in from 40 to 45 selected markets. Moderate campaigns in some markets should begin this week, with other activity breaking January 15. Vicki Gilbert buys.

**Madison Labs**

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

Activity breaks January 16 on a campaign for BINACA MOUTH SWEETENER. Using minutes and ID's, the push will last from four to five weeks in the top 50 markets. The contact is John Tobin.

**Mentholatum Co.**

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

Activity begins January 16 in 80 selected markets for MENTHOLATUM RUB and MENTHOLATUM OINTMENT. Using fringe minutes and prime ID's, the campaign will have a 10-week run. Frequency of exposure will be moderate. Pete Levins buys.

**Mexicana Airlines**

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

First-quarter flying activity will break sometime in early February. A 26-week campaign in four markets—Dallas, Miami, San Antonio and Corpus Christi—will use late night 60's and late news 60's and 20's. George Russo is the buyer.

**National Biscuit Co.**

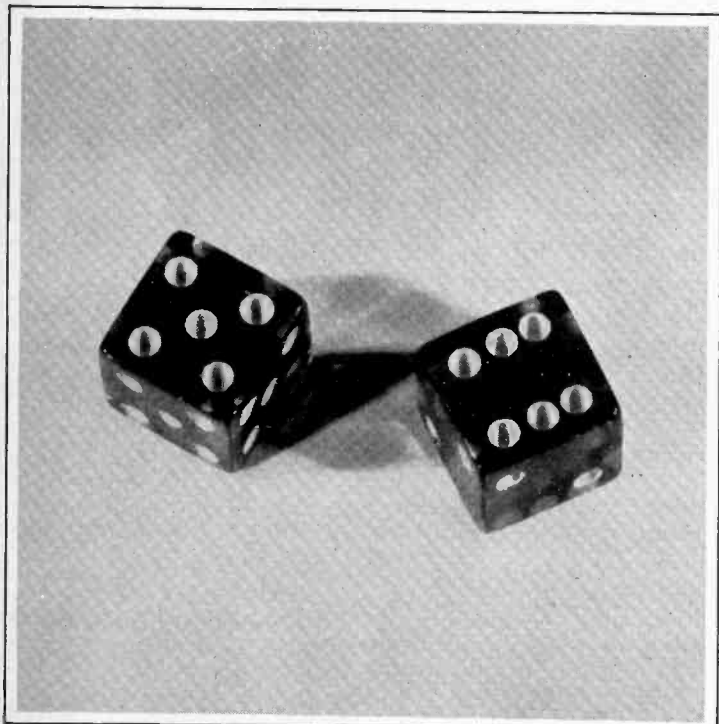
(McCann-Erickson Co., Inc., N.Y.)

A 14-market push for SNACK-MATE will start January 16. Using daytime and fringe minutes to attract women 18-49, the campaign will run four weeks.

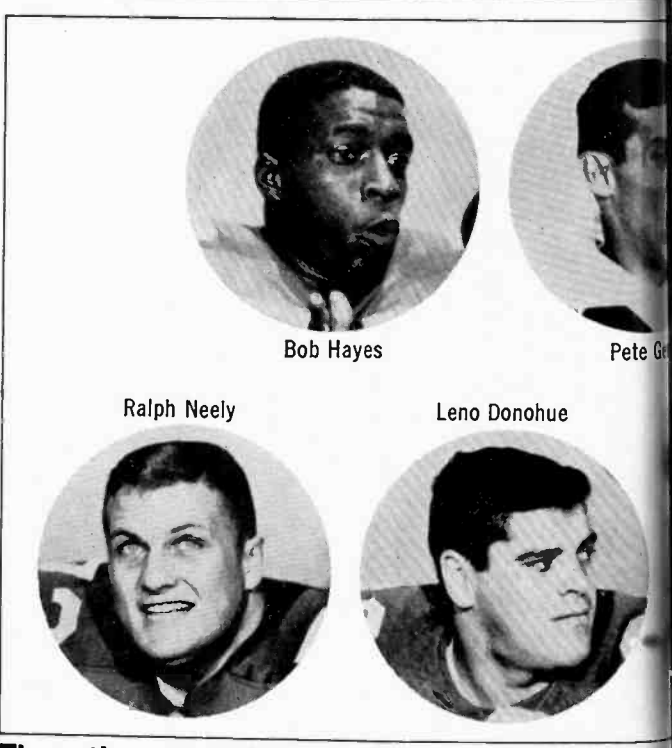
**National Airlines**

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

First-quarter activity begins at issue date  
(Continued on page 48)



There are elevens . . . .



Then, there are elevens!

With either, you are a winner! And, now that the Dallas-Fort Worth market has climbed to the nation's No. 11 position in households\*, still another eleven moves into the winner's circle of increased sales, audience and profits. Call your Petryman for a 'Scout Report' on the Quality Touch team.

\*Sales Management Survey, August 1966



The much-touted flexibility of piggybacks is partly myth, according to Ted Bates' media buyer Lew Hecker. Besides worrying about whether both products have distribution in a market, the buyer has to compare the GRP objectives of each and consider whether or not the spots are integrated (a must on some stations).

To alleviate these problems, Mr. Hecker is adamantly in favor of two-company sponsored piggybacks, or of station selling 30-second spots outright—at half the minute rate. "If you start charging a premium," he noted, "the cost may eventually creep up to that of a minute."

As to whether selling 30's would hurt spot billings, Mr. Hecker noted that it might significantly increase them. "If networks would increase the 30-second break between programs to one minute, it can easily be sold as two 30-second announcements. This means that stations will have as many segments as when they sold two 20's



or a combination of 20's and ID's, and will be selling more time (60 rather than 40 seconds)."

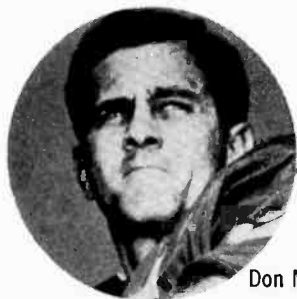
Mr. Hecker pointed out that despite the unfavorable initial reaction to the dual-sponsor 60's, reps are again querying stations about their acceptability. One small rep firm, he noted, received the OK from nine of its stations to at least test the spots.

Are networks taking away spot dol-

lars by increasing their own flexibility? Mr. Hecker feels that "scatter plans and piggybacks may have diverted some money in the beginning, but spot tv remains important. You can flight in and out of a spot market, can heavy up in others, etc." Asked about network cut-ins as stiff competition to spot tv, the media man replied that "in certain markets, it's actually cheaper to buy spot than to cut-in on a schedule."

At Bates, Mr. Hecker buys on Standard Brand's Fleischmann's Margarine, Siesta Coffee and on the company's pet foods. Before joining the agency nearly three years ago, he worked in network research at CBS-TV and in sales service at WCBS-TV, the network's New York flagship.

Mr. Hecker majored in English and Journalism at Syracuse University. The bachelor lives in New York's Greenwich Village, but on vacations and whenever he has time, he likes to travel. Besides the U.S., he's seen Spain and France, and hopes to get to England and Italy on his next trip.



Don Meredith



Don Perkins



Mel Renfro

DALLAS



COWBOYS

Jim Boeke

Dave Manders

Pettis Norman



WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market  
ABC, Channel 8, Communications Center  
Broadcast Services of The Dallas Morning News  
Represented by Edward Petry & Co., Inc

Quality touch

## Spot (continued)

in 14 markets. Buys in markets along the Atlantic coast, New Orleans, Houston, Los Angeles, and San Francisco will be of varying lengths and frequencies according to the airline flight program in each market. Buying is Roberta Goebel.

### Procter & Gamble Co.

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

January 19 is the kick-off date for this company's CRISCO campaign. Activity will be moderate to light in 50 selected markets. Minutes and some piggyback will be used. Ann Higgins buys.

### Procter & Gamble Co.

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

Activity breaks this week on a 52-week campaign for DOWNY FABRIC SOFTENER. Early and late fringe minutes in 20 selected markets will supplement network buys. More markets will be added by the end of the month. An additional special campaign scheduled to break in January is also in the works. Sol Pardes buys.

### Procter & Gamble

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

A 20-market campaign for DUNCAN HINES CAKE MIX begins January 9. The six-week push will use fringe and prime minutes. Tod Roberts is the contact.

### C. Schmidt & Sons, Inc.

(Ted Bates & Co., Inc., N.Y.)

A 13-week campaign for SCHMIDT BEER breaks at issue date in approximately 10 major northeastern markets. Prime and fringe 20's and 60's will be used to reach all adults, particularly men 18-49. Al Mazzoni is the buyer.

### Scott Paper Co.

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

Activity begins January 15 for various Scott products in ten selected national markets. The campaign will use daytime, fringe and prime minutes and some piggybacks in a moderately heavy 13-week run. Sarah Wind is buying.

### Standard Brands, Inc.

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

An eight-week campaign for various products begins January 30 and will run until the end of March. Using prime ID's and piggybacks for early and late fringe and daytime exposure, the push will be in selected markets, including Boston, Philadelphia, Baltimore and Detroit. Doris Corrigan buys.

### Sterling Drug Inc.

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

A piggyback campaign for BRONKAID

and CAROID will start January 16 in the top 50 markets. Commercials, which will receive moderate exposure in all but prime time spots, will run for a minimum of 6 weeks. John Tobin is the buyer.

### Texize Chemicals, Inc.

(Henderson Advertising Agency, Greenville, S.C.)

After being introduced with a \$1-million advertising budget in 1966, FANTASTIK SPRAY CLEANER has gained national distribution. The product will be pushed with a \$4 million ad budget this year, which besides network tv, will include a national spot tv campaign in major markets. Media manager Betty McCowan and buyers Sally Luttrell and Peggy Hill handle the buying.

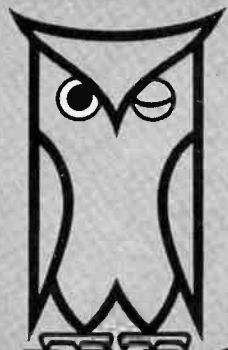
### Warner Lambert

#### Pharmaceuticals

(BBDO, Inc., N.Y.)

First-quarter activity for EFFERDENT will break on January 2. The 13-week campaign will be in 124 markets, using minutes and piggybacks. In addition, a campaign for BROMO-SELTZER will take place at the same time in 14 markets. Minutes will be used. Barry Lewis buys, with Sheldon Jones assisting.

Who gets top  
billing with  
Central Iowa  
viewers?



WHO TV

...that's who!

Colorful 13 • Des Moines, Iowa

Represented Nationally by Peters, Griffin, Woodward, Inc.

## Media Personals

TOD ROBERTS joined Compton Advertising, Inc., New York, as an assistant media buyer on Procter & Gamble. He was graduated from Yale University and went to George Washington Law School.

CAROLYN FOGG and MARJORIE THOMPSON were named media buyers at Hoefer, Dieterich & Brown, Inc., San Francisco. Mrs. Fogg was in media at Guild, Bascom & Bonfigli before joining HD&B in August 1966, and Miss Thompson was with BBDO, Boston, before she came to the San Francisco agency in February of last year. The agency also named JOAN SALOMOM a media group assistant. She was previously with Bristol-Myers, Inc.

D. P. Brother & Co., Detroit, appointed GERALD PAS a broadcast buyer. He was formerly with Young & Rubicam, Inc.

FRAZER TINDALL has been named media director at the New York offices of Kingsley, Manton & Palmer. He was formerly with the J. Walter Thompson Co.

SHELDON BODEN has been appointed media director at Norman,

Craig & Kummel, Inc., New York. Mr. Boden, who is also a vice president, will be responsible for the



MR. BODEN

total media and media research activities of the agency.

ISABELLE STANNARD has been appointed media manager for Helfgott & Partners, New York. She was formerly with Young & Rubicam, Inc.

MARGERETTA MCCROHAN recently joined Don Kemper Company, Inc., New York, as media director. She was formerly with Bermingham, Castleman & Pierce, Inc.



*"What do you suppose he meant when he said he takes his whole office with him whenever he visits a client?"*

.....

Those portable media/market files  
Accompany buyers for myriad miles.  
On land, at sea, or in the air,  
In SRDS  
**YOU ARE THERE**  
selling by helping people buy

.....

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



# Cooked Commercials!

During the years, we figure we have cooked 6,894 commercials for one sponsor alone—A & P Supermarkets—and hundreds more for many different sponsors!

Live commercials have always been a specialty at WMAR-TV . . . whether it means foods specially cooked in our food preparation center . . . or automobiles driven right into our studio . . . or a difficult beer “pour” . . . in true fidelity color or black and white, live or on video tape.

Commercial production experience, plus unmatched facilities, is another reason why WMAR-TV produces better results for you in this important market.

*No Wonder... In Maryland  
Most People Watch* **COLOR-FULL**

**WMAR-TV** 

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by THE KATZ AGENCY, INC.



# Wall Street Report

**Future for Electronics.** At the dawn of the New Year the investment community continues to rethink and reshape its attitude toward various industries, and again it would seem that the tv-electronics field is one which simultaneously creates high degrees of both enthusiasm and uncertainty. The doubt stems from the same general uncertainties casting a shadow over the outlook for 1967—tight money, the decline in new housing starts, the anticipated decline in capital spending and, of course, the possibility of additional taxes accompanied with apprehension over labor demands.

On the other hand the tv-electronic industry continues to generate new technologies to accompany new concepts and create new markets. Obviously the electronics industry's strength cannot be maintained while the rest of the economy sags. And while the security analysts are attempting to hedge their estimates on the size of the expected sag, they are willing to pick out those entities of the industry which are expected to do well—come sag or slump.

**What about color?** As is customary over the past two years the outlook starts with the prospects for color tv in 1967. Estimates for set sales in 1966 are placed at approximately 5.4 million in color, and the belief is that a 50-per-cent increase could be scored in the next 12-month period.

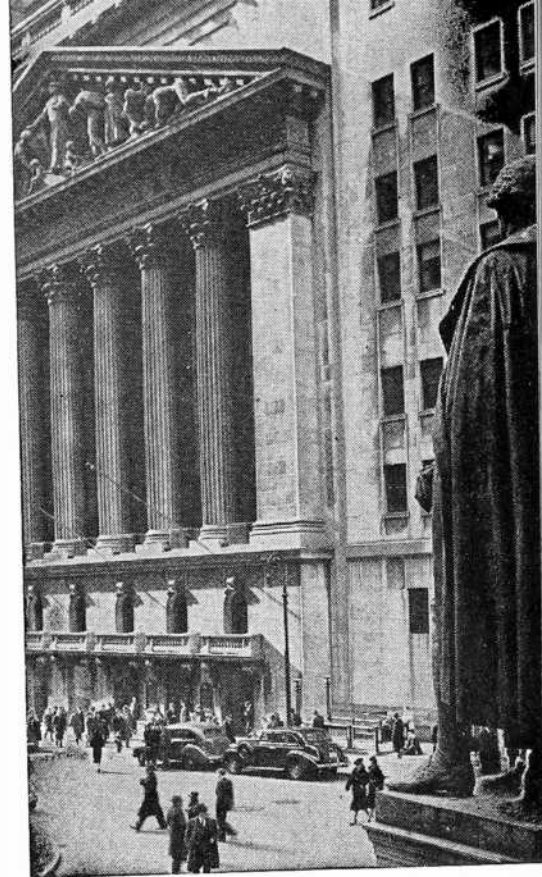
There has been continuous uncertainty about the industry, however, reflecting concern over price stability and the possibility that the tight money market would squeeze installment credit to a point where it began to pinch the consumer appliance field. It is assumed there will be a moderate decline in retail prices, but there's still no fear that the price structure will collapse or break. Zenith is given high marks by most analysts in this area because its performance is less likely to be affected by factors outside the tv market, while RCA, de-

spite its traditional leadership in this field, has slipped somewhat. This is because its acquisition of Hertz and Random House and its increasing investment in the computer market has created additional problems in assessing the company's future. RCA now has added over \$310 million to its sales volume, which topped \$2 billion in 1965 and should be nearing the \$2.5-billion mark for 1967. Magnavox continues to be a major beneficiary of the color boom. Now it is being strengthened by its new product, Magnafax, a remote copier which it developed in cooperation with Xerox.

Motorola, Fairchild Camera and Texas Instrument overlap in the dramatic and fascinating area of integrated circuitry. Motorola has the added advantage of being a major force in the color tv field, although there have been reports that it is experiencing some difficulty with its tubes. But the rise of the monolithic circuit—in which complete circuitry is photographically placed on a tiny chip—is expected to give added appeal to these three entries. In early December, however, the confidence was shaken by reports that price-cutting was spreading in the field, suggesting that profits would be trimmed.

**Integrated Circuitry.** Fairchild Camera and Texas Instrument are both showing rising earnings, with TI holding the prime position in the market. It is particularly strong because the computer makers are the big potential users of integrated circuits, and TI has a special position with I.B.M. in that it makes some pure integrated circuits as well as some of the "hybrid" variety which I.B.M. developed.

Some of the other entrants in the electronics-electrical field (such as General Electric, Westinghouse, Litton and Emerson) represent, in the views of analysts, corporations which by virtue of good management and strong marketing or industry position are expected to do better than aver-



age over the next year. Westinghouse, for example, has a strong position in the utility field and has been improving its share of market in the past few years. It apparently has a good backlog of orders for electrical equipment from utility concerns, a development that will help it ride through the period when capital goods orders are expected to dip. General Electric also continues to show stronger earnings, although its growth seems to come increasingly from development of new consumer products.

**Emerson Acquisitions?** Litton, which has become a widely diversified operation (electronics, office equipment, telemetering, et al.), is also expected to maintain its growth momentum in 1967. It continues to acquire new companies and at present has pending acquisition proposals with three corporations including the American Book Co. and Sturgis Newport Business Forms. Emerson Electric has had tremendous growth over the last dozen years, with profits growing at an annual rate of 15 per cent compounded. Added to this the management has indicated its five-year goal is to double the size of its business. Thus it is now in an active campaign of acquisition.

seen a bad television program."

How about bad commercials? "You know, I think some of them are absolutely delightful," he grins. Let me say, however, that of the reactions I get from people who discover I'm an F.C.C. commissioner, the most frequent comment is, 'Oh, can't you do something about those commercials?' So, based solely on that wholly unscientific random sampling, I would say that there appears to be a very substantial concern on the part of viewers over the quantity, quality and loudness of commercials. Now what the F.C.C.'s proper role with regard to commercials ought to be is a very complex matter—not one in which a quick knee-jerk response is warranted."

### **'Don't Overlook Good'**

In his opinion, television generally "has performed some very useful functions in provoking, stimulating and informing people about some very important issues of our time that might otherwise have not been called to their attention." Questions like whether programming is "low-brow" seem rather irrelevant to him. "It is really neither accurate nor fair to indicate the quality of the men in the business and the quality of the viewer with such references to television as the 'literature of the illiterate.' I think there definitely have been efforts to advance the standards of the viewing audience. To simply cast the whole thing off as nothing but shoot-em-ups and spy stories is to overlook a lot of very good television.

"Just the other day I was reading Arthur Miller's comments about the recent tv staging of his play, *Death of a Salesman*. He observed that with that single television performance, forty times as many people saw that show as saw all 268 Broadway performances. That's just fantastic. I read somewhere else that one performance of *Hamlet* on television attracted more viewers than all the people in history who had ever seen *Hamlet* done live.

"Now the fact that either play

### **Mr. Johnson's Previous Job**

*Nick Johnson's term at the Maritime Administration was a tempestuous one. While he managed to serve 28 months (longer than any previous administrator save one), it was a stormy tenure, buffeted by repeated demands for his resignation by shippers. Former colleagues at MA are divided in evaluating their former boss. Scowls one staff veteran: "He's a professional boat-rocker. He charged in without any regard for the realities of a very complex industry." Counters a former aide: "Johnson was the first breath of fresh air to hit this outfit in years. Besides handling regular affairs competently, he had a \$200-million-a-year Vietnam shipping crisis tossed at him. I think he handled both situations well."*

might have gotten a bad rating or that they didn't outpull some of the top-rated weekly shows misses the point entirely, it seems to me. The key measure of success is whether you reached that proportion of the total audience you were aiming for. Suppose, for instance, that you put on a public affairs documentary on water pollution or safety. If you had the President of the United States watching, half the Senate, several big-city mayors and many top corporation presidents, you've made a whale of an impact on this country. And to say that you didn't draw as many viewers as *Batman* or *Bonanza*—why, that's just silly. If you had any quality weekly magazine that could reach as many persons as quality television, the publisher would be delirious with joy. So the real question is: what portion of the potential audience for this kind of program were you able to reach?

### **News Makes News**

While the commissioner is quick to praise the industry for its contributions in news and public service programming, at the same time he cautions that distortions can stem from television's ability to create news simply by the very presence of camera crews in a given location. "I'm referring, really, to what the author Boorstine calls the 'pseudo event.' The expression refers to what you'd call 'manufactured news.' An increasing proportion of news in America is created in this fashion—by public relations people, government information officers, speech makers, conferences and the like. Now, because so many people obtain their news information through television, we find that an event may or

may not occur depending on whether tv intends to cover it. We see it in the case of speeches, press conferences, public hearings, and especially in the area of demonstrations and protests. Not long ago Huntley and Brinkley were doing a documentary on civil rights violence and commented that Baltimore had never had a riot. Sure enough, the next day it had one. Now, it is impossible to form concrete proof of a correlation here, but it seems probable to expect that there is a connection between the reporting of news and the creation of news."

### **How Many Stations?**

During his first months in office, Mr. Johnson has kept out of the public glare, spending his time instead devouring information on communications, talking to industry leaders and observing his F.C.C. colleagues in action. Because most of the opinions issued by the commission were based on cases heard before his appointment, Johnson has participated in few decisions thus far. This, however, is changing quickly as the commissioners tackle a new caseload.

One recent case that did involve the new commissioner concerned Kaiser Broadcasting Company's petition to purchase WXHR-TV Boston. Since Kaiser already owns all or part of four stations in the top 50 markets, the proposed acquisition was watched as a test of how closely the F.C.C. intends to stick to its general policy of limiting multiple ownership to three of the top 50 markets.

As it happened, the F.C.C. approved the application. The newest commissioner filed a separate opinion, again typically Nicholas

Johnson, in that it raised penetrating and far-reaching questions. While technically dissenting, he went on to suggest that perhaps the whole concept behind the F.C.C.'s limitation on station ownership ought to be re-examined.

### An Explosive Issue

Basically, what I said is that this question of concentration may be too complicated to impose a simple numerical restriction on station ownership. Concentration can take a variety of forms. An individual can own a lot of stations—that's one form. But you can find a concentration of media where someone may own the local tv station and the community newspaper. You can have geographic concentration, where a person owns a substantial number of media outlets within a given area. Concentration may occur where a given individual is able to reach a very large number of citizens. You can also have concentration in the sense that there are fewer and fewer

outlets, as is common in the newspaper business. In part, here, you're talking about diversity of information and opinion available to the American citizen.

"The central question, then, is which form of concentration is potentially the most harmful? For example, one person may own twelve small tv stations in twelve different states. Yet this might not be as potentially harmful as when one person owns the only tv station and the only newspaper in a large metropolitan area. What may count most is the number of separate media sources available in each market. Therefore, it may be that the F.C.C.'s policy of limiting the number of stations owned by one company is in need of re-examination. My initial reaction is that perhaps the policy is not the most valid single means of preventing concentration."

Of all the issues Mr. Johnson must face, probably the most explosive and potentially far-reaching just now is CATV, although satellite trans-

mission is pressing close behind. Thus far he has a lot of questions and observations, but no firm conclusions: "CATV is a new technology, it's competitive and provides a vital service in some rural areas—the only way they can now receive tv signals." He sees CATV as highly desirable from a technical standpoint.

### Right for Politics

"First," he says, "in an age faced with increasing pressures for spectrum allocation to mobile radio, satellites, microwave and the like, the cable offers one way out of removing congestion. Secondly, I am intrigued with the ramifications of CATV's ability to program to selected geographical areas. It could have a big effect on programming, advertising and political campaigning. For example, someone running for political office in New Jersey now is at a disadvantage because there aren't any local stations. If you want to reach your electorate, you've got to buy time on a New York or Phila-

## GOOD TIME FOR "NO TIME"



Sammy Jackson (left) as Private Will Stockdale and Harry Hickox as Sergeant King star in "No Time For Sergeants"—34 half-hours of comedy that averaged a 20 rating during the October-April season on the network.

Nielsen Television Index, October 1964 thru April 1965

Any time family audiences are in the mood for by-cracky fun is a good time for "No Time For Sergeants." Here's one good example—Saturday at 6:30 to 7 pm, on a New York independent.

- ★ In its first five weeks on WNEW-TV in this period, "No time For Sergeants" averaged an 8.2 rating.
- ★ In its fifth week, "No Time" ranked a strong No. 2 in its period with an 11.5 rating and 23% share.
- ★ And the 11.5 rating was 92% higher than its lead-in program ("McHale's Navy")

There are strong reasons why "No Time For Sergeants" will rate well in other periods—including prime time. We'd like to tell you about them.

New York Nielsen Station Index: Oct 29 thru Nov 26, 1966

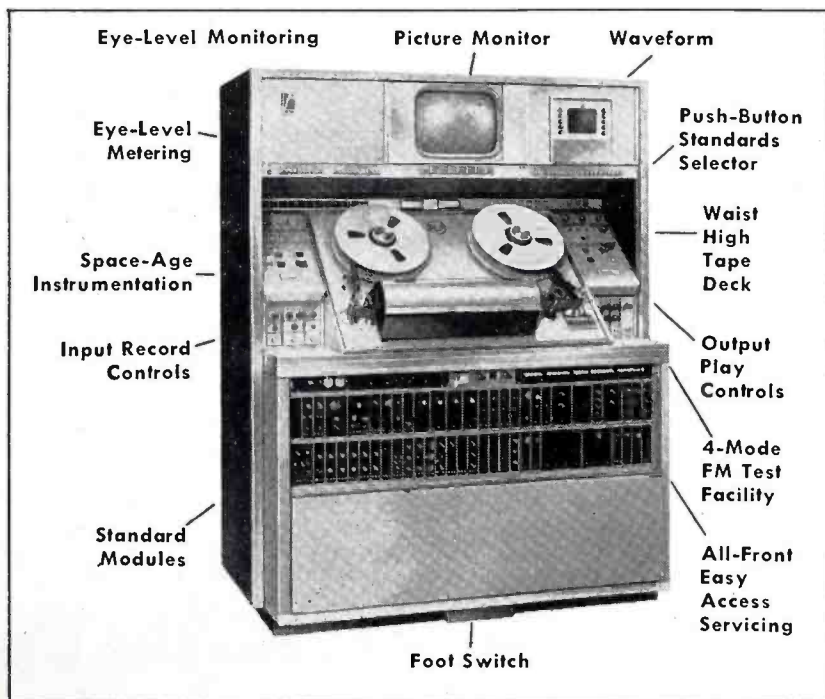
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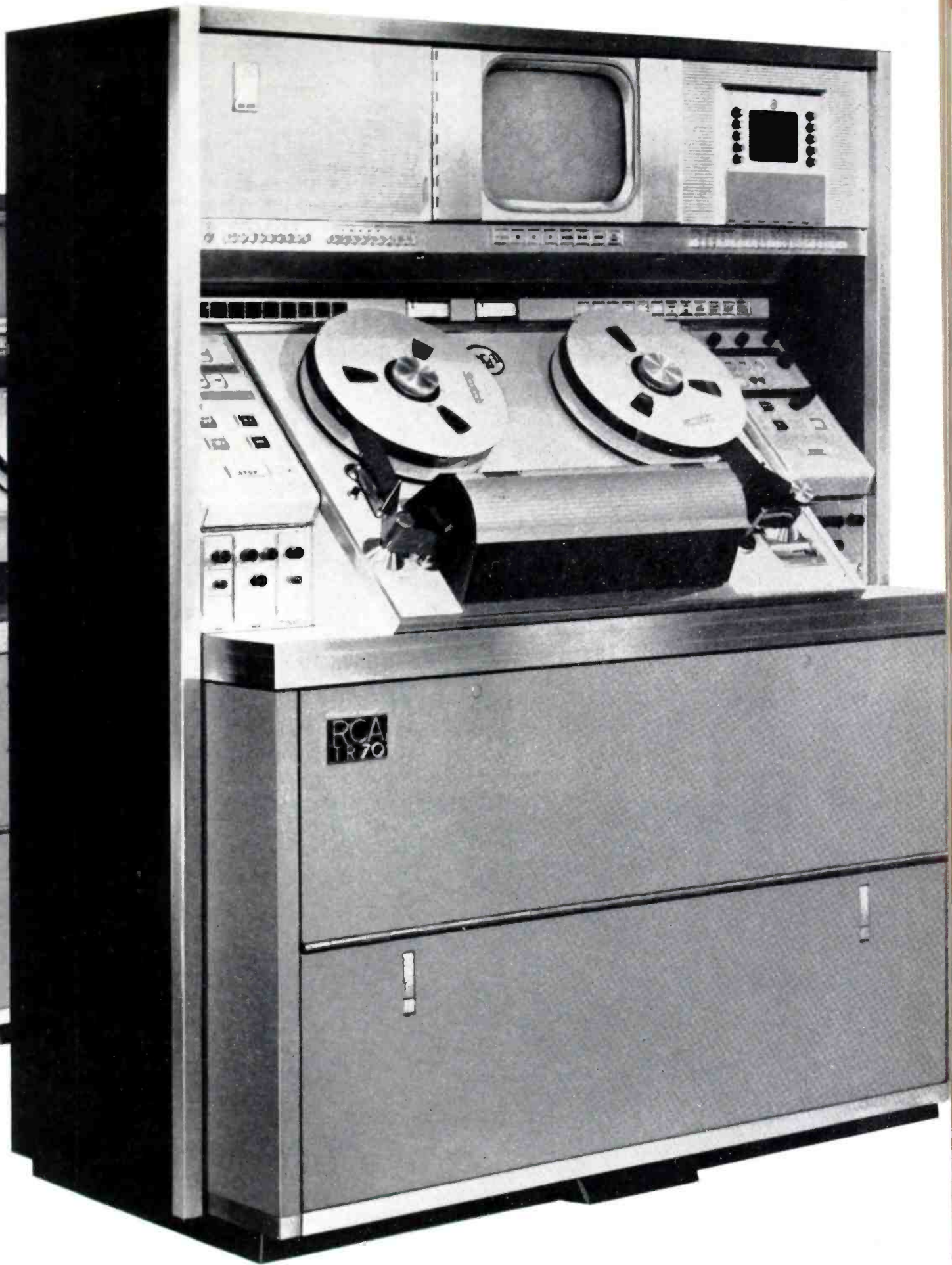


**UNMATCHED CONVENIENCE**—With the TR-70's unexcelled features for error-proof operation the best pictures snap in most readily and stay in without varying from day to day.

The one that leap-frogged all other designs taking another important leap . . . to users! See these top-performance Tape Recorders with matched design features are coming off production lines as fast as we can make them, destined for use in United States, Canada, Australia and Europe.

Those who have waited will be glad they did. You want operating ease that makes even the beginner pro—you've got it. If you want performance that produces tapes of increased brilliance and realism at all times—you've got it. If you want innovations that you can trust—the most trusted name in electronics to provide error-proof controls, standardized modules, standardizable FM standards (all modes built-in)—you've got every one and a lot of others, too.





If you're not yet on the list to receive one of these  
only amazing recorders we suggest you see your RCA  
Broadcast Representative. Or write RCA Broadcast  
and Television Equipment, Building 15-5, Camden,  
N.J. 08102.



The Most Trusted Name in Electronics

delphia station. You're going to be paying for an awful lot of viewership that couldn't care less about your election. But with CATV it's technologically feasible to make your coverage selective down to the smallest precinct."

### **Pirates or Not?**

On the thorny question of CATV program origination, the commissioner confesses he just isn't sure whether the innovators are pirates or Robin Hoods. "The whole issue is an intellectual minefield," he says, "largely because we have so few precedents to go on." He notes that the programming origination question is just one symptom of a chronic ailment besetting the F.C.C. and the broadcasting industry: too many issues are thrust on the F.C.C. as immediate crises when they might have been recognized and dealt with in their infancy. To help matters, he advocates launching an intensive, industry-wide study of what communications will face in the future. As he puts it: "Here we are zooming down a highway at unparalleled speed. Let's take a look at some of the brick walls ahead on the road

so that we can either knock them down or divert the highway so that a collision isn't necessary. I am not talking about setting up a communications czar or anything of the kind. I'm simply saying we should provide information for both industry and Government to make rational judgments, regardless of those consequences."

### **Budget is Insignificant**

Mr. Johnson feels that the massive project ought to be undertaken by Government instead of private industry on grounds that few if any private firms concern themselves with the whole realm of communications. He isn't especially choosy over what Government agency should do the job, but he feels the F.C.C.'s ability to make such a study on its own is sorely limited at present. "As with most regulatory bodies," he says, "the agency's conception of itself as developed over the years is essentially that of the umpire. It is wholly inconsistent with that conception to say, 'let's all get together and discuss what may come up ten or twenty years from now.' Within the F.C.C. we have no unit concerned

with the type of work performed by Robert McNamara's Assistant Secretary for Systems Analysis, or by the President's Bureau of the Budget.

"It's not that we're doing a poor job (actually the caliber of the top staff here is very, very high). It's just that we're not doing any job at all in the field of data analysis and future planning. After all, our entire budget is something like \$17 million—an almost insignificant portion of the total federal budget.

"At the same time," says the commissioner, "I don't mean to imply that the F.C.C. is wallowing around in a swamp with blinders on. After all, it was the F.C.C. that called hearings to study the ABC satellite application that in turn elicited the Ford Foundation proposal. It was the F.C.C. which just launched a study on mobile radio and which has named special study groups for CATV and communications satellites. These issues, though, could be classified as relatively immediate in nature.

### **Think of Future**

"I want the F.C.C. to know about some of these things *before* they happen. For example, what about future demands on spectrum space? By 1980 satellites alone are going to demand a very substantial portion of spectrum space. But so also will mobile radios, portable telephones and the like. Who in a community should get priority on available space? A doctor? A radio station? A pizza delivery truck? Right now we have little in the way of a rational policy, and someday we are going to be faced with a shortage of space. I, for one, would like to see this settled now, before the crisis occurs.

"The same thing also applies to future innovation. Suppose, for instance, that in a few years the price of having a phone in your car becomes more economical. The demand for more spectrum space would be fantastic. Do we want to be in a position of having to tell industry, 'we're sorry, but your development will have to wait five years while we solve the spectrum problem'? This would be tragic.

"In television, a trend to watch is



*Screen Gems opened a new plant for WAPA-TV Puerto Rico just three months after a new tower extended the signal of the Spanish-language outlet over the entire island (except for the mountain-blocked Mayaguez area served by WOLE-TV, partly owned and fully operated by WAPA-TV). The million-dollar facility features two huge studios for live productions, a news studio and another with film equipment for the production of commercials and documentaries. Delivery of color cameras by March 15th will find the station completely converted to color production and transmission. Shown (l. to r.) at the dedication of the new plant are Carlos Rivera, WAPA-TV sales manager, Mr. and Mrs. Jose Ramirez Nido of Young & Rubicam, Mrs. Rivera, and Jose L. Scalley of Y&R.*

the transference of broadcasting to cable—and then the takeover of the cable business by the telephone companies. Within a very short time you could have the phenomenon of the broadcast business coming under the domain of AT&T. Now I'm not saying that the F.C.C. ought to block it or that it will necessarily happen tomorrow. But the prospect is near enough, and the public interest is affected enough that more people ought to be thinking about it. We ought to know about possible alternative courses of action."

### Ford Got There First

Besides providing leadership in data collection and program analysis, commissioner Johnson would like to see the F.C.C. take a greater part in helping to shape future industry developments. As he puts it: "It isn't that the F.C.C. does too much to the industry. It's that we aren't doing enough for the industry."

"It would have been nice if we could have come up with something like the Ford Foundation proposal

and put it out for industry consideration, rather than waiting for Ford to file it. In the same vein, I would like to see us be the ones to sponsor a conference to examine the whole ETV question."

### Noncommittal? Naive?

As to his own views on ETV, Mr. Johnson believes that the country will ultimately have a national network. "I think there's going to be an increasing audience and an increased demand for more quality programming than the networks may find commercially feasible," he predicts. "I also think the American people are increasingly more aware of what a tremendous resource ETV is. I'm not just talking about putting on symphony orchestras and Broadway plays, as much as I am about such 'mundane' things as teaching French and Spanish, linking up medical facilities or airing the really controversial local issues that so often are conveniently overlooked."

To some, the commissioner's comments on ETV (and other issues)

may sound like political fence-sitting or blissfully noncommittal or naive. But even his detractors agree that he has strong assets: he's intellectually curious, and he is intellectually honest. If he doesn't know the answers—or hasn't made up his mind on a question—he says so, flatly, with no cover-ups.

### Answers and Actions

In the commission meetings the young Mr. Johnson asks a lot of questions. He is extremely vocal, articulate and at times brusque. He prods and pokes and examines. One of his colleagues observed: "We thought when Lee Loevinger joined the commission that he was a real 'burr under the saddle.' Lee is a calming influence compared to Johnson, who is a 6-foot electrically charged cattle prod!"

By prodding, pushing and questioning, Mr. Johnson soon will be coming up with some answers to many of his questions. How he suits his actions to those answers is what the industry is waiting to learn. ■

## Family Pet

- Each week the exciting adventures of Lassie and his pal Timmy are watched with fascination by kids—and their families. According to Nielsen,\* 56% of the Lassie audience are adults. That's why Lassie is a pet of TV families all over the U.S. year after year for 12 years.
- Lassie has won 2 Emmy Awards and a Peabody award. That's Blue Ribbon championship class for any show!
- 156 episodes for stripping. Ideal for that afternoon spot—a tested attraction for sponsors!

\*Jan. 1966 Nielsen Audience Composition Book.

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



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## Coffee (Continued from page 27)

Support for the Manchester program was also provided by the National Coffee Association, a roaster group, and the Coffee Brewing Center, an educational and technical arm of the Pan American Coffee Bureau. Both of these organizations are also involved in the nationwide campaign to boost coffee consumption. The Coffee Brewing Center supplies the research and technical information for the educational program. It sets the standards for the proper brewing of good coffee and sponsors the Gold Cup Awards, a form of recognition to those restaurants and public institutions whose coffee meets its standards. The National Coffee Association set up coffee houses in Manchester to cultivate the youth market.

Research into consumer spending before, during, and after the experiment, including a follow-up study six months later, will tell how successful the effort was. But many new insights and basic advertising principles have already begun to emerge, Mr. Kelley notes. Using these findings, the agency will expand its coffee campaign into more and more markets. The process has already begun. This month the "Think Drink" campaign picks up 87 new markets east of the Mississippi through regional network tv. To accomplish this, the agency took \$1 million out of spot tv, reducing its spot exposure east of the Mississippi from 200 to 120 gross rating points per week, and picked up 80 gross rating points per week on network. The combined spot and network advertising, Mr. Kelley says, will reach 67 per cent of all U.S. tv homes.

### Tea Council Succeeded

But the campaign so far has been termed limited in the number of markets it reaches with intensive advertising weight, according to a report by Edward Petry & Co., Inc. The representative feels the coffee industry would do better to support a more extensive nationwide campaign financed by roasters through the National Coffee Association. The National Tea Council undertook a simi-

lar program several years ago in its "Take Tea and See" campaign.

The Tea Council got heavily into television in 1952, after a test flight of spots in Syracuse resulted in increased tea consumption. According to John M. Anderson, executive director for the Tea Council, the nationwide campaign was a success, but "we couldn't afford the success. Television just walked right by us in cost." In 1961, Mr. Anderson says, "we faced the fact that the brands that are supporting us would get a better run for their money if they advertised individually." The Tea Council budget, however, never exceeded \$2.4 million, far below what the larger and more prosperous coffee industry is prepared to spend.

### Time and Money Needed

In fact, the current I.C.O. budget will probably be increased in the future, Mr. Kelley indicated. To make the best use of this money, the agency now feels it is necessary to move slowly, concentrating on intensive campaigning on a consolidated basis rather than plunging directly into nationwide coverage with a less intensive program. National coverage, Mr. Kelley adds, cannot be fully effective until a solid understanding is gained of what combination of techniques can most successfully alter deep-rooted behavior patterns. The I.C.O. expects no drastic change in the consumption of coffee nationwide for at least two years. Changing public attitudes is a slow process, in any field.

Meanwhile, the coffee industry is likely to get some bonus publicity from the Manchester experiment when the agency reveals the findings of its studies there. Several national magazines are interested in reporting the results, Mr. Kelley noted. For additional exposure the agency is promoting to radio and tv stations a record entitled *There's Nothing Like Coffee*, recorded by a West Coast rock group called The Lively Ones. If the record, the demonstrations and the promotion all work to boost coffee sales, advertising budgets undoubtedly will rise—and television will benefit. That "if" has a heady aroma. ■

## TV Guide (Continued from 30)

programs, he spotted a weak link—and envisioned a strong and long-long chain. By April, he had bought the three tv publications, consolidated them into one as *TV Guide*, and had a staff working under James T. Quirk as publisher, Mr. Annenberg as editor, and Mr. Panitt as managing editor in the *Digest's* Philadelphia office.

"I think it was the timing that helped us as much as anything," Mr. Quirk recalled. "The time was ripe to grow with tv. Starting out in April 1953, we opened up 10 regional editions, doing something everyone then agreed could not be done—regionalizing a national medium. At the time many newspapers were reluctant to support their competitor, tv. We had a different view. Newspapers long since have gotten into the act, of course. According to a survey we recently made, we believe there are some 300 weekly tv program guides published by newspapers.

"But we've got the best publication,

*The annual Christmas party thrown for media buyers, agency executives and advertisers in New York by Metromedia's WNEW-TV has become*



*a seasonal highlight. Reportedly it was more difficult to get tickets to this year's fete than to Truman Capote's black-and-white ball. Among the thousands of merry-makers who swarmed over the Plaza Hotel at mid-December were Bob Engelke (l.), media director at Wells, Rich, Greene, and Conant Sawyer, media director at Doyle Dane Bernbach.*



and all the others started by newspapers simply give promotional assistance to us. We also spend about \$1 million a year in newspaper advertising for *TV Guide*, and that's only part of our promotional budget."

Another major part of the magazine's advertising budget, one that is growing, is its large weekly spot promotion campaigns on television. The spots, seen on several hundred stations throughout the U.S. and Canada, are normally concentrated in the period from Tuesday through the Friday, timed to take advantage of *TV Guide's* heavy single-copy sale. Through the years the tv promotion has helped considerably in making *TV Guide* the most profitable publication carried by U.S. and Canadian wholesalers and news dealers. Single-copy sales for the first six months of 1966 brought dealers profits of more than \$8 million.

### 52 Weeks of Spots

The tv spots, normally 10 or 20 seconds in length, spotlight various editorial features found in the magazine. Marie Minnick, circulation promotion director, supervises production of commercials, made at Lopatin Productions in Philadelphia. Coordinated with the campaigns are radio spots, newspaper ads, truck posters, rack cards, publicity and special promotions to help generate sales. Some of the tv time is obtained from stations in exchange for advertising space in the magazine's pages.

Preliminary work on each issue begins almost a month in advance of the issue's publication. Circulation promotion receives a rundown of all stories scheduled by the magazine's editors and then begins the work of preparing the spots; tying them into the issue's over-all promotion theme; and placing them. Because each issue is different, station requirements on spots vary weekly. *TV Guide* head offices in Radnor, Pa., using the magazine's vast teletype system, answer a weekly roll call on the spot needs. Ten days before the issue's appearance, the spots are sent air freight from Rad-

nor to *TV Guide's* 29 regional offices for distribution to stations in their areas. The pattern is repeated weekly, 52 weeks a year.

It is an assignment that requires imagination, technical skill, flexibility, a knowledge of the complexities of both television and magazines, and an understanding of advertising. Promotion director Jules Hoffman says, "When we started, the production of new commercials for each issue seemed logistically impossible. It still seems logistically impossible—but it works." Magazine wholesalers and retailers who find *TV Guide* their fastest-moving publication will agree. In 1965 *TV Guide*, according to the Television Bureau of Advertising, spent \$219,590 in spot television; *Readers' Digest*, in comparison, spent \$173,000.

The formula behind *TV Guide's* lusty growth is a simple one, despite the fact that other publishers (among them Curtis) have experimented with tv listings and failed. Each issue has a "national feature section" of some 30 pages, filled

with articles on tv shows and personalities, news of television and editorial comment. Bound into it is a second section, ranging from 48 to 80 pages, listing all the week's programs for a specific region. All readers thus get the same feature section, but the program listings vary, depending on the tv stations.

"When we were planning *TV Guide*," recalls Mr. Pannitt, "people told us the only thing that could possibly succeed was a fan magazine. But we didn't intend to publish that kind of stuff. The movie magazines have done nothing but create a completely phony impression. Sure, we try to entertain, but we try to inform, too. Anybody who says journalism shouldn't try to do both is a crazy nut; it's been the same ever since some guy started hacking out pictographs on a rock." The magazine boasts an impressive list of staffers and contributors. Some industry observers almost read it as another trade magazine. Recently put on the staff are Dick Doan, former trade publication writer and

## BUYING TIME IN WHEELING- STEUBENVILLE?

..... SWING WITH WSTV-TV 9...



A RUST CRAFT STATION Represented by Peters, Griffin & Woodward, Inc.

columnist for the *New York Herald Tribune*, and Judith Crist, movie reviewer for the *New York World Journal Tribune*, who now writes a weekly review of network movies for the magazine. Contributors have included such names as John F. Kennedy, Eleanor Roosevelt, Dick Gehman, Martin Mayer, Gilbert Seldes, and anthropologist Margaret Mead. The editorial content of the magazine has undeniably been upgraded through the years. Mr. Pannitt says this is because readers have become more sophisticated about tv. But he is quick to admit that the big names are bought for other reasons, too, principally to demonstrate to the big advertisers that *TV Guide* is not just "another fan magazine."

### Computer Helps

Some 600 employees staff the Radnor headquarters, about half of the almost 1,100 persons in 29 regional offices from coast-to-coast in this country and Canada. From the 10 original regional editions of 1953 *TV Guide* has proliferated into 79 regional editions. Its offices are linked by the biggest leased wire network operating outside the national press wire services. Putting together the various editions around the country is a massive job. Each week 4,500 pages are set in type. *TV Guides* stream off the presses in 12 different printing plants situated strategically around the country. Before each week's copies hit the supermarkets and newsstands, more than 1,000 tons of paper have been consumed, enough to fill more than 32 railroad cars.

Analyzing the circulation of each of the 78 editions can be a thorny problem, yet it is a must. If an advertiser is buying space in the Seattle edition, he wants to know exactly what he will get in terms of paid circulation in the area. At Radnor, a resident auditor from the Audit Bureau of Circulation takes daily checks of subscription lists and transaction procedures. He gets a big assist from a UNIVAC III computer system which handles all subscriptions and provides statistics on

total circulation in detail. *TV Guide* is proud of its single copy sales at retail outlets, but this does not obscure the fact that 35 per cent of its circulation is in the form of subscription. Renewal subscription efforts are complicated by the fact that 45 per cent of the orders received arrive in the last quarter of the year, when customers are sending out Christmas subscriptions.

### Readers in Profile

Despite its success in circulation, *TV Guide's* editors insist that the readers are not just passive tv viewers, but are people who "want to know" and will root out the best programs in advance of telecast. A recent study showed that 73 per cent of *TV Guide* readers use the magazine "primarily as an aide to selective viewing." Program descriptions, the heart of the magazine, are complete, unbiased, and impressively accurate, despite the lag from press times to air time. Indeed, Mr. Quirk has claimed that *TV Guide's* influence has brought more order into the programming schedules. "It used to be," he says, "that the station manager's wife would decide she wanted to see a program different from the one they'd already announced. So the manager would order the change. Now we tell them 'wait a minute, you can't do that.'" ■



*Thomas H. Dawson, formerly senior vice president of the CBS Television Network, is the organization's new president, succeeding John T. Reynolds, who resigned. Mr. Dawson joined CBS in 1938 and became a vice president of the network in 1957.*

### Prices (Continued from page 29)

gobbled up by another network?

All of these questions in one way or another affect the price asked of the station by the syndicator trying to place a property. To find out how they are affecting prices throughout the industry, TELEVISION AGE queried a wide sample of leading syndication companies. Their replies ranged from the statement of a spokesman for ABC Films, that "prices paid by stations have risen generally about 15 per cent over the last two years," to much more detailed and often confusing assessments.

### Some Up, Some Down

Richard Harper, for example, said from his post as vice president for syndication at Seven Arts Tv, that prices for good product were improving in competitive markets. At Allied Artists, James C. Stern, vice president and general sales manager, noted that prices have been going up across the board on feature films—which are AA's stock in trade. Four Star vice president Ken Joseph acknowledged an increase in prices of feature films, but noted that prices had held steady for some time on series. Dan Goodman, though, who is syndication vice president at Screen Gems, said prices on both features and series were going up.

There were those, too, who noted a reduction of prices. Gene Plotnik, director of creative services, pointed to the downgrading of prices in the cartoon field—"we don't produce cartoons any more; the economics just aren't fair." Jack Lynn, vice president at Trans-Lux Tv Corp., acknowledged reductions in the area of older black-and-white half-hour series.

Several things causing price adjustments at the various companies are color, the ever-increasing number of tv homes and the emergence of uhf outlets; but probably the most significant factor is the medium's growing dependence on motion pictures. As the networks have turned to movies, the supply of films available to stations for their own feature film slots has dwindled. Additionally, the huge



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Buy U. S. Savings Bonds where you bank or work. Better start now, if you ever expect to have a million of 'em.

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**Savings Bonds Pay 4.15%**

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blocks of time filled by movies has brought about a reduction in the number of series on the networks, and hence a reduction in the number of off-network properties for syndication.

Stations which long ago discovered the drawing power of features, and those which have recently witnessed that power via *Bridge on The River Kwai*, *Fame is the Name*, etc., want good films and are willing to pay for them—but not the “fantastic” prices such as the networks are paying. Because there is a shortage of good, recent features, prices have moved up, particularly on color productions. The syndicators believe the stations will pay higher prices for product that is known to bring in the viewers and advertisers. King Features' Gene Plotnik recalls a half-dozen years ago when he was with Screen Gems and that company was about to bring out post-'48 features: “Stations were reported as not wanting to pay any more for them than they were paying for pre-'48 pictures. ‘We're paying as much as we can afford to now,’ was what they said. Everybody knows what has happened since.”

Color prints cost more to make, and therefore command a higher price from stations. But color films are in demand these days as the outlets hasten to gain the advantages, both in ratings and prestige, that colorcasts give. So color features can mean additional dollars on the profit side. Jim Stern at Allied Artists said, however, that he saw no lowering of prices on black-and-white films, and that good b-&w pictures could be priced higher than mediocre ones in color. “Our *Station Six Sahara* with Carroll Baker ran in black-and-white against *Black Shield of Falworth* in color on CBS, and outrated it, 12.1 to 11. The public would rather be entertained in black-and-white than bored in color.”

### Ways to Make Profits

Four Star's Ken Joseph agreed, noting that “a good show will command more money than a bad show, but that's an axiom of the business.”

Good or so-so films, in color or in



*Media buyer Jeff Morrissey (r.), on the S. C. Johnson account at Benton & Bowles, New York, looks over No. 40 in the series of Spot Tv Cost Summaries put out regularly by The Katz Agency, Inc., over the years. The newest summary, as Charles Digney (l.) of Katz is explaining, furnishes useful rate information for 200 markets, as ranked in order by American Research Bureau. The ARB ranking is based on totals of the average number of homes reached by all stations in prime time.*

black-and-white—the perpetual question is whether or not a sale of a single picture or a package to a station can bring in enough money today to pay for the syndicator's expenses of buying the rights, promoting, fielding a sales force, etc. Not only pay the expenses, but turn a profit.

The ways to get the profits are numerous, and new methods spring up daily from the fertile minds of the syndicators. Packaging similar features into science-fiction groups, horror groups, comedy groups, and so on, can often produce a sale where a package of miscellaneous features would be turned down. King Features had a notable success in this area in the past year when it got the *Blondie* pictures into 35 markets. Pitching a single important film for full sponsorship by a single advertiser also can produce revenue by its “very special” nature. Companies handling features that are now off-network have numerous ratings “success stories” to justify higher prices.

The companies with programs to offer are having a rougher go of things, it seems, and have tried some of the same tactics. Wolper Tv Sales, for instance, stresses the “special”—as do Triangle, Seven Arts, and a few others. An hour, or a small group of hours, can bring higher prices, it's felt, than the individual hours of a program series designed to run 39 or 52 weeks.

“We're 33 per cent over last year,” said Pierre Weis, vice president and general manager at United Artists Television, Inc., by way of indicating that success could still be felt in the area of program selling. He noted, however, that having one or two good products could make all the difference — “we've done fantastic business on *Circus Parade* in the last few months”—between a good year and a bad one.

Again, Mr. Weis pointed out, it's the increased prices in the major markets that are helping to produce much of the total gross. “A few years ago, in New York and Los Angeles, there were three strong network affiliates and the scrambling independents; now the independents are no longer ‘poor relations.’ You offer a good show in those markets and you have seven stations bidding for it instead of three.”

### No Flexibility

A high-rated series on network that is thrown into the syndication market naturally will command a higher asking price than will a so-so series. Thus, shows such as CBS Films' *Rawhide* or *Perry Mason*, MCA's *McHale's Navy* or MGM-TV's *Dr. Kildare*, can be offered at a higher price than that asked for less successful offerings.

“A problem,” said Trans-Lux' Jack Lynn, “is that the costs of doing business have gone up to the point that syndicators are in a less flexible position when it comes to negotiations.” Initial production costs are high, and even a show that has spent a year or perhaps two on the networks might not have broken even on production; thus, the producer needs healthy returns from the program in syndication, and so asks a



ot for the rights, which in turn means the stations are asked to pay go-sized amounts.

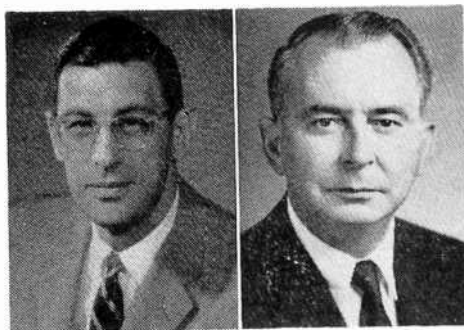
he ray of hope syndicators look to n bringing about still higher prices are the uhf stations. The air-tin situation is so tight in many markets that perhaps only one station will be in the market for syndicated programs. The seller can't threaten to take his program "across the street" if the station doesn't want to meet his price. Usually the asking price comes down.

ut with the u's coming on the air a new competitive situation has arisen in numerous markets. Unfortunately, it's not anywhere as competitive as the syndicators would like it to be. The u's in many instances must battle entrenched competition, network programs vs. their own independent shows, and circulation that is growing, but won't be at full strength until the majority of homes have uhf receivers in a few years. How to sell to these stations is a matter of controversy among various syndicators:

William Clark, vice president in charge of syndication at 20th Century-Fox Tv, said, "The u's are paying more today than they were originally because they realize they need good programs to attract viewers. Philadelphia is a big uhf market now, and the stations there can afford to pay for good shows. For wicker u's, while you can understand their budget problems, there is still a floor price below which you can't afford to sell. Residuals, after all, have to be paid."

### 90 Per Cent from 50

Those residuals amount to \$8-\$10.00 on an hour show, noted Screen Gems' Dan Goodman. "Forward-looking syndicators," he said, "will try to help the u's in every way they can—particularly in the top markets." He stressed that small-market stations with feeds from two or three networks have no time to run syndicated shows, and no interest in them. "That's why syndicators need the top 50 markets; that's where 85-90 per cent of the revenues come from." Telesynd's Dick Perin noted that



Larry H. Israel (l.) was named president and chief operations officer of a new management organization designated as Westinghouse Broadcasting Stations Group. Mr. Israel, formerly executive vice president, of Group W, will report to Donald H. McGannon, president, on the operations of the company's tv and radio stations. James E. Allen (r.), who was formerly vice president for Group W sales, was named vice president, television, in the new function.

some uhf's, which are backed by major broadcasting corporations, have considerable financial resources and can pay top prices. "If you're selling programs to the less-well-heeled u's," he said, "there's not much point in lowering your prices because a few of the syndicators have so much vault product, they can practically sell it by the pound."

Knowing when a uhf station has reached that point separating a beginner from a professional is important to the syndicator's sales approach. Abe Mandell, president of Independent Television Corp., said his company's men in the field will sometimes give a struggling u a break on "inventory" shows, but that flourishing outlets like those in Philadelphia or WFLD-TV Chicago are treated "as if they were another v" and prices asked are in the v ranges.

Seven Arts' Richard Harper put it chicken-or-egg-wise: "Without good programs, the u's can't succeed; without success, they can't afford good programs." He held to the idea that it's sometimes advisable to lower a price for a u, in the hope that it will flourish and eventually become a strong customer. Other sellers were quick to point out that the danger in offering good product at lowered prices is that the sta-

tion—even after it's making good profits—may not understand why it can't buy additional film at the same rates. The syndicators stressed that where a uhf station is given a "break" on pricing, the station must be impressed with the fact that the deal is a special one for the present time only.

"The uhf market eventually will be very important," said Wynu Nathan, general sales manager at Wolper Tv Sales. The use of the word "eventually" hinges on a number of factors, however. Included is the supposition that the u's coming into large markets will remain independents, rather than hook up with a "fourth network" that would feed programming to them. Also, the syndicators are hoping that the multiple-set home will offset the fractionalization of audience that takes place when additional stations come on the air in a market. Such fractionalization could find the existing stations getting smaller audiences than before—a factor that might mean the out-

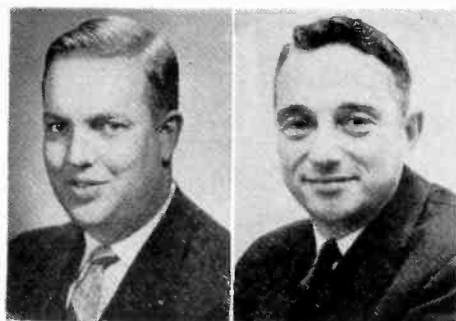
**NBC GOES  
ONE MILLION  
WATTS  
IN  
ROCKFORD,  
ILLINOIS**

**WTVO CHANNEL 17**

lets would seek to buy programming at lower prices. Then, too, the syndicators looking to uhf as a new market are assuming that the majority of the new stations will try to combat the v's with the same kind of programming, and they will not go the "ethnic route" or become heavily oriented toward one or another kind of programming—sports, talk, kid-shows, etc.

A station that does attempt to build an "image" with a specific type of programming can be asked to pay higher prices for a particular show than asked of other stations in the same market. For example, if a station is committed to programming heavily in sports, the syndicator with a "hot" bowling, golf, football, etc., series will figure the outlet to be a likely prospect for his wares. As there often is a shortage of any one particular kind of program, the alert seller keeps a close eye on stations' needs.

The same price-elevating factor will hold true when any one kind of program suddenly becomes popular across the country. A few years ago, situation comedy was the rage, and the good, all-family half-hours commanded top prices. Then action-adventure hours were in demand. Today, it's the "talk" and variety offerings, of the *Merv Griffin*, *Mike Douglas* and *Girl Talk* stripe.



*Warren Boorum (l.) was named vice president in charge of daytime sales, and Edwin T. Vane (r.) was named vice president in charge of daytime programming at ABC-TV. Both executives have been directors of their respective operations for the past year.*

Will the Overmeyer Network and the move of ABC-TV affiliates to Joey Bishop, rather than late-night features, bring about price reductions on syndicated product? Several syndicators, including Mr. Weis and Mr. Perin, thought the result would be a tightening of the time available for feature films—and hence there might be some price revisions in that area. The sellers with hours and half-hours, though, are hopeful that the late-night efforts won't affect them, although they conceded some stations that take the late network feeds might move their feature libraries into afternoon time periods where one, two or three shorter programs are now used.

"When I got into this business,"

Mr. Weis said with a laugh, "if anybody had told me we'd lose 7 p.m., 7:30, 10:30, most of the daytime, Saturday morning—I'd have quit right then. In spite of everything, though, a lot of us are selling today and doing pretty well. Things are different, it's true. We used to be able to figure that when a station bought an afternoon show, for instance, that it could pay for the film the same amount it charged for a one-minute spot. Selling three minutes to advertisers would mean one minute for the program, one minute for overhead, and one minute for profit. Now you don't do that anymore; you have to have more complicated pricing formulas."

Thus, today's syndicator weighs dozens of factors before he marks the price-tag on his reels of film and tape. He must study the size of market, number of stations in the market, the station's rates, whether his product is old or new, whether it's in color or black-and-white, how low the competition is willing to price its alternatives to the stations, whether a station is a young, struggling one or a rich, established one, and so on. Many of these considerations can be disregarded, though, if the syndicator has one thing going for him. As ITC's Abe Mandell said. "If your product is hot, you'll get good prices."

## Nov. II TvQ—Top Ten Evening Network Programs by Market Size

Copyright Home Testing Institute/TvQ, Inc., 1966

Rank	Program	Market Size Groups											
		Total Audience		2 mil. & Over		1/2-2 mil.		50,000-1/2 mil.		Under 50,000		Rural	
		Fam*	TvQ**	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ	Fam	TvQ
1	Bonanza	90	43	86	33	87	40	90	41	95	49	92	54
2	Red Skelton	84	42	78	35	81	37	85	44	90	43	88	54
2	Walt Disney	85	42	83	41	89	41	82	46	84	44	83	41
4	Saturday Night Movies	73	40	75	39	76	42	73	40	72	42	67	36
5	I Spy	59	39	62	47	62	39	56	38	60	34	51	35
6	Family Affair	37	38	36	42	29	32	36	41	42	35	45	38
7	Friday Night Movies	67	37	69	31	70	40	69	37	65	40	60	39
7	Gomer Pyle, USMC	83	37	76	23	84	37	86	34	87	41	84	49
7	Mission: Impossible	38	37	33	44	39	38	38	31	38	37	40	35
10	Monroes	37	36	41	30	38	41	40	32	36	41	31	36
10	Thursday Night Movies	68	36	69	33	71	39	68	35	67	40	64	34

\*Familiar—those who have seen program.

\*\*TvQ score—those familiar with program who say it is "one of my favorites."

# In the picture

At about the time this is being read Robert D. Wood, newly named executive vice president for the CBS Owned tv stations and CBS Tv Stations National Sales, is overseeing the moving of a houseful of furniture, one wife, one 11-year-old daughter, one 11-year-old son and one son's collection of snakes and lizards from Los Angeles to a new home in Connecticut, from which he will be able to make the daily commute to 51W52 in mid-Manhattan. Reporting his family and making a coast-to-coast move isn't completely unknown to the CBS executive, although this time it will be a little more complicated. Twice before he made the 3,000-mile journey—in 1941 when he moved from his native California, where he served as an account executive at KNXT, to a similar position with what was then CBS Tv Spot Sales in New York, and in 1955, when he returned to KNXT as general sales manager.

For the last six years, Mr. Wood has had the entire KNXT operation to worry about in his capacity of general manager. Suddenly he finds himself with the responsibility for a group of stations and a sales representative organization—and he admits he will be broadening his sights considerably. "The problem is managing all of the stations," he said, "and the one facing both the station and the entire industry: the rising cost of operation. It's no longer enough just to pay good attention to the maintenance of a steady flow of dollars; today you must go out and generate new dollars."

While Bob Wood feels that the generators have been turned on in Los Angeles, he isn't sure that the techniques found to be successful in one market can be employed in others. "There's no doubt in my mind," he said, "that the KNXT situation is atypical. In Los Angeles, there's a lustre that 20-second announcements have in prime time that they don't have in other markets just now. Companies like Pacific Tel & Tel and Clorox, and several other important advertisers coming out of San

Francisco, know how to reach the California viewers, and help keep spot levels high." He agreed that prime 20's might be in demand because of the typical Californian's living (and viewing) habits, which see him get to work early and go to bed early—but again, Mr. Wood stressed, the individuality of West Coast viewers might mean that selling problems in New York, Chicago and other CBS Owned-station markets would have to be solved in terms of their local audiences' habits, too.

During a few whirlwind days in New York, Mr. Wood was told he would succeed the retiring Craig Lawrence as head of the stations division, and then got a "cram course" in his new duties. One of the things that now come under his aegis is *Repertoire Workshop*, the series of programs produced by the five owned stations and exchanged for airing in the various markets.

"The series is starting its fifth year," Mr. Wood noted, "and I certainly hope it's continued for a long time. Sure, we'd all like to see advertisers buy into the series, just as we'd like to see more of the programs run in prime time. But if you put *Workshop* into prime time, where it would have a better chance of being sold, you have to displace another program, and *its* clients are unhappy. Admittedly the series isn't going to be great every week; out of 35 programs, maybe you come up with four or five 'nuggets'. But it's to our advantage—the industry's—to try to get those few good shows on, and there's no other way to do it than to pick the best from the hundreds submitted and put them on the air. We have to help fill the talent well that we're constantly drawing from."

While looking forward to the broader responsibilities and associations that go along with his new title, Mr. Wood has resigned himself to giving up some of the more interesting aspects of his life as lived in California. "I understand Jones Beach on Long Island isn't the best spot to go surfing," he laughed, "and that's something we all love.



MR. WOOD

*He likes ice cream in different flavors*

Also, I've been very active in the alumni association of my alma mater—USC—and it will be hard continuing my efforts from New York, but I intend to try my best. Outside of those things, I don't think we'll find living here in the east too much different, and I'm not about to say I prefer one to the other: it's like ice cream—you can appreciate different flavors."

The executive's long tenure with CBS and its affiliated organizations is characteristic of his life in general. "I went to one grammar school, one high school, one university," he says. After graduating from the University of Southern California with a degree in advertising, he joined KNX radio in Hollywood. He became sales service manager there, then moved to KTTV in 1951 as an account executive when that station was the CBS Los Angeles affiliate. When KNXT became the network's owned station in the market, Mr. Wood moved there as an account executive. Then followed his year's stay in New York at CBS Spot Sales and his return to KNXT, where he has been ever since.

"I was born in Idaho," he said, "but was four weeks old when my family moved to Los Angeles." Mr. Wood obviously is *not* the restless, wandering type.

Dr. Frank Field, who does the weathercasts for WNBC-TV New York, reads a lot of scientific journals in his spare time. According to the station's promotion director, Dr. Field found the following paragraph—on which no comment is necessary—in a recent copy of the *Maryland State Medical Journal*:

"The urologists, gynecologists and other practitioners are being consulted more frequently today by patients with problems of sexual adjustment. Are we prepared to help any of these patients? I suspect that many of us aren't, and those who are, have tools which are of limited effectiveness. Nevertheless, we must use what we have."

\* \* \*

One of our acquaintances passed on the information that a rumor has been around that the aforementioned Dr. Frank Field holds his doctorate in

optometry, and not in meteorology, as might be imagined. True or not, the rumor brought up from the dim recesses of memory the old college-humor-magazine joke that an optometrist and a meteorologist are really very much alike: after all, either one can look in a girl's eyes and tell whether . . .

\* \* \*

Everyone knows that in England, the natives sepak rather oddly. For example, an elevator is a lift, a truck is a lorry, a baby's carriage is a pram. But a recent program information bulletin from the BBC provided an indecipherable sentence. Talking about a program on voting for a series called *Man Alive*, the BBC fact sheet said:

"Questions posed by *Man Alive*: Who really chooses the candidates? What secret procedures take place behind closed doors? What questions

are asked? And who vets the candidates' wives?"

Translation, anyone?

\* \* \*

Seen scooting into the CBS building last week: a man with a cut of the CBS eye pasted over a large bandage on his own eye.

\* \* \*

On a recent NET special, *Modern Women—The Uneasy Life*, a teacher said that during their early school years, little girls shouldn't be restricted to dollhouses and things feminine. "No," she said, "they should go down to the shop and be exposed to nails, hammers and vises."

Of course, on the air it came out "vices."

\* \* \*

From a column on avant-garde films in the *New York World Journal Tribune*:

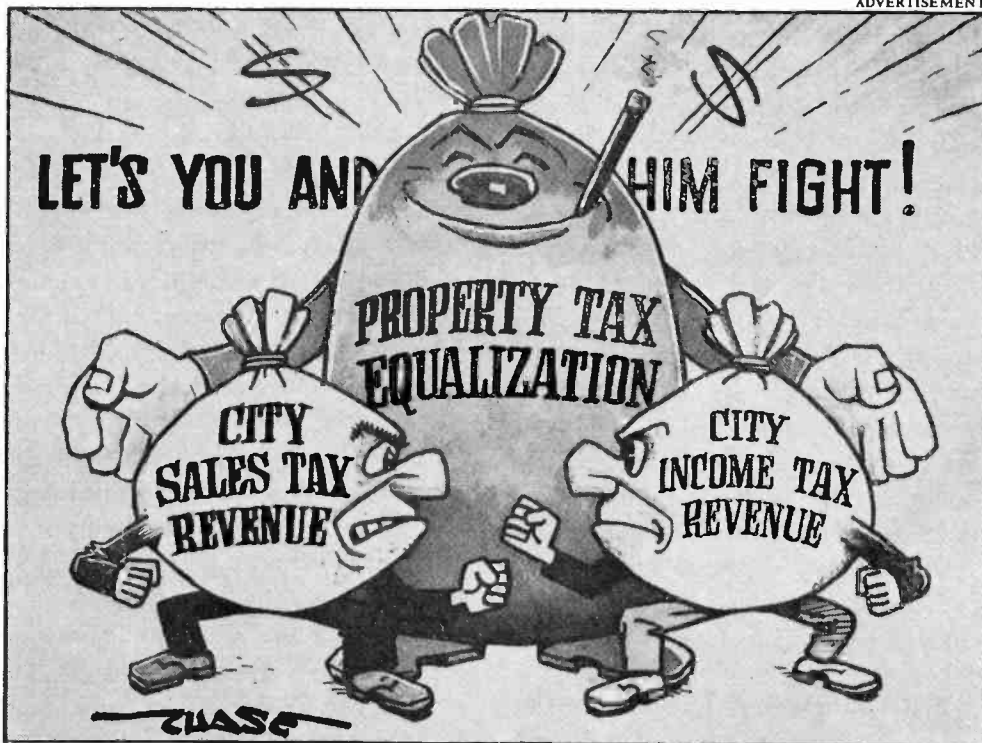
"From early experimental films by Hans Richter, Moholy-Nagy and Joseph Cornell, to more recent cinematic adventures of Fred Magubgub (that's his name—Magubgub) . . .

(No, it's not, but you're close.)

\* \* \*

When WNEB-TV Flint-Saginaw Bay City editorialized recently on the need for commercials to provide "free" television for the public, as opposed to "pay" tv, a viewer wrote in agreement as follows:

"I for one enjoy most of the ads and the few seconds each ad appears is an incentive for better shows. A lot of people must forget very easily. I wonder if the people doing all the squawking would rather have the 60 dots per square inch, or the 275 dots per square inch as they have now: if it wasn't for commercials we would still be looking at a 10-inch screen with 60 dots per square inch. Maybe the people would like to go back to the days of tv when it was an infant and watch such glamorous programs as a man carving a swan out of a hunk of ice . . . Now if the people still want that kind of program, they should build a station of their own."

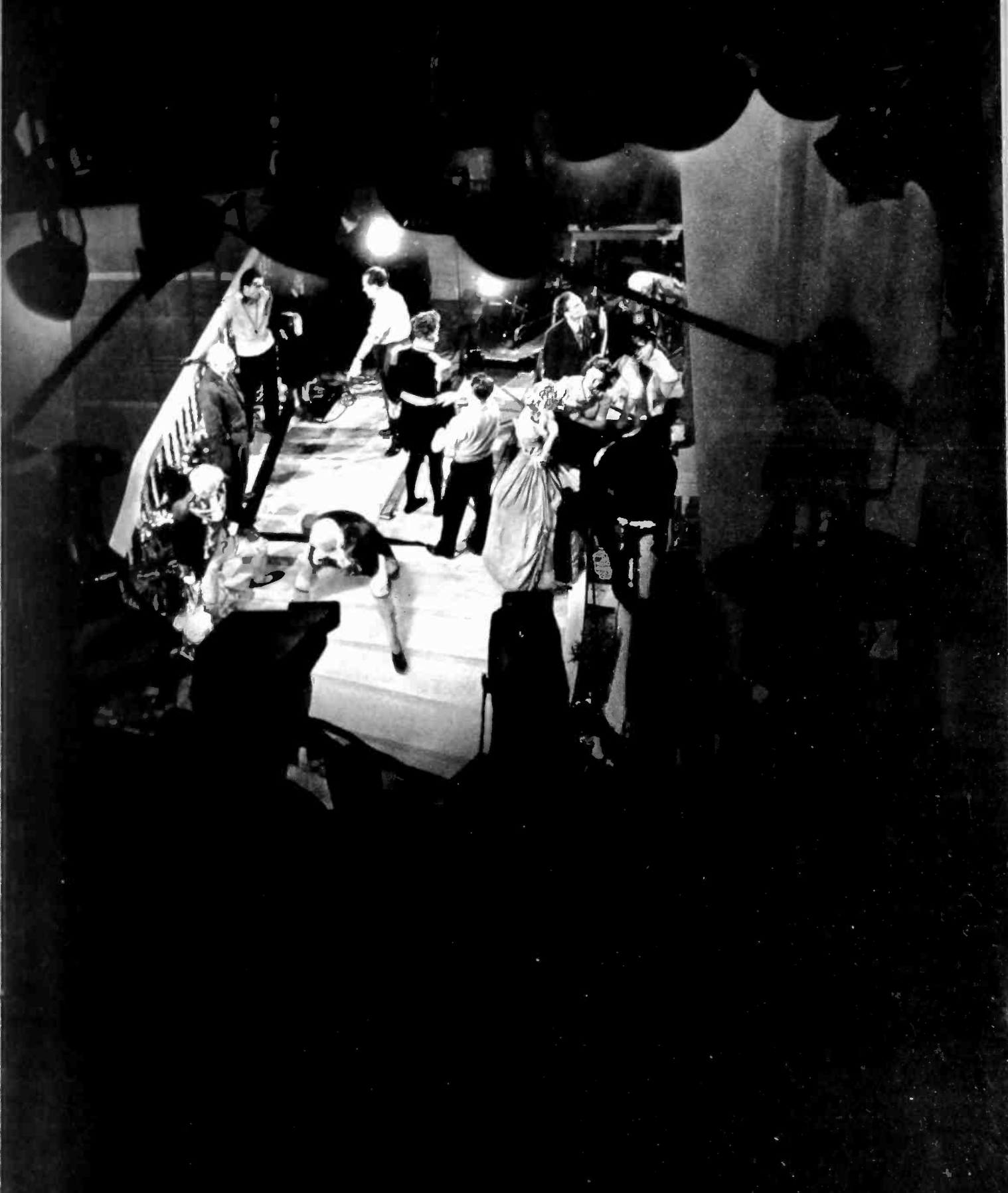


Taxes are certain, but the method of extraction varies. The battle in New Orleans, as City Officials seek new sources of necessary funds, is probably paralleled in every community.

In his nightly cartoon, John Chase's genius has his viewers smiling at the grim prospect, while showing that the problem is theirs—as well as the next fellow's—and the fellows' in City Hall.

**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. Haphazardly 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.

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FOR ALL OF TODAY'S AUDIENCE

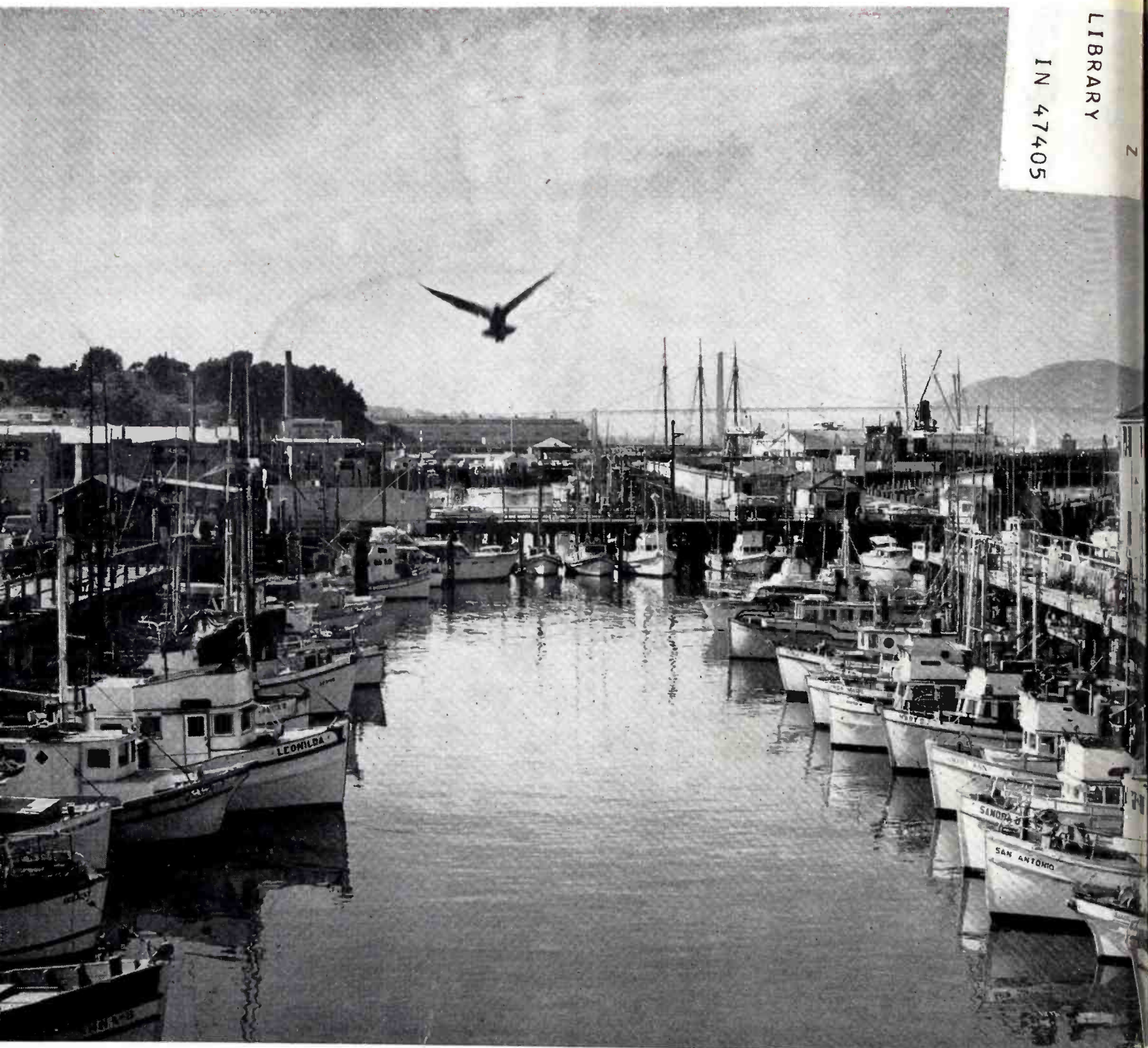
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