

Television Age

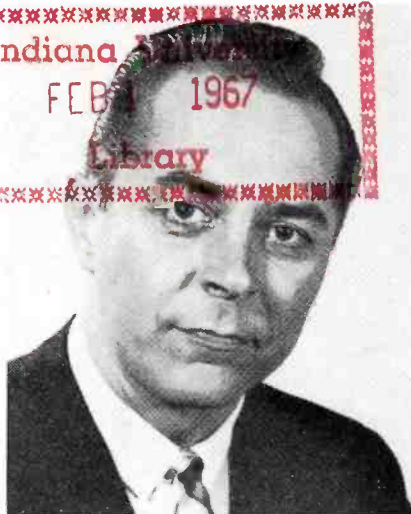
standing on the corner of Madison Avenue and Wall Street **PAGE 19**
 ve new 'creative' agencies make bold bids for attention **PAGE 22**
 for the Superbowl: the rise of syndicated sports shows **PAGE 24**



-NEWS



BOB RYAN - NEWS



GENE BERRY - NEWS



BROOKS HENDERSON - BUSINESS NEWS



MORIS - WEATHER



PETE EVENSEN - WEATHER



AL TIGHE - SPORTS



STEVE CANNON - SPORTS

These KSTP-TV personalities deliver more than
 10 million total
 NEWS-WEATHER-SPORTS
 impressions per week

Represented Nationally by Edward Petry & Co., Inc.



COLOR TELEVISION

MINNEAPOLIS

ST. PAUL

1966 NSI; Audience Data based on estimates provided by the rating service and are subject to the qualifications...

This Little Piggy Went To Market...



And now it's causing big problems for advertisers, agencies and TV stations.

Currently, an increasingly large number of all Spot TV minutes take the form of piggybacks. The biggest users are the multiple product advertisers who spend over 60 per cent of all Spot TV dollars. Today, many of them are having second thoughts. They're finding that the forced marriage of two products into a single announcement makes for less-than-ideal advertising campaigns.

Some of the Drawbacks

The joined brands often have incompatible requirements of campaign strategy, market selection, budget size, seasonal emphasis and type of audience. Efficiency is further reduced by the complicated job of putting piggybacks together and keeping track of them as mates. Brand managers of products using piggyback campaigns often are handicapped in controlling their own brands. And advertising agencies are finding the coordination of piggyback commercials time-consuming, cumbersome and costly.

The solution to the piggyback problem,

Katz Television suggests, is to substitute individual 30-second announcements for piggyback minutes. During the transitional period, while advertisers are making necessary adjustments, we suggest that stations continue to offer advertisers the option of buying minutes for combined brands.

Some of the Advantages

A separate 30-second rate will return Spot TV's flexibility to advertisers. It will give all advertisers, big and small, new opportunities to use Spot television. Each brand of a multiple product advertiser will be able to run its own Spot campaign without the encumbrance of a shot-gun marriage. Advertisers, without a number of brands to pair up in one commercial, will have a broader opportunity to use Spot TV. Advertising agencies will be relieved of the servicing problems created by piggybacks.

Unavoidable Problems

Any such change in industry practice is bound to raise different problems in different markets for both advertisers and stations. But Katz Television believes these problems can be worked out market by market, station by station. Any initial difficulties will be more than offset by the increased opportunities, flexibility and efficiency 30-second announcements offer advertisers.

It is our conviction that the entire industry will benefit if TV's little piggies were to leave the market and stay home. We know that many advertisers, agencies and stations agree.



Katz Television

Station Representatives
666 Fifth Avenue / New York, New York 10019

you lived in San Francisco...



...you'd be sold on KRON-TV

**An
open letter
to the
TV color
commercial
industry:**

We, at Movielab, want to thank the TV color spot commercial industry, for your patience over the last months. During this period Movielab and its procedures to provide, as always, the best laboratory quality and services available to the trade.

At this time we feel some communication is necessary to inform the industry of what we've done during this period and what we intend to do in the next six months. We hope you won't think we're bragging, but we are proud of the role we're playing in the growth of the TV spot commercial industry.

As you read the following, remember that Movielab is not just making promises. We're putting our money on the line to go forward with advanced technology and to make these innovations some true today, not tomorrow:

1. We have increased our color spot printing by *five times*, which makes Movielab the greatest spot capacity of any laboratory in the country. It's no longer necessary for you to seek out other laboratory facilities in Hollywood, Chicago or Washington for your contact color spot requirements.

2. While Movielab already has the largest optical reduction color spot printing output of any laboratory in the country, we will more than double our optical reduction capacity in the very near future.

3. We have acquired, and will put into operation, another 25,000 square feet of laboratory space in our continuing color expansion program.

4. Movielab, the first commercial laboratory in the country to improve print quality consistency with the Hazeltine Electronic Film Analyzer for black and white spot films, will shortly install its *third* Hazeltine Electronic Timer for spot color film control. This makes it unnecessary for any TV commercial producer to install equipment to do his own color timing.

5. Our second 35mm color negative developing machine will soon be in operation, enabling us to give optical houses faster service and eliminating the necessity for their installing costly equipment. Optical houses cannot think in terms of black and white standards for color processing controls since color chemistry is a most complex factor in developing color dupe negatives.

6. We now provide developing of 16mm color optical or dupe negatives on a 24-hour basis, as long as the 16mm color negatives remain with us for your printing requirements.

7. We have just added our *sixth* Ultra-sonic negative cleaning machine, giving us the largest negative cleaning capacity on the east coast.

8. Recently, we installed a new system for servicing release spot customers on a "first come, first serve" basis, Monday through Friday "round-the-clock," which is proving to be highly satisfactory. No one can buy special release spot privileges at Movielab during this period. If additional service is required, a customer can make weekend arrangements. However, special services are available for answer prints, sample prints, corrected prints and customer contract prints Monday through Friday.

9. We have initiated *extended* 35mm color negative developing for your original negatives when required.

10. Our high speed Ektachrome developing service will soon be operating "round the clock."

11. Movielab has put into operation the first automated chemical analyzer as a component of a motion picture laboratory. Our modern chemical analysis department is manned on a "round-the-clock" basis.

12. We're arranging motorcycle pickup to handle any rush service for our customers, and we're setting up a radio dispatch service so that pickups can be made en route by our fleet of trucks.

13. We've just built one of the finest "showcase" theatres in the country, in our Movielab Building. You and your clients can preview your films, projected in any standard, by means of the latest and finest equipment ever installed in a screening room.

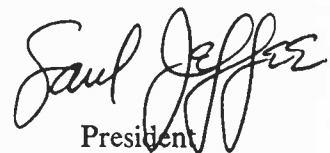
14. If required, we now provide edge-numbering while you wait.

15. For your convenience, we've just installed a Telex system so that there will be no mail delays and no misunderstanding of verbal communications.

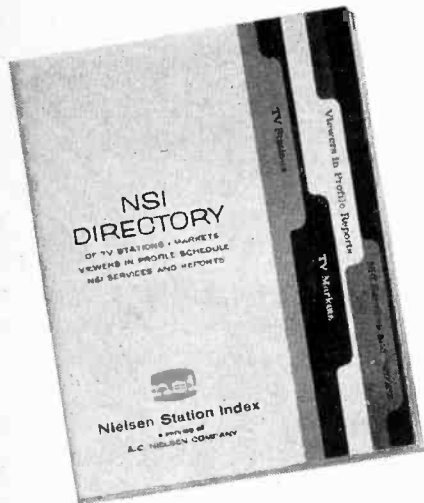
16. Now comes the *piece de resistance*: we will be able to arrange, especially for our customers on "Madison Avenue" (that includes producers and advertising agencies), the installation of electronic timing preview screens right in your own (or your clients') preview rooms, where you can judge your color quality. By means of closed circuit television, you'll be able to check and approve release print samples without leaving your office!

One final observation: the producers, the optical houses and the laboratories need more time. Color processing is not like black and white. You must give technicians the extra time that is needed for color. When the industry recognizes this incontrovertible fact of life, the sooner we will not only see the fruits of our labor, but enjoy, the "*challenging world of color.*"

Saul Jeffee


President
Movielab, Inc.

Facts in focus... the NSI DIRECTORY



An annual guide showing:

- all NSI reportable TV stations by call letters and market
- number of Reports issued for each market annually
- scheduled Report months.

For complete details
call, wire or write



Nielsen Station Index

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

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

a service of

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

JANUARY 30, 1967

Television Age

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Even the critics who worried about ad agencies "going public" admit the experiment seems successful

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Four men with two names, three men with two "names," combine to produce two new creative agencies

24 WHO NEEDS FOOTBALL?

Between the Superbowl and the World Series, stations turn to "off-beat" syndicated sports programs

26 FACE OF A FILM

How a labor of love at a Boston station grew into a documentary involving talents of "network" calibre

28 COLOR'S IN FASHION, BUT—

... the fashion world hasn't leaped wholeheartedly into color television, although it's taking notice

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Television Age

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No. 14

Publisher
S. J. Paul

Managing Editor
Nancy G. Faber

Senior Associate Editor
Ed Dowling

Associate Editor
Henry Neiger

Editorial Assistants
Karen Senter
Joanne Roskind

Financial Editor
T. A. Wise

Advertising
Norman Berkowitz
Advertising Director
Mort Miller
Advertising Manager
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Sales Service Director
Lee Sheridan

Production Director
Fred Lounsbury

Circulation Director
Evan Phoutrides

Business Office
Miriam Silverman

Branch Offices
Midwest

Paul Blakemore, Jr.
6044 N. Waterbury Road
Des Moines, Iowa 277-2660

South

Herbert Martin

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

Los Angeles

Gordon Sutton

Wuncan Scott & Marshall, Inc.
1830 West 8th Street
213-382-6346

United Kingdom

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

Member of Business Publications
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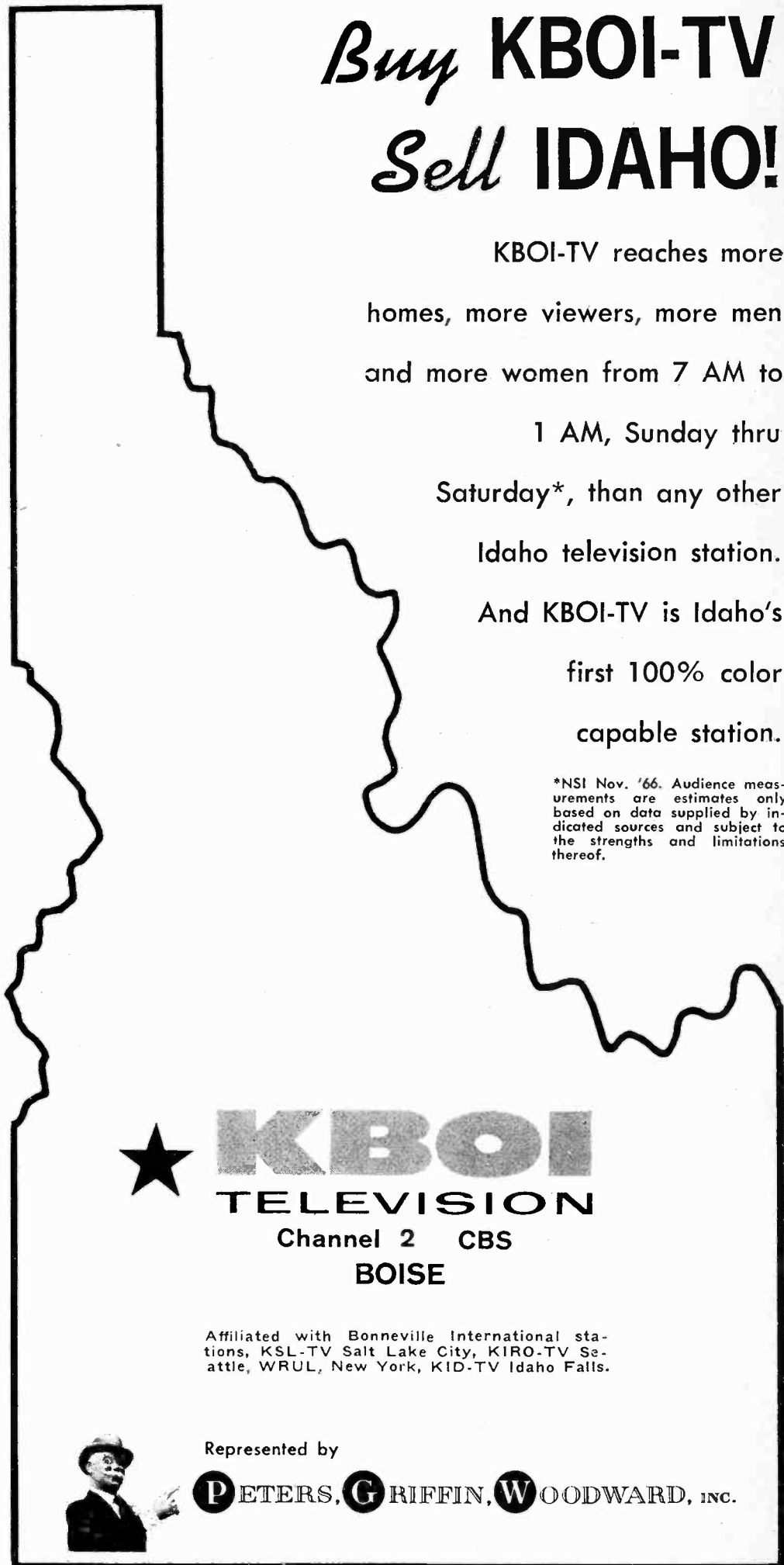


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KBOI-TV reaches more
homes, more viewers, more men
and more women from 7 AM to
1 AM, Sunday thru
Saturday*, than any other
Idaho television station.
And KBOI-TV is Idaho's
first 100% color
capable station.

*NSI Nov. '66. Audience meas-
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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.

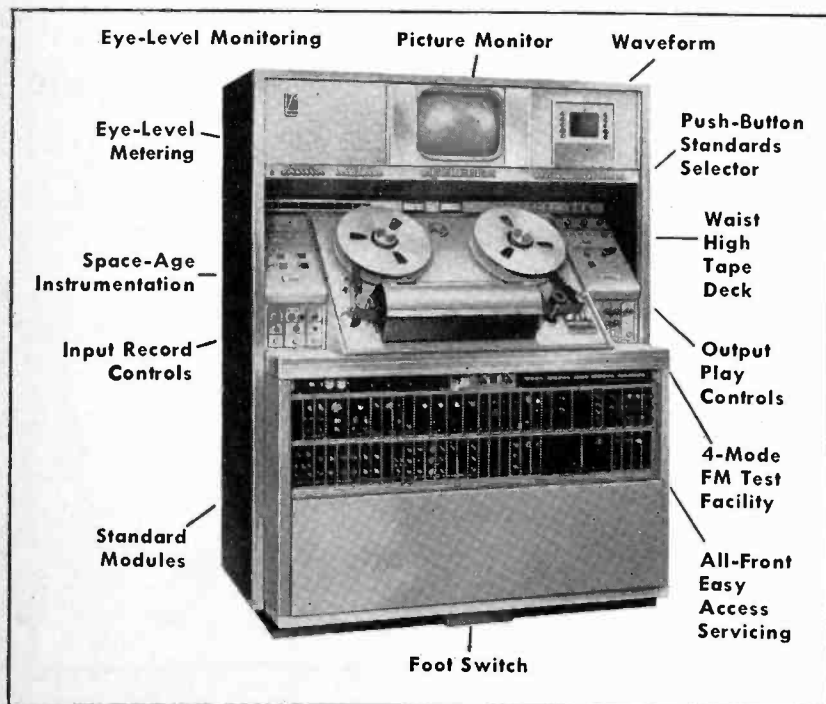
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PETERS, **G**RIFFIN, **W**OODWARD, INC.

Here Come the TR-70's

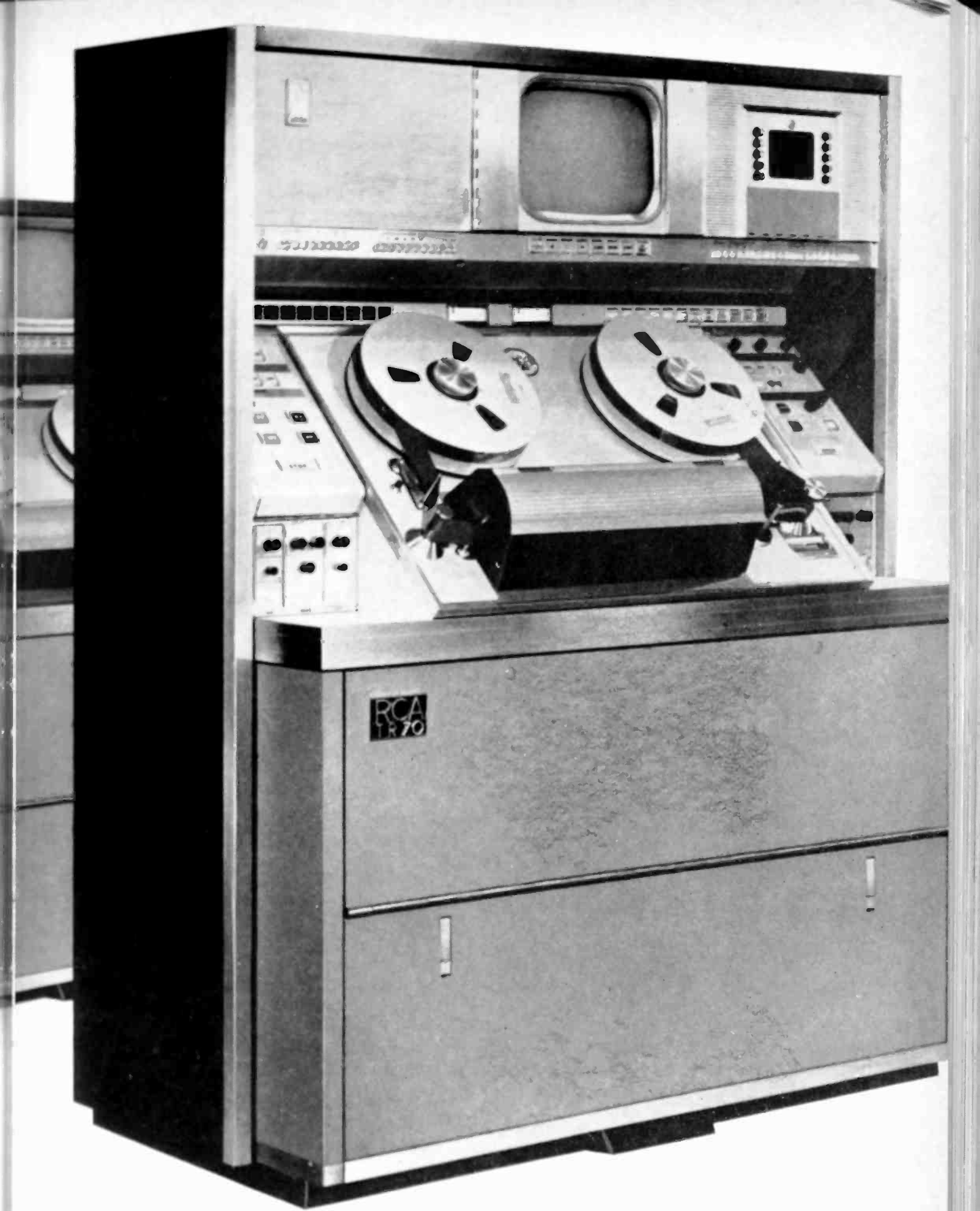
Top-Performance
High Band Color Recorder
Now Rolls to Customers



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 is now taking another important leap . . . to users! Scores of these top-performance Tape Recorders with unmatched 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. If you want operating ease that makes even the beginner pro—you've got it. If you want performance that means tapes of increased brilliance and realism at all times you've got it. If you want innovations that you expect from the most trusted name in electronics to provide error-proof controls, standardized modules, switchable FM standards (all modes built-in)—you've got every one and a lot of others, too.

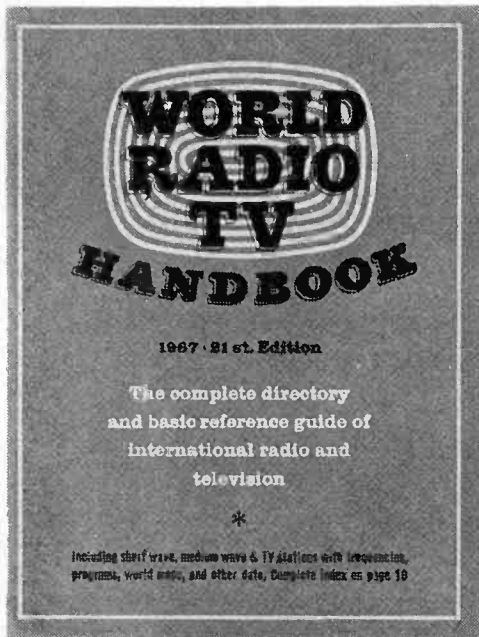


If you're not yet on the list to receive one of these amazing recorders we suggest you see your RCA Broadcast Representative. Or write RCA Broadcast Television Equipment, Building 15-5, Camden, N.J. 08102.



The Most Trusted Name in Electronics

JUST OFF THE PRESS



1967 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

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

Letter from the Publisher

Bureaucratic Incompetence

The action of the antitrust division of the Department of Justice in the ABC-ITT merger is one of the greatest examples of bureaucratic ineptness and incompetence seen in Washington in many years.

The merger of the two companies was announced December, 1965, more than 13 months ago. The FCC, after investigating the facts involved, and after hearings, approved the merger one year later, on December 22nd, by a 4-3 vote.

The merger was to take place on January 20th. Some 48 hours before it was to be a *fait accompli*, the Department of Justice let loose two petitions highly critical of the FCC action and stating some of its objections to the merger. The manner in which the entire matter was handled by the Justice Department indicates a personal pique on the part of the head of the Department's antitrust division, Donald F. Turner. There also appears to have been political action generated by some of the dissidents on Capitol Hill.

The Justice Department did not request to appear, nor did it appear in any guise, at the FCC hearings. It has not answered the question as to why it waited 13 months to voice its objections to the merger with an official action, nor why it waited four weeks until after the Commission's decision to issue some kind of bill of particulars. Even at that, the Justice Department in its petition stated a list of loose, quickly-put-together, stereotyped "probables".

The fact is that the Justice Department could file an antitrust suit at any time *after* the merger if it could substantiate the charges. Therefore, one could only conclude that this was a publicity ploy and a dilatory tactic on the part of the head of the antitrust division. As anyone who has even a cursory knowledge of the broadcast business knows, the merger is bound to *strengthen* the competitive situation in the three-network battle for audience and revenue.

What the Justice Department's action has actually accomplished is to puncture the morale of the ABC personnel from top to bottom, to penalize the ABC stockholders to the tune of about \$50 million and to delay unnecessarily a transaction that would inevitably benefit the public. It is inconceivable that the antitrust division now should jump on this merger with such destructive results. It is hard to believe that one arm of the Government would set out to embarrass another regulatory agency, with the result that innocent parties get caught in a cross-fire.

ABC and ITT are well able to defend themselves, but when a Government department makes an arbitrary move such as this one, it is not acting in behalf of the public, but to satisfy its own petty, self-serving ends.

Cordially,

**Letters
to the
Editor**

Washington Modesty

ould be immodest of me to
ever read the article on my-
(*Young Man with a Vote*) in
January 2 issue. Both the issue
contents are, of course, very
appreciated.

To all have a tremendous respon-
sibility to communicate the signifi-
cance and challenge of this industry
to your readership. I congratulate
you on the job you are doing and
look forward to future issues.

NICHOLAS JOHNSON
Commissioner
Federal Communications Commission
Washington, D.C.

Pennsylvania Pride

Obviously did a very thorough
total job (*The Magazine That TV*
Life, January 2), and I hope you
are proud of the story as we are
being the subject.

JAMES T. QUIRK
Publisher
TV Guide
Radnor, Penn.

Not Going Up!

article (*Tv's Blurred Finan-*
ce Picture, January 2) implying a
slowing of spot tv rates and the

resultant reduction in CPM as a pri-
mary solution in offsetting your pre-
dicted softening in the spot tv econo-
my, is a dangerous pitfall.

Granted, in 1967 there will be a
tightening of belts and an increase
in awareness of media efficiencies as
the profit squeeze for advertisers gets
more acute. I submit, however, the
artificial emphasis on cost per thou-
sand *per se* in media will become less
and less a factor in the battle for the
advertising dollar. More and more,
today's sophisticated advertiser is
discovering, thanks to modern mar-
keting tools and the technological ad-
vances brought about by computeri-
zation, that sales results are the
raison d'être for any advertising
medium. Advertisers will for the first
time be able to pinpoint their sales
target areas and, more importantly,
be able to measure the effectiveness
of the various media in achieving
their marketing objectives.

Let all media rise and fall in their
share of advertising appropriations
based on results, and it is my conten-
tion that spot tv with its unparalleled
impact of sight, sound, motion, and
now color as a fourth dimension, will
win hands down in today's market
place.

There are complexities in the buy-
ing and selling of spot and I am cer-
tain the combined efforts of the TvB,
SRA, ANA and 4A's will bring about
mutually acceptable and beneficial
solutions to same. I fully realize that
ratings and CPM will always be a
tool and a guideline for the adver-
tiser, but let us never forget that it
is sales and the ability to generate

them, that is rightfully the primary
concern of the modern marketeer. I
hope you agree.

RUSSELL R. GAUDREAU
The Katz Agency, Inc.
New York, N.Y.

Maiden Voyage

You were very kind to have in-
cluded me in your *In the Picture*
feature for the January 2 issue.
Thank you for your courtesy in
handling my maiden New York trade
story. I'm still trying to find my way
around 51 West 52nd Street, but do
know that your fine magazine is well-
received here.

ROBERT D. WOOD
Executive Vice President
CBS Television Stations
New York, N.Y.

Puerto Rican Pat

I want to take this opportunity to
express my and Mr. Chalk's pleasure
with the article on WTSJ-TV which
appeared in your January 2 issue
(*Newsfront*).

A mere "puff" would have done
us no good at all. Instead the article
is exactly what we appreciate most,
an accurate and detailed account of
the things we are trying to do in
Puerto Rican television. I am partic-
ularly impressed by the writer's
ability to grasp and then to com-
municate some of the more obscure
aspects of the situation.

DONALD P. ROSENDALE
Assistant to the President
Trans Caribbean Airways
New York, N.Y.

Copyright Comment

In your Dec. 19, 1966, issue, you
used the word "Simoniz" as a noun.
Modern trademark law requires us
to see that our name is used cor-
rectly. We suggest in the future that
you refer to Simoniz Co., or similar
wording.

PAUL SMITH
Manager, Marketing Services
Simoniz Co.
Chicago, Ill.

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

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Circulation Department
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New York, New York 10020

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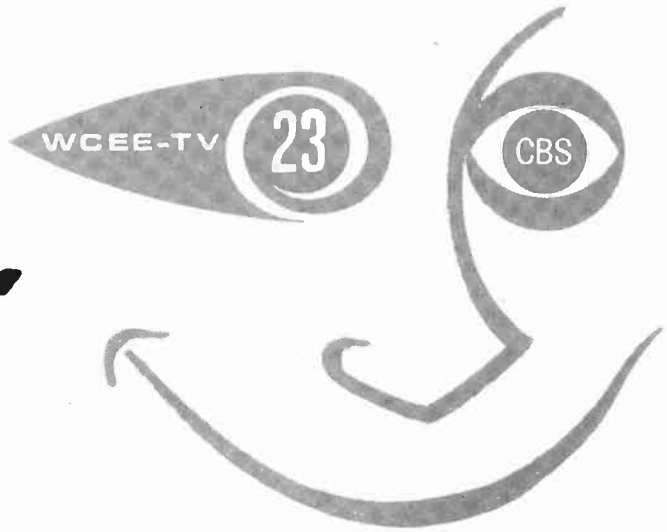
CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

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

ROCKFORD VIEWERS

*Didn't
Fight...*



THEY SWITCHED!!

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

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

+23% SHARE
9 AM to Midnight
February, 1966

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

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

A LEADER FULL COLOR FACILITIES

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



Rockford-Freeport, Illinois
Competitively Priced—See Meeker Representative

How Far Away?

It feared and threatened scientific breakthrough—network transmission by satellite direct to homes, bypassing any local affiliates—is now reported to be only a few years away *technically*. The report is in the January issue of *International Science and Technology*, and is attributed to “a colleague who brought word from Japan.” Authors G. Mickey Haney and James D. Thompson state, however, that while the technical problems may be solved before then, satellite-to-home transmission will be a reality in 1971-'72. Needed, they say, will be a six-foot-diameter parabolic dish to replace present antennas and a microwave-to-vhf/uhf converter for receiving receivers. The units should sell for under \$100. Whether or not the public would buy them, and how the complex legal and political problems would be resolved, the authors leave to other prognosticators.

Amazing, and True!

An amazing new shaving product which may give shaving cream and lather manufacturers cause for concern, enters 12 top spot markets, including New York, this week. The product, called Amazing, is applied directly to the razor blade and provides a smooth shave without “messy cream or lather.” Test marketing begun on spot tv in Philadelphia four months ago, its expansion to national distribution has been slow, because the manufacturer, State Pharmacal Co., a division of Hazel Bishop, Inc., reportedly is having a hard time producing fast enough to meet growing consumer demands. The new 10-week campaign is the first step toward expansion and will use fringe minutes on sports and news shows. Sales to date have “far exceeded management expectations,” says William Drutt, supervisor in charge of the account at Wermen & Schorr, Inc., Philadelphia.

How Priced 30's Instead of Cut-ins

Reaction has not been overwhelming to the Eastman-Kodak Inc. sale of 30-second tv spots at 20-second rates at most of its ten represented stations. The measure indicates that the 30's are immediately pre-emptible by 15's. Although two to five spots are available in any market in most markets, many in prime time, the report says few agencies have done much buying so far. The spots are suggested as alternatives to expensive spots on network-affiliated stations, and were expected to be particularly attractive to agencies which use a lot of piggybacks.

American Homes Tries Quickies

The value of spot tv ID's is slated for close scrutiny by American Home Products Corp. The company suspects ID's may be more efficient than 20's for tv advertising and will use them for several of its products in 10 to 15 carefully selected markets this spring. Im-

pact on sales will be analyzed, and if the test is successful, the company, which generally uses many piggybacks and 20's, may be looking for more short time slots.

New Move into Commercials

Youth Concepts, formed a few weeks ago by veteran film-maker Robert McCarty to handle special youth-market projects for advertisers and agencies, will soon be making commercials in its chosen field. Already, the fledgling company has turned out film for sales meetings, such as General Motors' *Now* show. Mr. McCarty hopes to reach the nation's young in ways untried so far.

French Film Fair Booming

Those interested in getting a sweeping look at what's new in the way of international film tv programming will head for the French Riviera the second week in April. MIP-TV (Marche International Des Programmes de Television) is sponsoring its third Cannes International Film Program Meeting in which thousands of film buyers and sellers will meet to examine each others' wares. This year, more than 3,000 buyers (almost 400 from the U.S.), twice last year's number, will be on hand for a look-see-buy. U.S. companies have signed up for 35 of the several hundred booths and screening rooms that will be used by the exhibitors.

New Entry in Kid-Show Syndication

Hanna-Barbera, recently acquired by Taft Broadcasting, is turning out 156 Abbott & Costello color cartoons, five minutes in length, for RKO Pictures and Jomar Productions. RKO plans to offer them in syndication for fall '67 starts.

Spot Will Back a New One

A new shampoo-in hair coloring package, That's My Color, by Tecnique, a division of Shulton, Inc., will use spot on a local basis this year to supplement network buys. The product will probably launch its first campaign in mid-March. Tentative plans call for possible spot buys in Washington, D.C., New York, Los Angeles and San Francisco. Benton & Bowles, Inc., is the agency.

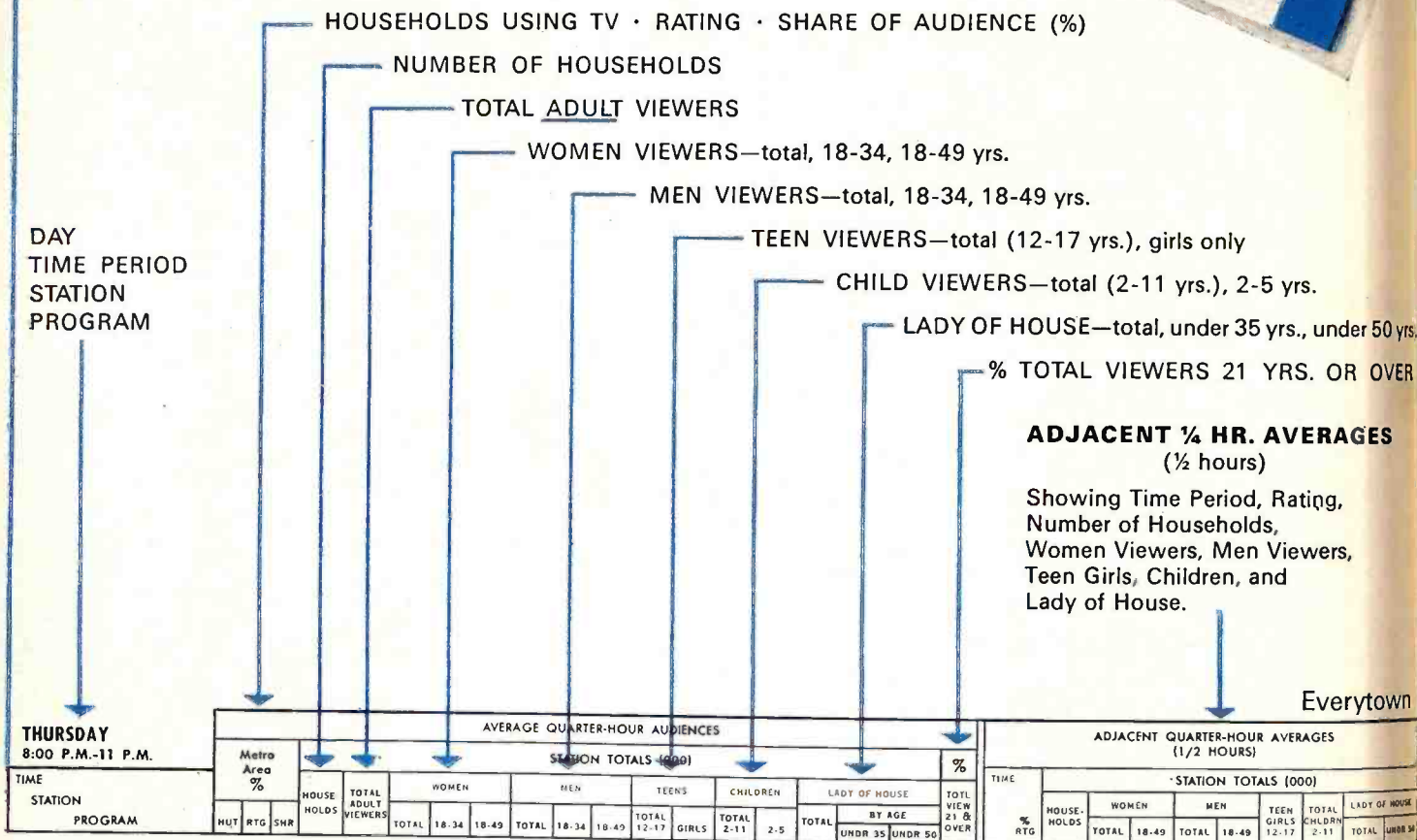
Two Shows from One Book

How to Make Yourself Miserable may become the first book to be made into both a tv special and a Broadway show. Tv producer George Schlatter is putting together material in the book by Dan Greenberg and Marcia Jacobs, for a tv special to sell to a network for telecast on April 15, a time when most taxpayers are feeling pretty miserable. Next fall he hopes to mount a stage production using material from the book that was not included in the tv special. If it all jells and sells, this would be the first time a tv special precedes a legit mounting.

1966-67 NSI Reports tell you more...



AVERAGE WEEK ESTIMATES



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.

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



Nielsen Station Index

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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

Business barometer

national/regional spot business in November was true to the pattern set throughout most all of 1966. That is, business increased over the same month in 1965, but the increase rate was not so strong as in the previous year. To get specific, November, '66 spot volume rose 8.5 per cent over that in November '65, but the increase for that month over November '64 was 9.6 per cent, and a year earlier it had been 21.8 per cent. As a matter of fact, except for the depressed period following the Kennedy assassination in 1963, the percentage increase for spot in this past November was the smallest over the last eight years—all, of course, according to the Business Barometer survey of stations throughout the country.

Estimated dollars, the nation's stations sold \$89.9 million worth of spot time to advertisers in November. This compares with an estimated \$76.5 million worth of time sold in November '65. Also, the total makes November far and away the largest-volume month of 1966, surpassing October's revenue by \$7 million. This reverses the picture in 1965, when October's total nosed out November's by just over \$½-million.

Comparing November spot activity to that in October immediately preceding, the Business Barometer sample of stations reported a drop of 0.8 per cent; this was a smaller decline that has been registered over the last few years.

1.5-per-cent gain, November-to-November, for all stations was exactly matched by the increase at the average large station with revenue over \$3 million a year. The outlets with revenue of \$1-3 million annually registered a slightly better increase, but the smaller stations scored only a spot gain of 1.4 per cent.

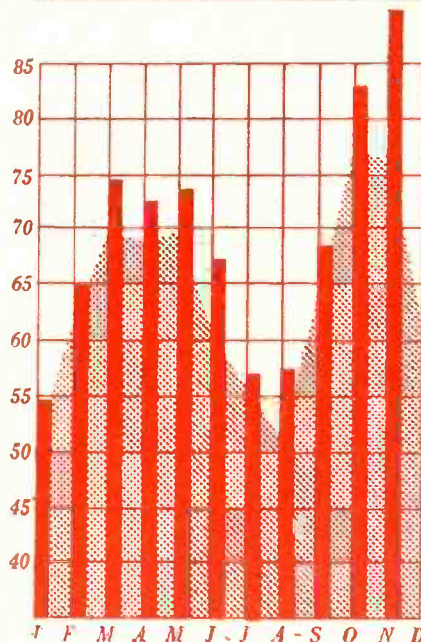
Issue: a report on November station income from local sales, which advance information indicates was up considerably, and from compensation, which was down.

NATIONAL SPOT



November (up 8.5%)

Year-to-year changes by annual station revenue	
Station size	Spot tv
Under \$1 million	1.4%
\$1-3 million	9.4%
\$3 million-up	8.5%



1966-'65 comparison

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.)

To the U.S. 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.

THE WHITE HOUSE Washington



International Zone

New series of
30-minute TV specials
filmed by
United Nations
Television teams
around the world



TV stations can secure the "International Zone" series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to:

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

or

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

Wanted

Wanted: successful broadcasting executives from small or big stations, advertising groups, or networks; must be able to spend about three months working with foreign broadcasters; no experience required; expenses paid only; applications welcome; applications confidential.

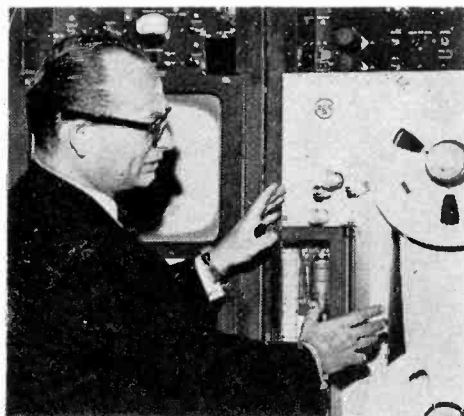
Increasing numbers of broadcasting executives with the above qualifications are being picked up with Adolf (Ade) N. Hult, president of communications for the International Executive Service Corps. Hult, former national sales vice president of Mutual Broadcasting System and Screen Gems sales development director, now recruits print and broadcast experts from all over the U.S. to serve overseas. IESC is based on two observations; the injection of capital into developing countries around the world is inadequate foreign aid because most countries lack vital managerial, creative, and technical know-how; there is a vast reservoir of executive expertise in the restless ranks of America's retired (but not tired) business executives. IESC has brought the two together.

Broadcasting Peace Corps. Two years old, IESC has developed into a kind of Super Peace Corps in which advertising executives volunteer from two to six months of their time and are paid expenses paid but no salary) from foreign companies hungry for their managerial and technical ideas. By the end of 1967 IESC will have completed or begun more than 400 projects in almost 40 countries. While most of the executive advisors have come from the bank, textile, and food and agricultural industries, Mr. Hult predicts the growing importance of communications, especially broadcast communications, will mean that more of IESC's advisors be broadcast experts. Indeed, such experts may be IESC's number one expert by 1967, and Mr. Hult is out to find as many as he can. At present,

one broadcast project has been completed for the privately owned network in Iran; others are underway both there and in Ecuador; a fourth is presently in negotiations.

IESC has three sources of income: the Agency for International Development, private individuals and institutions, and the foreign clients who receive the American executive ambassadors. AID provided IESC with the initial capital investment and continues to underwrite its operating deficit. The foreign client firm makes two contributions—the round-trip ticket for the executive and his wife plus an average monthly fee to IESC of about \$900. About 85 per cent of IESC's advisors are retired business executives; the remaining 15 per cent are full-time senior executives on leave of absence. As the total numbers of projects grow, IESC would like to see the percentage of working executives expand.

Income Gains. The first broadcast advisor for IESC was Richard L. Spears, one of the unretired businessmen. A mid-career executive in charge of customer relations with a television affiliate of RKO General Inc. in California, he got a three-



MR. SPEARS IN TEHRAN

month leave of absence in the summer of 1965 to go to Tehran, Iran. There his duties were "to advise and train the management of Television Iran on the techniques for the improvement of programs and thus in-

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Mr. Spears worked closely with the system's account executives and suggested improvements in the manner of making contacts and follow-ups with customers. Frequently he accompanied salesmen when making customer contacts. Among his credits: broadcast techniques were improved; new customers were suggested; government ministries were successfully solicited for business; a new nightly news program was begun; a station theme was adopted, "Television Iran, dedicated to the progress of Iran"; weekly staff meetings were instituted. Mr. Spears supervised training of all staff members in technical procedures, customer relations, programming, billing and accounting.

Around the Globe. Another IESC broadcast advisor is now at work in Tehran, this time advising the Iranian government on the organization and planning of the government-operated radio system and the new government tv system, begun last October. Robert D. Swezey took on this assignment. He formerly was general manager and director of WDSU Broadcasting Corp., New Orleans, and vice president and director of WAFB-TV Baton Rouge, La. He is also director of the code authority of the NAB. In Quito, Ecuador, Don Davis is advising Primera Television Ecuatoriana on its technical problems and the plans for establishing a national network. Mr. Davis once was head of two midwestern radio and two television stations.

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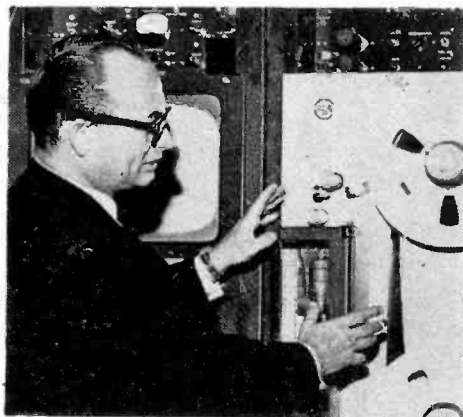
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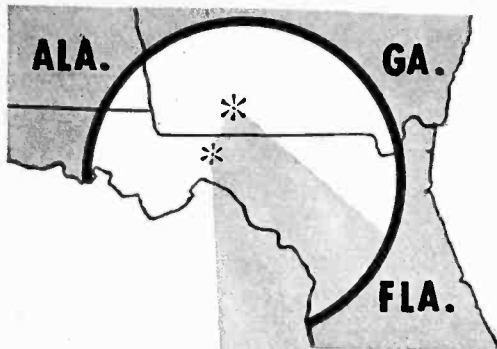
MR. SPEARS IN TEHRAN

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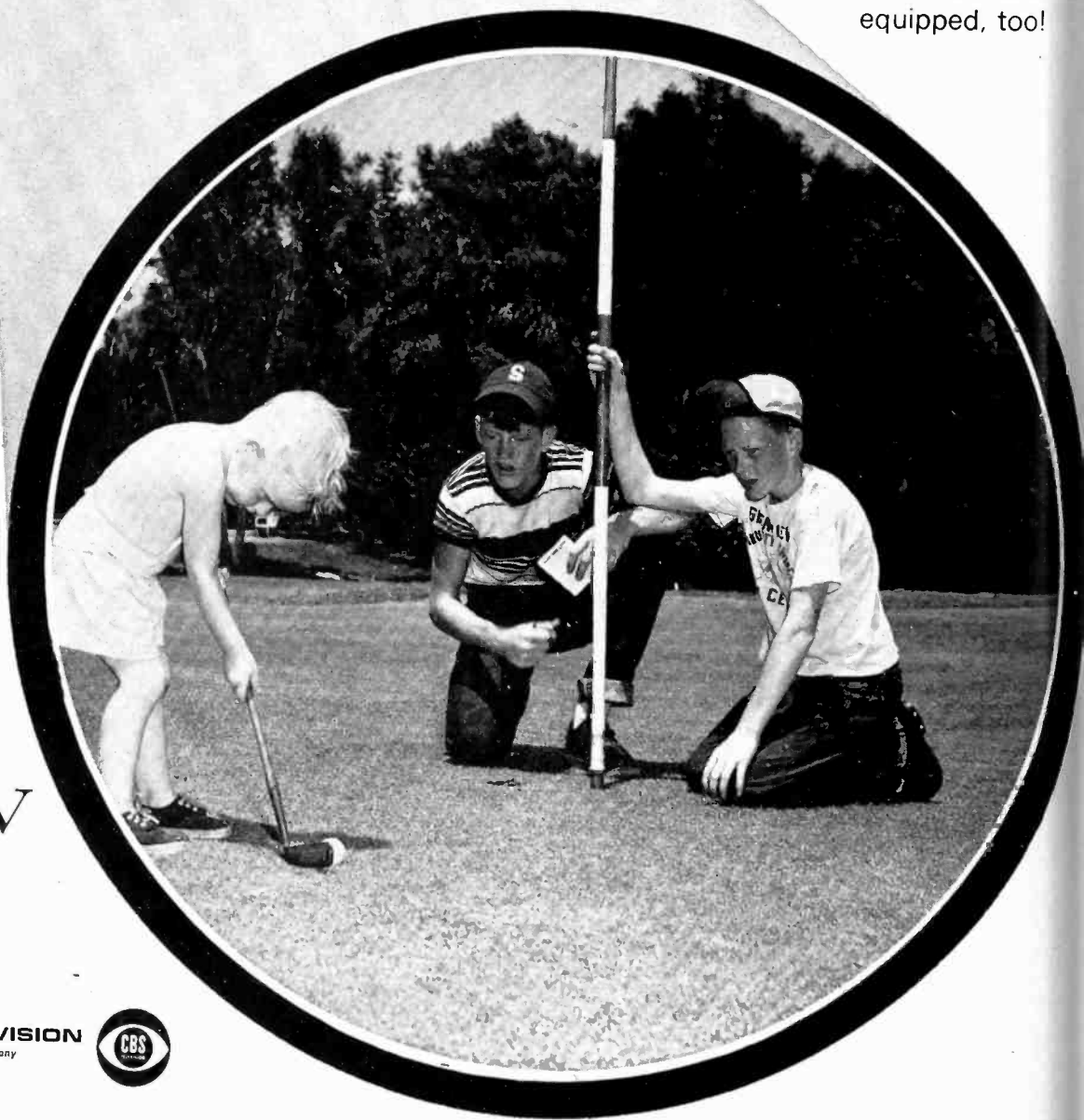
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WCTV-land

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

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Intersection: Madison Ave. and Wall St.

*After a lengthy trial
of blending agency
fortunes with the general
economy, "going public"
has silenced its critics*

	only Mdsn Indus. 60c	10%	11%	107	
	Jonaldson Co Inc a35c	23 1/2	24 1/4	22	
	Donnkenny Inc 26c	8 1/4	8 3/4	8 1/2	
	Dorchester Gas Prod a30c	14	14 1/2	13 3/4	
	Dow Jones & Co Inc 1.20	54	55 1/2	53	
	Downtowner Corp. 14c	5 1/4	5 1/2	4 7/8	
	Doyle Dane B'nbach 60c	28 1/2	29	28 3/8	
	DPA Inc	4 3/4	4 3/4	4 3/4	
	Dragor Shipping Corp	12 1/2	12 7/8	11 3/8	
8	Dravo Corp v2	35 3/4	36 1/2	35	
7	FdGIMkt .80	14	13 3/4	13 1/2	
1/4	Foote CB .80	14 3/4	14 1/2	14 1/4	
5	Foote M .25d	24 1/2	24 1/4	24 1/8	Unitn
8 3/4	FordMot 2.40	44 1/2	43 3/4	44 1/4	*Univ
8 3/4	Greenmt Pwr Corp 1	17 3/4	18	17 1/2	Utah
21 3/4	Greenfield RI Est 1.20	13 3/4	14 1/4	13 1/4	Utah
9 3/4	Grey Advertising .50c	17 1/2	18 3/8	18	Utah
9 3/4	Grinnell Corp v2 1/2	145	147	141 1/2	Utah
14 3/4	Gross Telecasting 1.60	29 1/2	30 1/2	26 1/4	
15	Ocean Drill & Exoloration	22 1/2	23	22 3/8	
6	*Oceanics Inc.	5 1/2	6 3/4	4 3/4	
25 1/4	*Ogilvy & Mather Intl a30c	10 1/2	10 1/2	10 1/4	
19	Ohio Ferro Alloys Co. 1.10n	22 3/4	23 3/4	22 3/4	
19	Ohio Water Svc Co 1.60	27 1/2	28 1/2	28	
18 3/4	Pancoast Pet	13-16	13-16	13-16	
3 1/2	Pantsote .29f	7 3/4	7 3/4	7 3/4	
45	PapertKL .40	6 3/4	6 3/4	6 3/4	
33 1/2	Park Ch .30a	9 3/4	9 1/2	9 1/2	
35 3/4	Park Elec A	5	4 3/4	4 3/4	
16 1/2	ParvDoh .40b				
26					
39					

If the indications given by the past four years are correct, the leading advertising agencies in the next decade will form, by and large, a publicly-owned service industry. Since 1962 when Papert, Koenig, Lois took its historic first step, five other agencies followed in rapid succession: Foote, Cone & Belding, Doyle Dane Bernbach, Grant Advertising International (which does no business in the U.S.), Grey Advertising Inc. and Ogilvy & Mather International. A large group of other agencies are poised to make the same move, when the time is right.

The experiment, so far, appears to have been

an unqualified success in which the rewards far outstrip the drawbacks. It has given the principals of these agencies far more money for some of their interests than they could have hoped to get elsewhere, bridged the financial problems of succession, and made available large sums for expansion capital and large blocks of stock for options.

The anticipated difficulties have not occurred. There has been no interference with agency-client relationships, nor has any confidential client information been disclosed. Speaking to the first point, Maxwell Dane, treasurer and secretary of Doyle Dane Bernbach, said, "We

advised our major clients before we decided to go public. There were no objections, not even mild ones." Speaking to the second point, Robert Carney, chairman of the board of Foote, Cone & Belding, said, "No matter how keen the scrutiny—and it has been searching—by analysts and others, we have never been under any pressure to disclose any confidential information whatsoever about either our own, or our clients' business."

Moreover, the public agencies have made no change in their method of operation because they have gone public. They continue to do business in the same old way, advising investors that the service they provide for clients is crucial for advertising success. Nothing must be allowed to interfere.

Going "Privately" Public

Even where the agencies might be improved by a change in practices, they have maintained their old ideas. To illustrate, the fee system would act to level out the erratic nature of many agencies' profits. Under this system, clients pay a stipulated annual fee based on estimates for, and historical projections of, their advertising. Temporary situations—labor strikes, business recessions, etc.—which cause cutbacks in advertising appropriations and resultant losses in agency commissions have little effect on a fee payment system.

Yet the public agencies generally remain adamantly opposed to fees; Ogilvy & Mather is the exception, but it was getting a sizable proportion of its revenue from fees prior to its going public. The other public agencies are not willing to accept the elimination of the risks connected with the customary system of "media commissions plus" for the benefits of the fee system. The present system permits them to gain more from exceptional advertising efforts and to participate to a greater

degree in their clients' success.

There are seemingly some drawbacks to going public. One is the necessity of releasing financial data on the top executives. To wit, David Ogilvy was the chief beneficiary of the Ogilvy & Mather stock subscription, receiving \$1,342,638 for his interest; Esty Stowell received \$440,000; Mr. Ogilvy's salary is \$100,122. The highest-paid executives among the public agencies are William Bernbach and Ned Doyle; they draw \$117,211 annually. The agencies are not happy to publish such private financial matters, but it seems rather a small price to pay for the returns.

The treasurers and other executives of public service agencies are forced to spend considerable time with brokers, analysts and the financial press. Again, this is a small burden considering the gains.

The chief reason for going public is plainly money. The public provides large amounts, but management can have its cake and eat it, too. In no case does the public own more than 40 per cent of the stock issue of an agency, so control remains with the principals.

The market value placed on the agency stocks is considerably more than the book value. An agency has few, if any, capital assets. When Papert, Koenig, Lois went public, its book value was \$.39. At \$6 a share, the market value was 15 times higher than the book value. The same is true of other agencies—the market value of Doyle Dane Bernbach is eight to one, etc.

The principal reason Foote, Cone & Belding went public was to overcome anticipated succession difficulties. Many of its top executives who held large blocks of stock were approaching retirement age. If they had decided to retire at the same time, and the agency had to repurchase their stock, it would have been a considerable drain on the company surplus, seriously affecting its financial position.

For expansion-minded agencies selling stock has provided much capital. Edward Meyer, treasurer and executive vice president of Grey Advertising, has stated that going public assisted the agency to set up public relations and direct mail affiliates, and to invest in nine foreign agencies. Foote, Cone & Belding purchased Radar S.A., an Italian agency, and an Australian agency through an exchange of stock.

Going public can also be a vital management tool to retain the better executives in the agency and to acquire new executive and creative talent. Most of these agencies have set aside blocks of 100,000 shares to be offered to outstanding personnel as stock options.

Privately-held agencies, of course, also make stock available to their key employees, but unless there is a surplus of such stock in the company treasury, it often must be taken from agency principals who, on occasion, have been reluctant to surrender it. Then, too, the stock in the public agencies generally has a greater value on the market. It can more easily be sold and gains more easily realized.

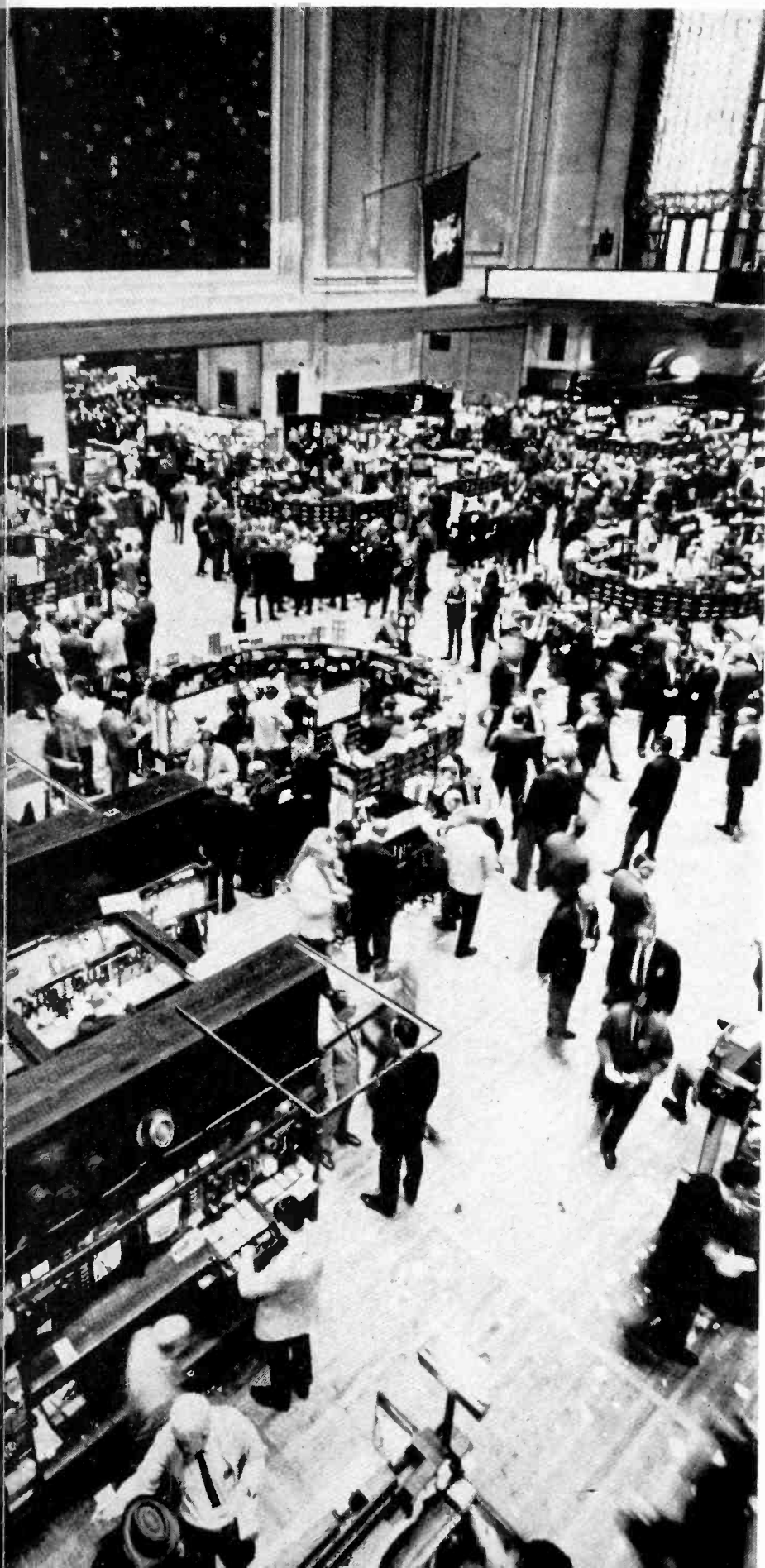
Stocks and Profits

It must be recognized that virtually all of the public agencies are exceptionally growth-oriented. While all of the top 25 agencies have grown in the last 15 years, the public group has outperformed the rest. Between 1950 and 1965, Doyle Dane Bernbach, Grey Advertising and Ogilvy & Mather grew at a faster rate than the leading 25 agencies. In the last five years, Foote, Cone & Belding has been next to Doyle Dane Bernbach at the top. The 20 top agencies have had a compound rate of growth of eight per cent per year in the last ten years; the public agencies have increased their growth at a 20-per-cent compound rate of growth.

As a result, all public agencies have been able to pass on tangible

*The publicly-held agencies
have grown at a rate more than
twice that of the top 20
agencies in the last 10 years*

Where the action is: on the Exchange floor



rewards to their investors. All of them pay dividends; depending on the stock, these return at current prices as little as three per cent and as high as six per cent. Moreover, several have had stock splits. Doyle Dane Bernbach split two shares for one last year; Papert, Koenig, Lois split three shares for two in 1964 and Foote, Cone & Belding five shares for four the same year.

Consider what these stock splits mean to agency principals. Senior vice president Ted Factor of Doyle Dane Bernbach sold 11,568 shares in the initial offering and received \$254,496. His remaining 8,647 shares, because of the stock split, became 17,348. Through the agency's secondary offering of shares, he will collect another \$170,000. And Mr. Factor has only received one-third or less of what such leading agency principals as William Bernbach, Ned Doyle and Maxwell Dane have been able to get.

The significant point is that for the successful public agency the financial rewards for its top executives can be many times that of those in private agencies. When a public stock turns in an outstanding record of profitability, it becomes known to a huge number of investors who quickly bid up the price. Doyle Dane Bernbach's growth matches that of the best growth stocks in the nation. Billings rose from about \$78 million in 1963 to more than \$200 million in 1966, while profits soared from \$806,479 in 1963 to above \$4 million last year.

But Wall Street is not a street paved with gold, as many investors have learned to their sorrow. It gives and it takes away. The past year's bear market lowered the prices of all stocks, and the advertising securities have been no exception.

The advertising stocks have suffered from the same conditions that affected the general market: There is a state of uncertainty about the

(Continued on page 47)

Two new and creative agencies use different tactics when it comes to making the ad world take notice

With television in mind

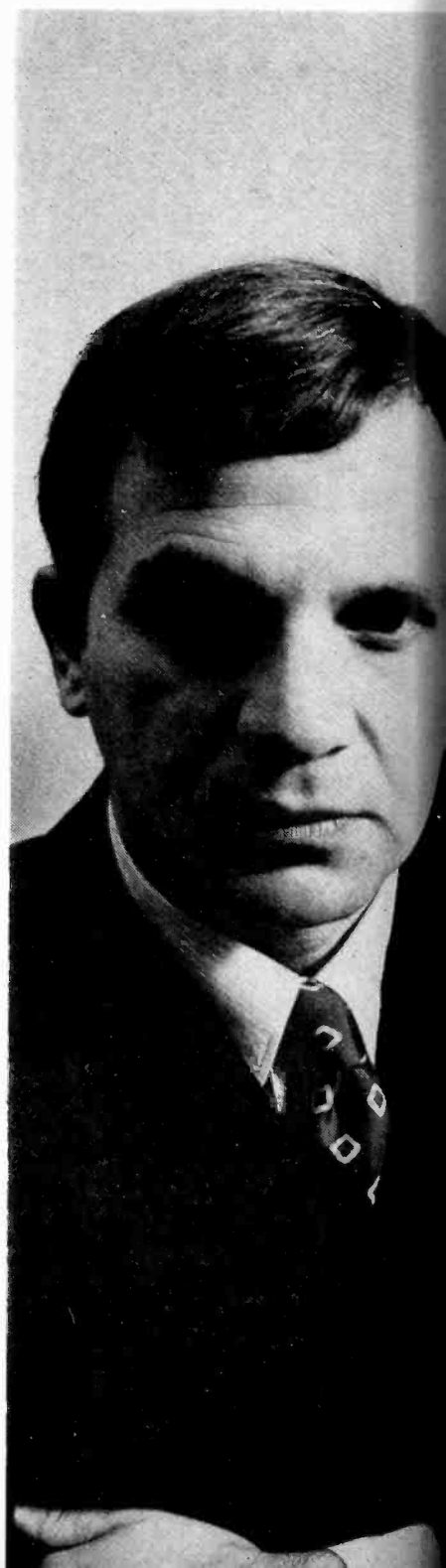
In white-walled and unadorned New York offices on Third Avenue, as far away from the Madison Avenue crowd as possible, three ad men work excitedly beneath a photographic blow-up of a quietly menacing Humphrey Bogart to discover the new and the fresh in advertising technique. Not to the greater glory of art (although hardly averse to recognition for the art in what they do) but to the glory of greater selling power, they search their minds for advertising innovations. Ten blocks away, in offices decorated with a decidedly Spanish flair, flamboyantly unmodern, and as anti-septic as an anti-Madison Ave. agency can get, another group of innovative ad men also dedicate their creativity to selling more of whatever their clients wish to sell.

Born of the soft-sell, straight-talk tradition in advertising, these two new agencies in which the men work are, in appearance, dramatically different. But behind the masks of Hollywood flair and spartan bohemianism, both are committed to producing spectacular and prompt changes in consumer buying habits, through honesty and believability in advertising and the use of what they feel is the most effective vehicle for that advertising, the television commercial.

"Television is the greatest selling medium," says Laurence I. Sosnow, president of Spade and Archer, Inc. "But it has yet to reach its full po-

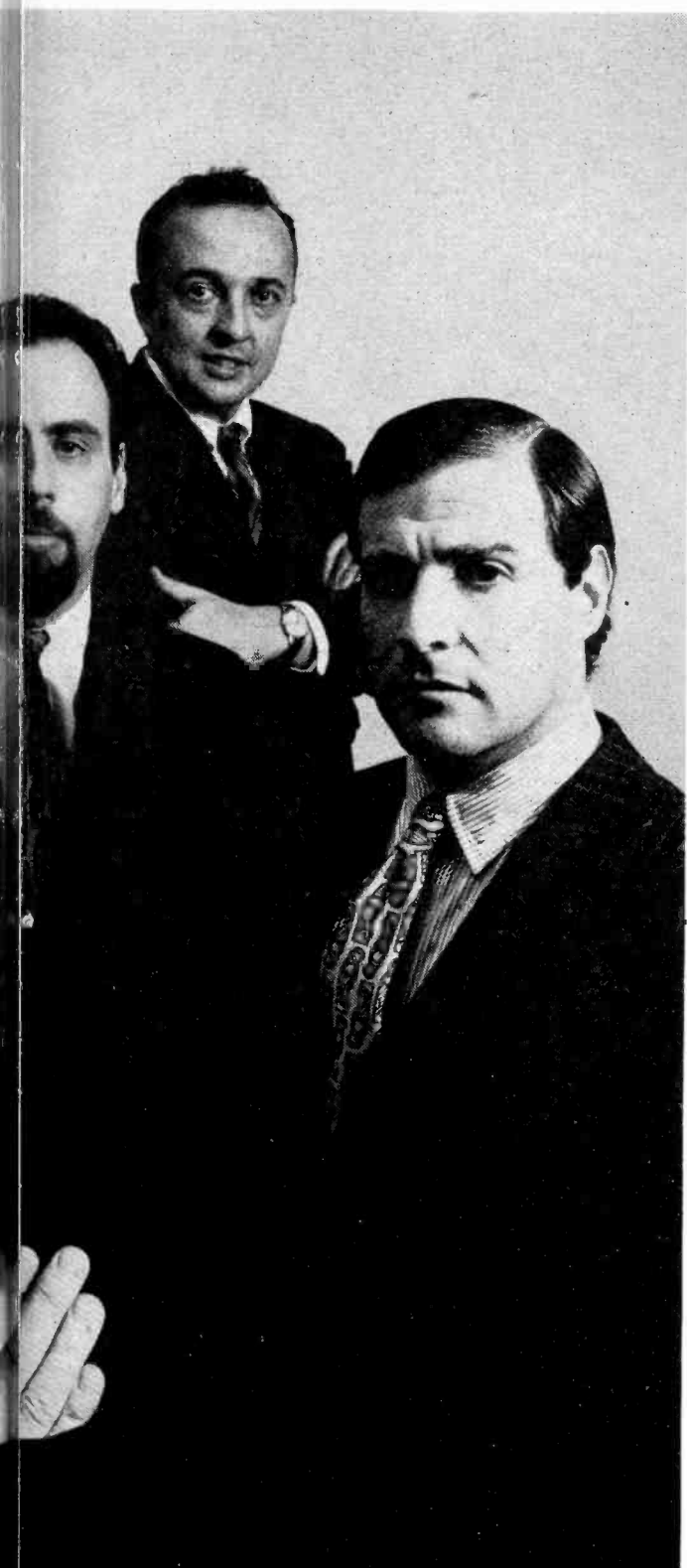
tential," he feels, because most advertisers do not use enough of it. Mr. Sosnow headed his own agency, Sosnow and Co., before joining with art-man Douglas Liss and copy-man Alan Sklower last September. When Spade and Archer opened its doors, it had little more than an "offbeat" name, the same as Bogart's detective agency in the novel and film, *The Maltese Falcon*. Messrs. Sklower and Liss, co-creative directors and vice-presidents of the agency, had worked together at Charles Hobson & Grey, the London office of Grey Advertising. They had an introduction to officials at Hazel Bishop, Inc., and during September, they got the assignment for Hazel Bishop's new false-fingernail product, Fabulous Fakes.

When the agency made its debut with spot tv commercials for Fabulous Fakes, the results were dramatic. The commercials were designed to arouse a nervous tension in the viewer and compel her to watch the screen until that tension was resolved. In the 30-second spot, a man's voice sighs with relief as his bare back, the only part of him visible on the screen, is tenderly scratched by a woman's hand. "Ohhh, great nails!" he says in a low, almost subliminal voice. "They're fakes," the lady replies. Then, to the background of continued ohhhs and ahhs, she describes the product and shows how it works, setting up a complete manicure on





Don Adams, William Silverstein and Bill Dana discuss how ADS will produce memorable ads



Messrs. Sosnow, Liss, Sklower and McLaughlin—looking for 'daring' new clients

her companion's vulnerable back. As the viewer squirms with all sorts of tantalizing sensations, the man's sighs seem almost to comment on the attractiveness of Fabulous Fakes.

The day after the first commercial was aired, Hazel Bishop had to put extra telephone operators on its switchboard to handle the calls requesting more information. In October, Spade and Archer got the entire Hazel Bishop account. With the acquisition of several other accounts—Compoz, Psorex, others—the agency is now billing approximately \$3 million. And 70-75 per cent of the billings are earmarked for spot tv in 1967. The team is thinking of using television for companies which never thought of using it before.

Two from Television

"Television is a medium you can't ignore," agrees D. William Silverstein, president of the other new agency, Adams Dana Silverstein, Inc. ADS is basically tv-oriented, boasting the creative talents of tv personalities Bill Dana, of "José Jimenez" fame, and Don Adams, known to tv viewers as NBC's "Maxwell Smart." A fourth member of the team, Woody F. Benoit, whom Don Adams refers to as "the Inc." in the company name, handled tv for the Kodak account and worked closely with *The Ed Sullivan Show*, as a former vice-president at J. Walter Thompson. He also was a

(Continued on page 48)

Who needs football?

Between the Superbowl and the World Series, stations turn increasingly to 'off-beat' syndicated sports programming

Advertisers concerned with the escalating costs of the big-time sports—football, baseball, basketball and golf—are taking a closer look at the more offbeat sports that have been kicking around in syndication. Network sports anthologies offer glimpses of unusual sports, from curling to jai alai, but for continuing coverage of sports like fishing, hunting, auto racing and bowling, it has been up to the syndicators to fill the demand. The syndicated sports shows are often good vehicles for the smaller or the regional advertiser, especially those who wish to reach a male audience but who don't care to put all their money into one network minute—or even a handful of minutes.

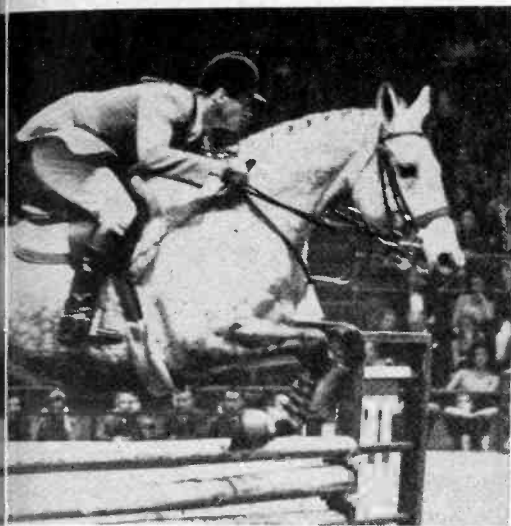
While sponsors of syndicated sports are looking for a male audience—others are out to bag the better-educated, upper-income male through what is known as “class” sports.

Take bullfighting, for example. Bullfighting is a class sport in cities like San Francisco and Boston, and yet has a mass appeal in a Latino market like San Antonio.

The corridas from Plaza México draw sponsorship from class advertisers like Iberia Airlines in Chicago, and mass-based products like Lone Star Beer in San Antonio.

On WJTV-TV, before the bullfights





RKO offers National Horse Show specials



Auto racing: another Triangle series



The toreadors, via Spanish International

were dropped by that metropolitan New York uhf station, advertisers were all in Spanish: from Don Quixote to Braniff Airlines. If the station audio is in *español*, the bullfights go mostly to the masses; if in *ingles*, to *Playboy*-profile types. As William Hitchens, New York sales manager for Spanish International Network (S.I.N.), explains it—In Chicago on WCIU we get insurance outfits selling to executives. The bullfights appeal heavily to jet-set 'Anglos,' with gringo audiences predominant in Philadelphia and Washington (WPHL-TV and WDCA-TV), and important in Los Angeles (KMEX-TV)." Mr. Hitchens said the *torridas* went mostly to Spanish-speaking viewers in San Antonio (KIII-TV), KZTV Corpus Christi, KGBT Harlingen, KMID-TV Midland, and KRSJ-TV San Juan.

Race Fans are Many

The show went off in New York, he feels, due to lack of numbers, resulting from "a measurement problem" on the Spanish-lingo. In Boston, a Storer station recently cancelled the series because bullfighting had been interpreted by the TV Code Authority as falling afoul of the Code's clause against showing cruelty to animals." Yet a number of the stations carrying the series are Code stations, Mr. Hitchens

pointed out. This spring the bullfights will start on KZAZ-TV Phoenix. S.I.N. delivers a 103-minute tape to stations every week, to run as a two-hour show or for editing into shorter formats. The fights are taped by Telesistema Mexicana at the Plaza Mexico in the capital, and sometimes at rings in Tijuana and elsewhere in the provinces.

Another "class" sport, Grand Prix auto racing, is doing well in syndication, where it has attracted class advertisers like Xerox and Du Pont, as well as mass clients like Chevron and Ballantine beer.

If paid attendance is any indication, auto racing has more enthusiasts than does baseball—some 39 million are estimated to have put money down in 1965 to watch the roaring wheels, against only 33,631,000 for both major and minor league baseball. (Source: *The Morning Telegraph*, "Survey on Sport Attendance.")

The Mercedes-Benz of tv auto racing is Triangle Stations, which has taken a lead in covering the major grand prix events in the U.S. and in Europe. A Triangle spokesman said the market for sports syndication is "tremendous," and "some of our auto racing specials go into over 200 markets." Branching out from the grand-prix franchise, Triangle has in the past couple of years

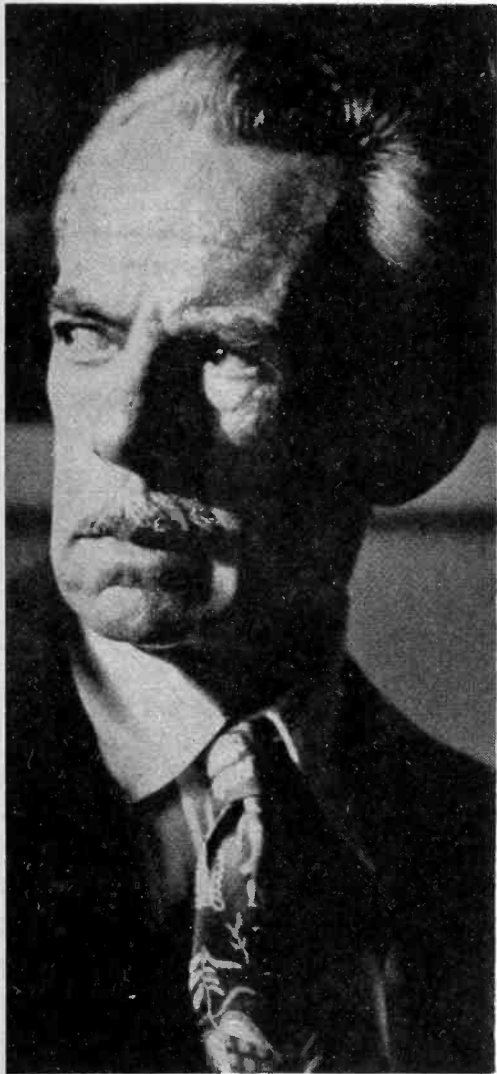
taken to covering a wide variety of off-beat events: parachuting championships, model airplane championships, powerboat racing, deep-sea yacht races (Miami to Nassau), dog shows, and water-jumping. Triangle shoots color film on a grand prix auto race every month; some of the coverage is sold straight to network anthologies, some of it goes directly in syndication to stations, and some of it goes straight to advertisers, like Xerox, Chevron, Johnson Outboard Motors, and Du Pont. For Du Pont this year, for the second time in a row, Triangle is putting together highlights of last year's grand prix racing in *The American Challenge 1966*. The idea underlying the series of annual specials is to document the drama of the American automotive industry's serious and renewed efforts to win in international grand prix competition.

Time for Program

The annual Du Pont special, like the other races that are sold directly to advertisers, goes out to stations on a barter basis—Du Pont, for example, takes only two spots in its hour, leaving at least four to be sold by the station, which does not charge Du Pont for the time. The stations get the program free. On a half-hour show, Xerox, for one,

(Continued on page 50)

*When WBZ-TV
Boston, planned
a documentary
on Eugene O'Neill,
few realized
a major project
was in the offing*



The face of a film



Narrator Robards rehearses . . .

The opening shots are of a sea gull gliding over the windwhipped ocean, of a rolling ship, of a mast and sail silhouetted against the sun. The narrator is Jason Robards, undeniably one of this country's very few major dramatic actors. The words are those of Eugene O'Neill, the only American dramatist to win the Nobel Prize:

"I wish I had been born a sea gull . . . Did you ever hear sea chanties sung on the sea? You never did? It's not surprising. There are even fewer sailing vessels now . . . than when I pulled out for the open. Ah, but I wish you might hear that, and feel the roll of the ship, and you might listen to an accordion going in the forecabin, through the sighing of the winds and the wash of the sea."

The program, produced at WBZ-TV Boston, was titled *The Face of Genius*. It was presented to viewers in Baltimore, Pittsburgh, Philadelphia, San Francisco and Boston, and soon may be seen in New York and other markets throughout the country, if a projected syndication arrangement is completed. An hour-long documentary on the searching revolutionary called "America's greatest playwright," *The Face of Genius* stands as one of the more remarkable projects to come out of the always-limited production facilities of a local station. Consider a station effort that:

- Was based on a best-selling biography (*O'Neill*, by Arthur and Barbara Gelb).

- Was narrated by a top name

from Broadway and Hollywood.

- Featured sound-on-film interviews with reclusive playwright Arthur Miller, as well as drama critic Brooks Atkinson, and director José Quintero.

- Boasted an original musical score by Teo Macero, internationally-known composer and conductor.

- Utilized material from the O'Neill collections in the libraries at Yale and City College of New York, and from the biographers.

- Required a year's work on the part of a three-man team at the station.

Probably one of the most outstanding features about the program is that its cost, measured in out-of-pocket expenditures, was less than three times what the station allocates for a "typical" documentary on water pollution, traffic or slums.

The Face of Genius began, recalls producer-director Alfred R. Kelman, early in 1965. He had read the O'Neill biography, widely acclaimed as the definitive work on the playwright, and has considered the many reasons why the subject would be ideal for a WBZ-TV undertaking. Among them were the facts that O'Neill's life was closely bound to New England; his first plays were presented on the wharves of Provincetown; his great cycle of dramas traced several generations of a family which had its roots in New England; he died in a Boston hotel ("Born in a hotel room—and damn it—died in a hotel room," were his last words).

Producer Kelman approached



... "O'Neill knew that to make people think, he first had to make them feel. . ."

Producer Kelman suggests a different touch of inflection



management with the idea, and got an okay to go ahead . . . providing, that the project didn't interfere with his other duties. As director of public affairs for the station, Mr. Kelman was involved with weekly religious programming, political and interview shows, and a more-or-less regular series of monthly documentaries on matters of local interest. His first task was to contact the Gelbs and secure permission for a televersion of their biography.

"There were other sources we might have gone to," said Mr. Kelman. "There are numerous biographies on O'Neill, as well as his own works. But these people had spent six years on their book, and it undoubtedly was complete in every way. Still, we didn't want to merely put O'Neill on film; we wanted to make an *original* film. That's why the word, adaptation, is so important. The value of *O'Neill* to us was as a reference book, not as the only source of inspiration."

Partially because the rights to their biography were in demand by many parties, and probably because they weren't sure how a local station, with obviously limited funds, would treat the text, the Gelbs agreed to give Mr. Kelman eight months to get his film on the air. They asked for credit as "consultants," but later—when they saw the finished film—decided the treatment was up to the standards of their biography. The credit was changed to "An original television documentary based upon the biography of

(Continued on page 52)

When color comes to television, the seers prophesied, behind it will come a flurry of new advertisers from the world of fashion. Color has come, but where are the new advertisers? As yet, except for a test here, a small schedule there, they're sitting on the sidelines. But a number of companies are watching the spread of color, thinking and talking about it, and trying to decide how color television and color-fashion can best be combined. Indicative of the kind of information being passed on to the fashion world just now is the following survey by Midge Wilson, executive director of the Color Association of the United States, Inc. With its board comprised of executives from such companies as Burlington Industries, J. P. Stevens, Hanes Corp and Bergdorf Goodman, the Color Association serves as headquarters for color information, issues forecasts as to which colors will be "in" during various seasons, and furnishes standard color guides for Government and industry.

The surest way to demonstrate how color has changed our lives is to try to name a product which today is *not* in color or avail-

able in a range of shades. Garden tools have colored handles, garbage pails come with harmonizing tops—even automobile keys are available in a choice of tones.

If you were born 25 or more years ago you arrived in a "neutral" world, only highlighted with color. The range of colors in products was very limited, the tones themselves were dull. Many products were available in only one shade—e.g., the black telephone. Everything moved at a slower pace, so colors progressed in about a seven-year cycle. Colors started at the top and filtered down. For fashion, Paris was the most obvious source of inspiration. A shade introduced in Paris one fall would reach the U.S. in high-priced clothes the following fall, in top volume the second season, and finally reach real volume distribution the third.

That was in the days of the slow boat to Paris, limited color advertising and no television. Now, communications are instantaneous. The minute a new color, or use of a color, appears anywhere, it is picked up and spreads *horizontally* into all fields at the same time. Instead of taking six or seven years to permeate the market, it can now happen in

a few months. Because of this speed, "fashion" or promotional colors today have a much shorter life than they used to. New products in new colors can be more quickly sold to replace the old "outdated" ones.

With the application of color spreading widely into all fields, our environment has changed radically. Instead of living in a neutral world highlighted with color we live in a very colorful world, man-made, dominated by synthetic products. The drastic change came following World War II, when all of the many war-time developments were converted into consumer products. Since the synthetic materials lacked character, they had to be given shape, texture and color. As many consumer items competed with others of similar qualities, it soon became the quality of the color styling which could set them apart and influence a preference for a specific brand.

As more and more products are introduced in a range of colors we are caught in a color build-up. It is like eating peanuts—the more you have, the more you want. The more color we see and have around us the keener becomes our perception of it. When most greens were varia-

(Continued on page 54)

Color's in fashion,



'The outfit is a Stanton Jr.'

but...

... fashion's not in color television yet; still, says an interested observer, it will be

By MIDGE WILSON

Big Day in Sports

The big day in pro football—the Super Bowl—has come and gone. And the World Series now has a new competitor for big-league sports ratings. According to first indications, still to be proven by Nielsen, the game drew 80 per cent of the audience—about 22 million homes. Allowing for party viewing, this means that 55 million tv spectators watched the Packers trounce the Chiefs.

A sponsor who wanted to advertise on both NBC and CBS—and McDonald's was the one—was charged \$155,000, for a cpm of \$7.00. Not bad. Regular NFL and MLB games usually run higher. But now the question is raised: what will happen next year when only CBS will air the Super Bowl? Allowing for promotion, and for rights and pickup costs, the break-even for CBS will be about \$175,000 to \$185,000 a minute. Who will pay this record price? Will CBS ask for it? Will football prices rise all along the line? This big sales drama is turning out to be a cliffhanger.

Those who say that prices are getting ridiculous, and claim that there will be a buyers' strike against the networks, are naive. There is no logic in buying sports programs. Some advertisers want them at any cost. And the networks, to attract advertisers, have begun to bid recklessly for sport shows.

There has been an ever-increasing number of pro football games per year. What with double-headers, charity bowls, pre- and post-season and regular contact games, pro football seems to be almost a sixth sport these days. The only imponderable is: when will the saturation point be reached? Can there ever be too much football for the fans? Can the sport compete with warm weather (football tv attendance may drop off in nice weather the way baseball viewing does)? Will soccer or some other televised sport steal viewers away?

The big question is how to get the rights costs down if you have bid them up past their true value. The regular games are certainly no bargain. Even in reach-out games they involve a premium price—almost twice as much as a good nighttime tv buy. Advertisers who have gone along with this bum arithmetic have done so for emotional reasons. To them, bigtime sports create a better background for advertising cars, razor blades, cigarettes, tires and other male-oriented products than does a nighttime movie, even though the movie cost would be considerably less.

It seems that television, the mass medium originally intended to reach everybody, is now being used to reach the magazines' selective audiences. Sports are highly

selective, each one with its own loyal audience. Football was the first sport to charge \$100,000 for a minute of tv time, and get it. Now football is headed for the first \$150,000 minute. Despite the loud squawks from the advertisers, it is predicted they will pay it.

After all, what does efficiency mean? Is \$3.00 a good price to pay for a thousand homes? Is \$10.00 a fair price for a thousand men who happen to be prospective buyers of a product. Is \$20.00 too much? \$100.00? Even at premium prices someone must think that advertising on sports shows is effective in reaching and selling customers. Are they dreaming? Are they motivated by that cardinal sin of non-objective advertisers, their personal taste and subjective judgment? Harvey Firestone once refused to switch the *Firestone Hour* to Sunday afternoon, according to one story, because as he said, "No one will watch it. On Sunday, everyone is out playing polo."

Make no mistake, much of the purchasing of sports shows, particularly golf, is caused by the enthusiasm of the head man at an agency, and rarely by the hard-nosed, efficient logicians of advertising. This is true of all sports, and contributes greatly to the sharply increasing rights costs in even the most obscure sport.

Where does it all end? There seems no end in sight to the rising cost of sports shows. Or, wait a minute, maybe there is an end. What is it? One thing, declining interest in sports, just might bring about some reductions. Anybody want an example? The New York Yankees just lowered their rights price to attract some sponsor coin. Everybody knows the Yanks haven't been a hot attraction for a couple of years, and the team's longtime advertisers were losing interest. Whether this will ever happen in football remains to be seen. Until it does, prices will stay high. Or, unless the network



ends up eating the costs in order to supply important affiliates with programming they require for local reasons, the pass-on-cost will rise on a national and local level. There may be a plateau ahead in regular football and baseball, but the Super Bowl, the World Series and the really big, one-shot events can only go up. The suckers are going to pay the freight rather than let a competitor get the glory.

—J.B.

Film/Tape Report

RIKER ROLLING

Riker Video Industries, Inc., moved into a new plant on Long Island. The custom-built 20,000-square-foot structure houses the firm's manufacturing facilities, executive and sales offices. The third move to larger quarters in Riker history, this one was occasioned by increased business on the company's transistorized line of sync equipment, amplifiers, et al.

Latest out of the Riker facilities is the "Colorizer" unit, recently unveiled at a special presentation in New York. The unit, about a foot long and a few inches high, permits a station to put electronic colors into black-and-white slides, among other things. The Colorizer sells for about \$1,500 (two or three times that if the station doesn't have peripheral equipment needed), appears to work in much the same fashion as a viewer can adjust the hue and tint controls on a color receiver to change red to blue, green to purple, etc. The difference is that the color is put in at the station end, but it can be infinitely varied, blended or faded.

For the small outlet facing budget problems, the unit seems worthy of investigation as a way of getting some local color on the air.

QUICK CUT

Tony Granata set up his own editorial service, called Arts, Amusements and So Forth, Ltd., right in the heart of Mickey Mouse row, New York's West 45th Street. (The block between Fifth and Sixth Avenues got the nickname for the number of animation designers doing business there.) Before hanging out his own shingle, Mr. Granata was senior editor at Syncro Film Service.

ONTO THE ROAD

Marc A. Lesley Tv Features, Inc., plans to release a package of 100 five-minute color films to tv syndication. The bundle is called *Animal Varieties*.

ANTONIONI, COMMERCIALS

At first you might think it was one of the fashion shooting sequences in Michelangelo Antonioni's *Blow-Up*. The chief mannequin in the film made by Gordon-Youngman



MR. AND MRS. CLAXTON

also appears in the *Blow-Up* sequence; she's Peggy Moffitt, the model known for her exposure of Rudi Gernreich's fashions. The film, called *Basic Black*, is a 10-minute experiment by the young commercials company, and was photographed by Miss Moffitt's husband, Bill Claxton, who has joined Gordon-Youngman as a staff director. He has been working for the past two years in London as a still photographer and cinematographer. *Basic Black*, shot and edited by Gordon-Youngman in two days, is a dramatization of Gernreich fashions.

THE DOTTED LINE

RKO General Productions sold *Firing Line with William F. Buckley Jr.* to KTRG-TV Honolulu the 21st station in the syndicated weekly tape debate lineup.

OLAS Corporation sold *Of Lands and Seas* to two stations, WLBW-TV Miami and WSJV-TV South Bend-Elkhart. The colortape adventure series is now on 11 stations.

Trans Lux Tv sold *Pick A Show*, daytime game strip, to four more stations: WKBC-TV Boston, WGR-TV Buf-

falo, WOKR Rochester and WVEC-TV Hampton-Norfolk. Meanwhile, *Gigantor* went to KTRG-TV Honolulu, KWGN-TV Denver and KTNT-TV Seattle Tacoma. KHVH-TV bought *The Mighty Hercules*, and WAND Decatur bought *The American Civil War* series of 13 half-hour documentaries.

Triangle Program Sales sold *Due East to June*, yachting special, to KPIX San Francisco and KTLA-TV Los Angeles.

Madison Square Garden—RKO General Sports Presentations lined up a number of outlets to carry a 90-minute color tape of last month's Milrose Games, held in the Garden for the 60th year. At the same time, RKO was syndicating a color tape of the match between wrestlers Bruno Sammartino and Tank Morgan.

MSG-RKO also sold the F. & M. Shaefer Brewing Company a score of sports events for regional telecast this year, in 22 markets. In the package, reportedly worth \$1,000,000, are ten boxing bouts, starting with the Archer-Griffith rematch; a National Hockey League All-Star Game, the Westminster Kennel Club annual dog show, championship wrestling from the Garden, four indoor track meets, the Roosevelt International trot this August, and The National Horse Show in October.

Meanwhile, RKO General is readying *Festa Italiana* as a 60-minute special for network tv. The show on which the video-tape is based played in 12 U.S. cities last year.

In the first fortnight of '67, **WBC Program Sales** reported, the lineup for *The Merv Griffin Show* was stretched to 72 stations with nine newcomers to the fold: WDAF-TV Kansas City, WTSJ-TV San Juan, WWLP-TV Springfield, KHQ-TV Spokane, WRVA-TV Richmond, WBJA-TV Binghamton, WOOD-TV Grand Rapids, KTVH-TV Wichita and WNEM-TV Bay City. At the same time, the lineup for *The Mike Douglas Show* ran to 125 stations, with the addition of six

Advertising Directory of SELLING COMMERCIALS

stations: WTSJ-TV San Juan, WLTV Bowling Green, KVAL-TV Eugene, WCF-TV Montreal, WSBT-TV South Bend-Elkhart and WINK-TV Fort Myers.

Leslie G. Arries, president of WBC Productions and Program Sales predicts both of the syndicated variety shows would soon switchover to color. Beyond that, WBC plans to make a number of Griffin colortape specials this year, in 60-to-90-minute forms. Last year a Griffin color Christmas special was sold in some 70 markets in the U.S. and Canada.

MCA-TV racked up a number of sales in the first fortnight of '67, with *Melale's Navy* going to six markets: WDC-TV Washington, WCPO-TV Cincinnati, WALA-TV Mobile, WRDW-TV Augusta, WJAR-TV Providence and WCC-TV Charlotte. *The Munsters* went to WVEC-TV Hampton, *M-Squad* to STP-TV Minneapolis and *WSJV-TV Elkhart*. *Alfred Hitchcock Presents* went to WJAR-TV Providence and KUH-TV Honolulu and *Bachelor Party* to WHNB-TV New Britain.

MCA-TV's New York office, an astute publicist calculated how much all the film prints used in last year's distribution of four of MCA-TV series would weigh: nine and a half tons. This figure he reached by totaling up the avoirdupois of prints of *Melale's Navy*, *Mr. Ed*, *The Munsters* and *Alfred Hitchcock Presents*.

Broadcast Sales Incorporated sold *Doctor's House Call* to WBEN-TV Buffalo, WHC-TV Pittsburgh and WOR-TV New York, and also secured a one-year renewal for the program from WHIZ-TV Zanesville. The property is now being sold in 64 markets.

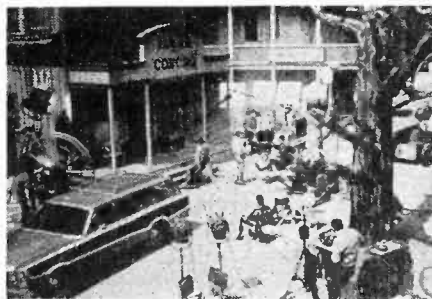
United Artists TV racked up a number of sales on *Circus Parade*: WPT-TV Philadelphia, WDSU-TV New Orleans, WLBW-TV Miami, KTRK-TV Houston, WJW-TV Cleveland, WJBK-TV Detroit, KCRA-TV Sacramento, WCM-TV Portland, KONO-TV San Antonio, KCGM-TV Albuquerque, KELP-TV El Paso, KSLA-TV Shreveport, WGT-TV Tulsa, WTVC-TV Chattanooga, KFRE-TV Fresno, WNHC-TV New Haven, KMID-TV Midland, WFBC-TV Greenville, KRNT Des Moines, WFTV Orlando, WZZM-TV Grand Rapids,

Ajax • Norman, Craig & Kummel



FFA, INC., New York

Atlantic Refining Company • N. W. Ayer



(CPI) COLODZIN PRODUCTIONS, INC., New York

American Chic • Ted Bates



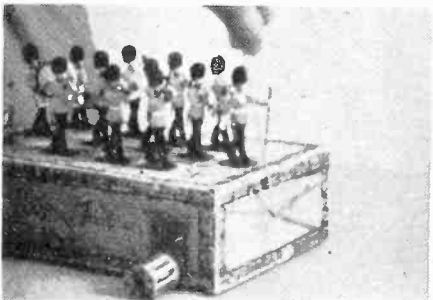
ELEKTRA FILM PRODUCTIONS, INC., New York

Atlantic Richfield • Hixson & Jorgensen



SANDLER FILM COMMERCIALS, INC., Hollywood

American Fletcher Nat'l Bank • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Colony Cigarettes • BBDO



LIBRA PRODUCTIONS, INC., New York

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Del Monte • McCann-Erickson



FILMFAIR, HOLLYWOOD

WEEK-TV Peoria, WREX-TV Rockford, WALB-TV Albany, WJHG-TV Panama City, WFBC-TV Altoona, WLYH-TV Lebanon, WHP-TV Harrisburg, WSBA-TV York and KGW-TV Portland.

UA-TV also sold *Sea Hunt* to WNEW-TV New York, WCAU-TV Philadelphia, WSBK-TV Boston, KLYD-TV Bakersfield and WCFT-TV Tuscaloosa. *The Patty Duke Show* went to WCHS-TV Portland, WLZ-TV Bangor, WJHG-TV Panama City, WDCA-TV Washington and WALB-TV Albany. *Highway Patrol* was sold to KTVU Oakland-San Francisco, KTNT-TV Seattle, WSBK-TV

Boston, WHCT-TV Hartford, WAKR-TV Akron, WNJU-TV Newark and WNBE-TV New Bern.

Also, UA-TV sold its *Science Fiction Theatre* package to WNEW-TV New York, WJKS-TV Jacksonville, WWAY-TV Wilmington. WSBT-TV South Bend and WILH-TV Jackson. At the same time, *Outer Limits* went to WNEW-TV New York, KTTV Los Angeles, WTTC-TV Washington, KGMB-TV Honolulu, WFRV-TV Green Bay, WHTN-TV Huntington and KPLR-TV St. Louis. *Favorite Story* (color) went to WFTV Orlando, WJXT-TV Jacksonville, WBIR-

TV Knoxville, WFLA-TV Tampa, WWAY-TV Wilmington, KSOO-TV Sioux Falls, WALB-TV Albany, WJHG-TV Panama City and WMAZ-TV Macon.

Dick Lawrence, vice president and sales manager of UA-TV, reported that the company's volume in 1966 was up 39 per cent over 1965.

Medallion Tv sold its first-run tape show, *Las Vegas Fight of the Week*, to KPTV Portland, WPRO-TV Providence, WPHL-TV Philadelphia, KZTV Corpus Christi, WTCN-TV Minneapolis, KICU-TV Fresno, WTEN Albany, WKEF-TV Dayton, KHTV Houston, and four smaller markets. The 60-minute series is taped in Las Vegas by Bill Miller Sports Promotions in association with Medallion Tv. The weekly show is fed live to KCOP Los Angeles.

Seven Arts Tv chalked up 12 more sales of *Johnny Cypher in Dimension-Zero*, new series of 130 six-minute science-fiction color cartoons. Six of the new sales were to Triangle stations: WFIL-TV Philadelphia, WNHC-TV New Haven, WFBC-TV Altoona, KFRE-TV Fresno, WBNF-TV Binghamton and WLYH-TV Lancaster/Lebanon. The other new sales were to WGN-TV Chicago, KTVT Ft. Worth, KWGN-TV Denver, WSOC-TV Charlotte, WVEC-TV Norfolk, and WNEM-TV Saginaw.

INTERNATIONAL SALES

RKO General Productions sold *The Mini-Skirt Rebellion*, 30-minute color special on the switch to shorter skirts, to Clairol for telecast in Australia. The buy was made through Foote, Cone & Belding in New York. Clairol had earlier bought the RKO program for telecast in the U. S. (ABC-TV, February 28). *The Mini-Skirt Rebellion*, produced in association with La Fata Films and Filmsmiths, was written by RKO's David Yarnell, who also served as executive producer.

At press time, Madison Square Garden-RKO General Sports Presentations had lined up 10 countries abroad to carry tapes of the January 23 Griffith-Archer rematch, and a 13th, Mexico, to carry it live. The 10 tape customers: France, Greece, Argentina, Venezuela, Singapore,

Who made



Burlington—Balfour Socks. Doyle-Dane-Bernbach, Inc. Agency Producer: Herb Strauss. Produced by MPO Videotronics, Inc., New York. Director/Camera: Victor Lukens

Who else?



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

Scinam, Zambia, Panama, the Netherlands Antilles and the Virgin Islands.

Who's on first in Mexico City, and throughout Mexico? *Batman*, according to a survey published in *Tele-Gia*. The show, distributed by 20th Century-Fox Tv, is now in its second season in Mexico. The second-runner is also a 20th-Fox entry, *Lost in Space*.

NBC International sold *Captain Nice* throughout Latin America, and to seven Canadian stations. Gerald Aler, director of NBC International, said the company expected *Captain Nice* to have the same success abroad as *Get Smart*, which is in 50 countries. "*Captain Nice* seems to have been developed expressly for international distribution," he added. "A trend has developed in favor of fantasy and escapism in tv entertainment in almost all countries, with only a very few die-hard nations still insisting solely on serious programs."

FEATURING THE FEATURES

Harold Goldman Associates made a three-picture co-production deal with Shochiku Co. Ltd. of Tokyo. The first film will be made this spring in Hong Kong, the others on location in Japan and elsewhere in the Far East. The pictures each budgeted at reported million dollars, will have American directors and leads. After theatrical release the films will be distributed to tv by Goldman subsidiary Television Enterprises Corp.

Ambassy Pictures Tv sold its *Amassador One Top Time Features* package to WLW-C Columbus and WPTV-TV Raleigh.

Independent Tv Corp. chalked up new sales on *The Exploitable* feature film package first released in the fall of 1965. Many of the new sales of the package were stations that earlier had bought ITC's *The Deluxe 20*: KTVU Oakland, KPIX-TV San Francisco, WYTV Youngstown, WPTV-TV Omaha, WJHF-TV Raleigh, and WISN-TV Milwaukee. *The Exploitable* package is now sold in 82 markets, with gross estimated by ITC at more than \$1,500,000.

Sattarius Productions, recently

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Dodge Trucks • BBDO



PACIFIC COMMERCIALS, Hollywood

General Tire & Rubber Company • D'Arcy



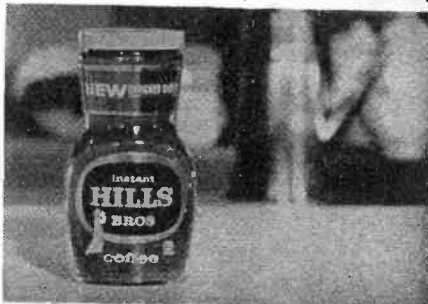
FRED A. NILES—Chicago, New York, Hollywood

E.C.A.P. • N. W. Ayer



THE TVA GROUP, INC.

Hills Bros. Coffee • Foote, Cone & Belding



ROBERT CARLISLE PRODUCTIONS, Hollywood

First Pennsylvania Bank • N. W. Ayer



TOTEM PRODUCTIONS, INC., New York

Illinois Bell • N. W. Ayer & Son, Inc.



THE FILM-MAKERS, INC., Chicago

Ford Motor Company • J. Walter Thompson



PELICAN FILMS, INC., New York

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNDON, INC., Dallas

“Reliable TELEVISION AGE is mandatory reading for me among our super-abundant trade publications because it always covers the TV business comprehensively, with a nice editorial balance of hard-core news against feature and background material.”

ROLLO HUNTER
 Vice President & Director
 of Broadcasting
 MacManus, John & Adams, Inc.



Rollo Hunter has been a radio actor, announcer and writer-producer. He left ABC-Hollywood in 1952 to join Erwin Wasey, Ruthrauff & Ryan in Los Angeles as a TV and radio copywriter. In 1956 he was transferred to New York and subsequently became Vice-President and Director of the TV and Radio Department.

In 1964 Mr. Hunter joined MacManus, John & Adams as Vice-President for TV & Radio and has since been appointed Vice-President & Director of Broadcasting.

Television Age

set up by Henry White after leaving Allied Artists Tv, has already secured 20 markets for its forthcoming production of 26 feature films for ABC Owned stations and the C Owned stations.

Meanwhile, ITC placed *The Deluxe* 20 package in six more U. S. markets and in six Canadian cities—Montreal, Toronto, Hamilton, Vancouver, Winnipeg, and Calgary. New to U. S. lineup are KETV Omaha, WKTV Dayton, WWLP Springfield, WRD Raleigh-Durham, KING-TV Seattle-Tacoma and WDIO Duluth-Superior. So far, it's said, sales on *The Deluxe* have exceeded \$2,000,000. The package also went to the U. S. Navy showing on the navy's ships and bases here and around the world.

THE COMMERCIALS MAKERS

DOMINIC ARBUSTO joined EUE/Screen Gems as a film director. He had been vice president and creative director at Daniel & Charles. One of New York's best known art directors, Mr. Arbusto in recent years has been heavily involved in the filming of commercials. He's won two Oscars (first prizes in the American Tv Commercials Festival), four Andys (first prizes in the Art Directors Club



MR. ARBUSTO

America competitions), and many other awards. Before joining Daniel & Charles in 1965, he was senior art director at Grey Advertising, art director at Benton & Bowles, associate creative director for Larson/Roberts in Los Angeles. In New York he worked with Elia Kazan on *Sandor in the Grass*.

EUE/Screen Gems promoted ARBUSTO to vice president and general manager. He had been a

of film services for Screen Gems
 the 1964, and before that was presi-
 dent of Tv Tronics, a company pro-
 ducing film work for ad agencies,



MR. RAPHAEL

in 1960 to 1964. For five years
 before that, Mr. Raphael was vice
 president and sales manager of Guf-
 film Film Services.

Screen Gems signed HARRY ACKER-
 man to a seven-year contract giving
 him financial participation in every
 project he works on. Mr. Ackerman,
 president and executive producer
 of Screen Gems, joined the company
 three years ago, and in the interval has
 directed out *Donna Reed*, *Dennis the
 Menace*, *My Sister Eileen*, *Tightrope*,
Harlowe, *Our Man Higgins*, *The Far-
 out Daughter*, *Bewitched*, *Gidget*,
The Luckiest Ship in the Army, *Oc-
 casional Wife* and *Love on a Rooftop*.

ROSLYN KARAN joined Film Service
 International in New York as man-
 ager. She had been with Trans-Lux
 where she handled the Encyclo-
 pedia Britannica Film Library.

WALT FRAMER recently joined Bar-
 bet & Weigert Advertising as head
 of the New York advertising agency's
 television and radio department,
 helping to service stations with contest
 promotion. Mr. Framer originated a
 number of successful audience parti-
 cipation shows for tv, among them
Win It Rich, *The Big Payoff* and
Double or Nothing. His first project
 for Barbet & Weigert is *The B-I-G
 Payoff*, a contest adapted from the
 show which had a nine-year network
 run. In the few weeks he's been with
 the firm, Mr. Framer reports, some
 of the dozen stations have shown an
 interest in using the contest, which
 requires utilization of promotional
 air time only, not a half-hour block
 of station time.

Advertising Directory of SELLING COMMERCIALS

Knapp's Department Stores



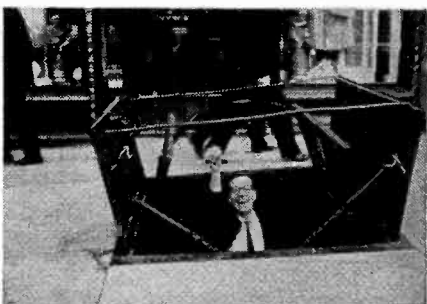
DOLPHIN PRODUCTIONS, INC., New York

North American Van Lines • Bonsib, Inc.



JAMIESON FILM COMPANY, Dallas

Lark Cigarettes • J. Walter Thompson



HERB SKOBLE & ASSOCIATES, New York

Noxzema • Wm. Esty & Co.



TV GRAPHICS, INC., New York

Motorola • Leo Burnett Co., Inc.



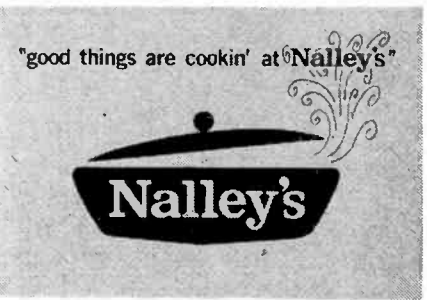
THE FILM-MAKERS, INC., Chicago

Palmolive Rapid-Shave • Ted Bates & Co.



VIDEOTAPE CENTER, New York

Nalley's Inc. • Carson/Roberts/Inc.



PANTOMIME PICTURES, Hollywood

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

**FILM SALESMAN, PRODUCER-DIRECTOR
WANTED—With Following**

Reputable, growing New York film production house offers top salary and position to creative executive. Will consider buy out of existing company or contract if practical.
Box 611, *Television Age*, 1270 Avenue of Americas, New York, N.Y. 10020

JOSEPH PASCAL joined W. B. Doner and Co., Baltimore-based agency, as senior broadcast producer. He had been head of Virgo Productions, studio in New York. Before that he was with ABC-TV and with *Candid Camera*.

ZOOMING IN ON PEOPLE

CBS-TV promoted RICHARD STEENBERG to new post of manager, special program sales, in the network's sales department. Announcing the appointment, Carl Tillmanns, vice president and general sales manager, said the new position "reflected the network's rapidly increasing use of specials," and that Mr. Steenberg would coordinate all sales efforts on specials in the future. Mr. Steenberg had been an account executive with the network since 1964; before that he was with ABC-TV network sales for four years. Earlier, he headed his own independent program packaging company, was advertising director for Schlitz, was with the Biow-Beirn-Toigo agency, and was with MCA for nine years as a sales executive.

CBS News promoted SAM ZELMAN to executive producer and manager of the CBS News Election Unit. He had been executive producer of CBS News operations since 1963; before

**AUDIO-VISUAL/BROADCAST
ADVERTISING DIRECTOR**

This is a key post in a rapidly growing Midwest agency (not Chicago) committed to boosting audio-visual, radio and TV billings substantially in 1967. The man chosen will be delegated major responsibility for departmental functions. Approximate age range desired 28 to 35. Job includes creative, production, dealing with stations and film suppliers, etc. An able 7-man copy staff will back up his efforts as needed. Like we said, this is a key post and calls for a full-fledged key man. If you think you're our man, write fully in confidence and state starting salary required. Box 612, *Television Age*, 1270 Avenue of the Americas, New York, N.Y. 10020.

that was news director of KTLA Los Angeles for six months following five years as news director of KNXT Los Angeles. From 1959 to 1961, Mr. Zelman was assistant for tv to the vice president of CBS News in New York.

BERT HERBERT joined MCA-TV as a media research analyst. He had been with Independent Tv Corp. in a similar capacity, and before that was with Walter Reade, Walt Disney Productions, CBS Films, Benton & Bowles and WOR-TV New York.

WILLIAM J. IMMERMANN, associate legal counsel of American International Pictures, and GEORGE C. REEVES, resident counsel for AI's export corporation and tv subsidiary, were both named to assistant secretary posts at American International.

STEVE ELLMAN was elected a vice president of Harold Rand & Co., public relations agency. Before joining Rand last spring, Mr. Ellman had been with Joseph E. Levine's Embassy Pictures, MGM, film trade journals, the *Rome Daily American*, and the American Medical Association.

IRWIN W. GREENFIELD was named director of daytime programs, west coast, for ABC-TV. He joined the network last May in a similar post on the east coast, and now succeeds Paul Picard, who recently was named director of live programming in Hollywood.

CHET HARMON has become the sales promotion and public relations director of Du Art Film Laboratories, a new post at the company. Before joining Du Art, he was sales manager of a Du Art affiliate, Americom 8mm Inc.

JACK GREEN joined Libra Productions as supervising editor. He had been with Wylde Films.

BILL HUDSON joined Ross-Gaffney Studios as sound editor. Mr. Hudson is music consultant to Youth Concepts, a new firm specializing in the youth market and consulting with ad agencies. He also plans to launch a jazz magazine called *Vibrations* this spring.

E. JONNY GRAFF joined Official Films as a vice president, replacing Howard Koerner, who has resigned.

In making the announcement, C. Lerner, president of Official Films, said Mr. Graff will serve as



operating officer and will concentrate in the area of domestic tv and marketing. Don Getz, vice president for international at Official Films, continues in charge of theatrical tv feature film acquisitions and foreign tv sales, reporting to C. Lerner. Mr. Graff for the past year has headed up his own company, Tele-Graff Film Corp. Before that he was vice president for tv at Joseph E. Levine's Embassy Pictures, looking into tv distribution.

When is CATV Not-?

The borderline between a community-antenna television system and a tv station and a full-blown system is indeed a thin one, in a recent survey of CATV systems as an indication. The study was conducted by Ampex Corp., which has been selling videotape recorders for the past 10 years—but has increasingly been selling them of late to operators. While the problems of program origination are being thrashed out in Washington, at the FCC, NAB, and elsewhere, Ampex questions a number of CATV owners whether or not they were using recorders to originate programs and if so, what kind?

The returns showed that the systems are originating everything from newscasts to football from city council meetings to local talks. Some of the programs are carried free; some is supported by local advertisers who pay production costs in exchange for commercial time.

"We have scheduled an hour

Advertising Directory of SELLING COMMERCIALS

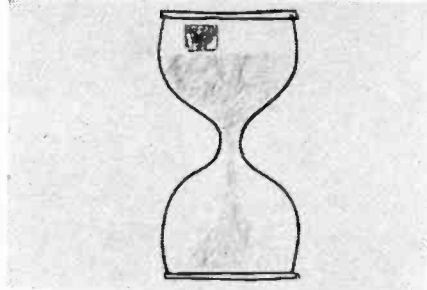
programming each night," said
 mel P. Thrower, president and
 rral manager of Oak Ridge
 AV, Inc., in Oak Ridge, Tenn.
 a portable vtr and closed-circuit
 rra in the back of a station wag-
 he CATV operator ranges over
 e area, calling on newsmen from
 hited radio station WATU to help
 uce the tapes and provide narra-
 wwhen necessary. "We're filling a
 i that can't be filled by any other
 eum," said Mr. Thrower. "We
 full-scale coverage of local
 es that are of prime interest to
 e community."

ors **Back Games.** In Plac-
 e, Cal., Valley Vision, Inc., oper-
 CATV systems in five communi-
 long a 90-mile strip. With three
 aras and an Ampex VR-6000 in
 acerville studio, the system has
 e a San Francisco ballet group
 a theatrical troupe, among
 es. The recorder is trucked by
 e studio van to replay the tape
 the CATV systems in Jackson,
 Creek, Angel's Camp and Son-
 Valley Vision manager Robert
 Oper says high school football
 n are also taped and wired to
 ws.

h school football and basketball
 n have proved to be successful
 e Great Plains Community Tv
 n Perryton, Texas. Local mer-
 n sponsor the games which are
 and played back a day later.
 e commercials for the participat-
 onors are inserted at "natural"
 ai. Manager James Crouse also
 ed sponsorship of a daily news
 m. Other originations the sys-
 s handled include a live tele-
 church services each Sunday,
 recent taped tour of several
 own stores which was carried
 stimulate interest in a shopping
 tion.

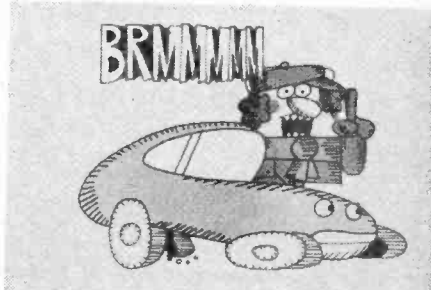
In The Future. An Am-
 ficial noted that with the cost
 units capable of providing a
 picture via cable dissemina-
 ow down to \$1,100, the cable
 ers can be expected to origin-
 re and more programming as
 asses.

Prudential Life Insurance • Reach, McClinton



PAUL KIM & LEW GIFFORD, New York

Standard American Oil • D'Arcy Advertising



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

Quaker Oats Co. • Compton Advertising



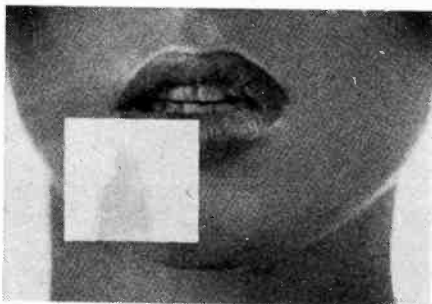
WGN CONTINENTAL PRODUCTIONS, Chicago

Sunbeam Corp • Foote, Cone & Belding



SARRA-CHICAGO, INC.

Revlon • Grey Advertising



FILMEX, INC., New York

Wilson's Meats • Campbell-Mithun, Inc.



MUPPETS, INC., New York

Smith Brothers • Ted Bates & Co.



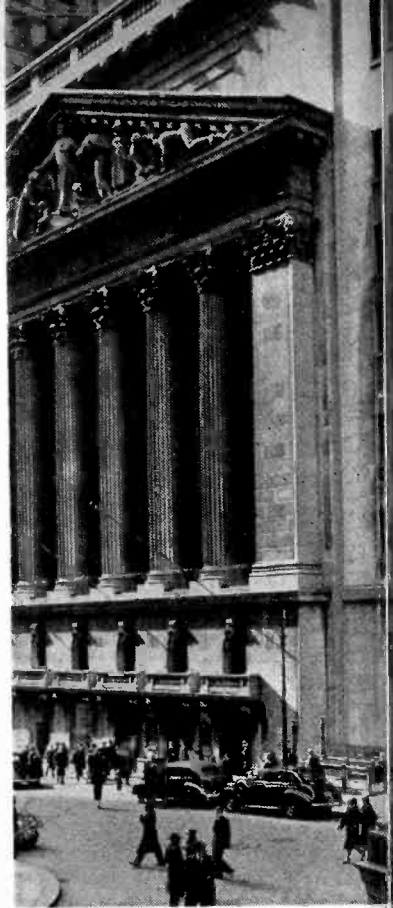
PGL PRODUCTIONS, INC., New York

Wise Potato Chips • Lynn Organization



GORDON M. DAY, INC., New York

Wall Street Report



Microwave Firm. The great project on the horizon of the U.S. electronics industry is the development of the anti-missile missile system. While the debate over the need and desirability of such a defense system continues, and President Johnson has indicated he still seeks to reach an agreement with the Soviet Union, the pressure for the acceleration of the Nike X program is mounting—and with it, interest in Microwave Associates.

MA is a key producer of phase-array shifters used in Missile Site Radar, an important segment of the whole anti-missile system. Phase-array shifters are solid-state devices which permit the radar antennae to track a group of distant targets. MA has been involved in the anti-missile defense system from its earliest research days, and the whole project has been debated for the past decade. There has been considerable hesitation about proceeding with a sophisticated electronic system that would involve an outlay of \$6 billion for partial deployment and \$40 billion for a total deployment.

Speculative Future. There are a number of double-think aspects to the anti-missile concept. One reason the project has been in slow simmer is because it was assumed that both

Uncle Sam on the anti-missile project has gone to MA for its components. This has led analysts, such as those of W.E. Hutton, to estimate that the company's volume would jump by \$40 to \$50 million annually during work on the project even if there was only a limited deployment. On the assumption that political necessity will bring about some jump in research work, the company's earnings for the fiscal year ending Sept. 30 are expected to rise to \$1.40 per share, a substantial gain over the \$1.01 per share of last year.

It is unfair, however, to tie the company's future solely to that Nike Zeus program. Other less dramatic activities have enabled Microwave Associates to build business steadily over the past decade. It is the world's largest producer of microwave semiconductor diodes. And it has introduced the first all solid-state microwave tv relay system for the commercial market, equipment specifically designed for high fidelity transmission of color programs. The expansion of color broadcasting aids the growth of MA. Most of the existing equipment in the field, using vacuum tubes, is considered obsolete in comparison to MA's equipment.

Two Big Investors. It is difficult for the average investor to under-

Investors with long memories may recall that ABC and V Union were originally big in MA, and both companies still represented on the board. V Union planned to sell 121,782 shares last fall but chose to sell debentures instead. ABC in a peculiar relationship still sells to both ABC and its parent company, IT&T.

MA has two wholly-owned subsidiaries: an export company in Massachusetts and a British company. Both corporations contributed last year to contribute about 10 percent of the company's volume, approximately \$2 million. Practically all the company's growth has been financed by the reinvestment of company profits and a decision to pay no dividends.

Microwave Associates, 1962-'66					
	1962	1963	1964	1965	1966
Sales (\$ millions)	\$12,802	\$10,544	\$13,000	\$14,657	\$19,749
Income	\$640,000	69,000	\$411,000	\$749,000	\$1,042,000
Per share	63 cents	7 cents	40 cents	73 cents	\$1.01
P-E Ratio (range)	13-61	0	21-33	12-37	17
Price Range	\$8-38½	\$9-15	\$8½-13	\$8½-27	\$9-26

the Soviet Union and the U.S. regard it as an expensive move that might be wasted. After the defense construction is completed, some new technological advance might make the system obsolete.

The whole range of guess and counter-guess pervades the speculation about the shares of MA. It's been estimated that about one percent of the research funds spent by

stand MA's complex business, particularly since so much of it is involved with government defense orders. Its microwave power tubes are another sophisticated product line widely used as components vital to the Distant Early Warning Line and the Ballistic Missile Early Warning System. Currently these tubes are in new demand since the acceleration of the Vietnam war.

Two-Way Potential. Pessimists note that recent moves toward cooperation with a similar project by the Russians, may bode ill for MA's future. But optimists note that a project may be necessary at some time since China's missile threat is increasing. Thus, the company's future is on a solid foundation.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

...le who have been trying to
...alyze the obvious disparity be-
...ut-in charges at different net-
...affiliated-stations, might consid-
... words by G. Gerald Danford,
... of sales at WCBS-TV New
... "We're in competition with
... networks and we don't want to
...uge network business." The
...is frequently used for new-
... and copy testing, "and this
...unction of spot," he adds.
...ob of cutting off the network
...st in a single market or
... of markets and substituting a
...nmercial requires timing, ex-
...rk and money, Mr. Danford
...nd his statement seems to indi-
...at stations, generally anx-
...t encourage spot tv sales, are
... particularly interested in making
...in a more attractive buy.
...ugh this does not explain the
...riations in cut-in price policy
...different stations, it does sug-
...ht concern for spot sales often
...ome part in determining these
... In New York, prime-time
...n charges at both WCBS-TV and
... are based on 10 per cent of

the applicable hourly rate. Costs are \$940 and \$581 respectively, according to a report of charges throughout the country, published by the Association of National Advertisers. But WNBC-TV in the same market charges only \$55 for a network cut-in. This lack of conformity between NBC-TV affiliates and the other networks' stations, the ANA report said, exists in many markets throughout the country, with "no overall formula readily apparent."

A spokesman at WNBC-TV would not explain why prices were so low

there, but said that cut-in charges were established at the network level. Asked whether he felt low-priced cut-ins might make competition for spot sales, the spokesman said, "cut-ins do not make or break budgets," because the station does not handle enough of them to threaten the spot market.

In one way or another, station cut-in prices seem to be influenced by station concern with spot revenues. And this may well be a clue to unravelling the mystery surrounding station cut-in policies.

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

American Bakeries Co.
(Young & Rubicam, Inc., San Francisco)

This company plans a ten-week campaign for various products to begin February 13. Day, prime, and fringe minutes and 20's will be used in as many as 130 major markets. The buyer is Norma Rogiani.

American Home Products Co.
(Ted Bates & Co., Inc., N.Y.)
Supplemental first-quarter activity for various products in some 90 markets



At Ted Bates & Co., Inc., New York, Dawn Sibley buys on the Standard Brands account.

begins this week. Piggybacks will be used in prime and fringe spots to reach women. Buying is out of the American Home spot pool.

Best Foods, Div. Corn Products Co.

(Foote, Cone & Belding, Inc., N.Y.)
A six-week campaign for NUCOA MARGARINE starts February 6 in Chicago, Cincinnati, Buffalo, Omaha and El Paso. Daytime and fringe minutes and some piggybacks with other Best Foods products will be used. The buyer is Mort Weinstein.

Candygrams, Inc.

(Atwood Richards, Inc., N.Y.)
A five-day pre-Valentine's Day campaign

begins February 9 for CANDYGRAMS. Fringe minutes in 50 top markets will urge viewers to send a two-pound box of candy with a telegram anywhere in the country. Roland Lesser is the contact.

Chock Full O' Nuts

(Compton Advertising, Inc.)
Activity breaks this issue in six to 12 markets for CHOCK FULL O'NUTS COFFEE. The campaign will run from four to eight weeks using minutes primarily. Buying is Bill Madden.

Flexnit, Inc.

(W.J. Spencer, Inc., N.Y.)
Activity begins March 12 in 27 Southeastern markets for COMPENSATE and BACK AID girdles. Women are the target

of minutes in moderate exposure. Joe Cox is the buyer.

General Foods Corp.

(Grey Advertising, Inc., N.Y.)
A seven-week campaign begins this issue for KOOL-AID. Daytime piggybacks with other company products will be seen in 10 selected markets, including Ft. Wayne, Wichita and Albany. This activity supplements a four-week fringe buy in the same markets, which began January 22. Steve Eisenberg buys. A nine-week YUBAN campaign in 110 markets also begins at issue date, using early and late fringe minutes and some piggybacks. Marion Calale is the contact. BAKER'S COCONUT also goes into 15 selected markets, using daytime minutes and 30's to reach women. Activity will last nine weeks. The buyer is John Segal.

General Foods Corp.

(Young & Rubicam, Inc., N.Y.)
Activity breaks February 6 in a campaign for JELLO GOLDEN EGG CUSTARD in 26 top markets. Minutes, 30's and some piggybacks with other General Foods products will be used in fringe and day spots. Exposure for the moderate heavy full-year buy may be reduced in early spring, the company says. Don Slement is the contact.

Gulf Oil Corp.

(Young & Rubicam, Inc., N.Y.)
Activity begins this week in 13 markets on five-minute news segments for GULF. Men are the target in the company's



"WOC-TV delivers the Q-C market, free from outside media influence"

Says Jack Thomsen, WOC-TV News Director

The Quad-Cities*, one of the Printers' Ink 76 Proved Test Markets, passes all the tests you care to give it. The largest market between Chicago and Omaha, Minneapolis-St. Paul and St. Louis, the Quad-Cities is self-contained, without any outside media influence or interference. Yet, the Quad-Cities is easily accessible via busy Interstate 80 plus two well-known airlines.

Whether you care to test market or do a total market campaign, WOC-TV, as a single dominant media, can give you all the coverage you need without the additional media you would normally associate with a market serving over 1½ million people.

You'll make the right buy when you buy WOC-TV!

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



Serving the Quad-Cities market from Davenport, Iowa

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

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

**Buyer's Checklist
New Representatives**

WVTV Milwaukee, Wisc., appointed The Katz Agency, Inc. its national sales representative, effective immediately.

Network Rate Increases

ABC-TV:
NEWS-TV Cleveland, Ohio, from \$3,000 to \$3,300, effective July 1, 1967.

NBC-TV:
KTEN Ada, Oklahoma, from \$225 to \$250, effective July 1, 1967.

Station Changes

WBBJ-TV are the new call letters of WDXI-TV Jackson, Tenn.

WMC-TV are the new call letters of WMCT Memphis, Tenn.

KXII Ardmore, Okla., improved its regular connection to the NBC-TV network from "off air" microwave relay out of WBAP-TV Fort Worth, Texas, to "master control" microwave relay out of that station.

WDAZ-TV Devils Lake, North Dakota, begins operation as an associated station of WDAY-TV Fargo, North Dakota, effective immediately.

WHAT'S WHAT WITH UHF?

There is a belief held by some spot television buyers today that uhf television is in some way inferior to vhf television and not worthy of an advertiser's dollar. This belief is in error.

The buyers who ignore the uhf television stations are selling themselves and their clients short, because uhf tv is offering media values in a number of markets right now, especially to those buyers who are "chained to the numbers."

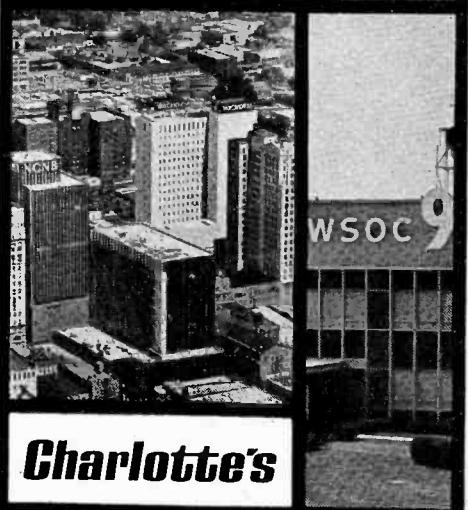
Uhf television, like all aspects of broadcasting, is constantly changing, and the effective buyer keeps current on uhf growth and is knowledgeable about predictions for its future.

Some predictions offered recently in an address to Ohio broadcasters by Sterling "Red" Quinlan, president of Field Communications Corporation (WFLD-TV Chicago), were quite startling. A number of these are listed below to give an insight into the future of uhf television through the eyes of a very successful ex-vhf broadcaster.

- Uhf set penetration will catch up with vhf between 1969 and 1970. Chicago has already reached 49-per-cent uhf penetration.
- Multi-set home count will go over 100 per cent by 1976.
- Color set penetration will be about 75 per cent by 1976.
- The FCC will look with favor on the expansion of regional networks among uhf stations, linked together, many by microwave relay, as is done in foreign countries.
- Uhf television stations may create a large central program pool from their own output and exchange these programs at little or no cost to members.
- The total television audience will grow to 65-75 per cent of the total potential audience as a result of the greater diversity in choice of programming offered by independent uhf stations.
- Among the more spectacular failures will be those independent uhf stations that attempt to imitate network affiliates by running all "network rejects."
- Super-power uhf stations will pop up, causing some networks to switch affiliations because uhf will be able to radiate unlimited power.
- Tv stations will scramble for height about 1973 when the government will reclaim the vhf spectrum.
- The seven-station limit for corporate groups will be increased at least to 10 and perhaps 15. For those groups which concentrate solely on uhf, 15 is very likely.

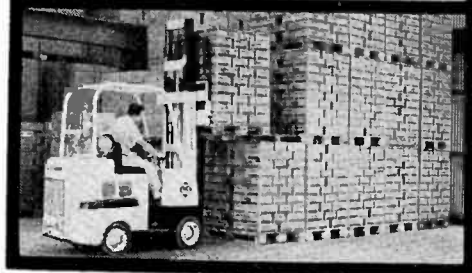
Mr. Quinlan also foresees a great lack of creative management at the station level within the next decade. So, with a steady procession of media men to broadcast groups and representatives already underway, buyers looking toward a career in broadcasting should find this a compelling reason to investigate and stay abreast of what's going on in uhf. And they might uncover a number of excellent spot availabilities while they're at it.

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.

full-year campaign. Buys in additional markets are expected. John Warner is the contact.

Hazel Bishop, Inc.

(Spade and Archer, N.Y.)

This company's Lanolin Plus line re-enters spot tv in mid-February in about ten markets, including Syracuse, Albany, Hartford, New Haven, and possibly Buffalo. Minutes will be used to test two new commercials in a campaign that will run until the end of March. A second campaign for FABULOUS FAKES begins at issue date in Los Angeles, San Francisco, Chicago, Dallas, Philadelphia and New York. The run will last ten weeks. Current activity for a false-eyelash product now in New York, Philadelphia, Washington, D.C.,

and Baltimore, will be expanded to include Chicago and Los Angeles in mid-February. Minutes and 30's are used. Ellen Rosenthal is the contact.

Heublein Inc.

(Fletcher Richards Co., N.Y.)

Activity begins at issue date in a six-to-seven-week campaign for MAYPO CEREAL. Kids age two to five are the target of minutes in 22 Northeast, Middle Atlantic and Pacific Coast markets. Campaigning also starts February 26 for SNAPPY TOM, a high-spiced tomato cocktail mix, in these West and Southwest markets: Houston, San Francisco, Fresno, Los Angeles, Sacramento, Dallas, Salt Lake City, San Antonio and Phoenix. Men and women are the target of

prime and fringe minutes and 20's. Dick Weinstein buys.

Lanvin-Charles of the Ritz, Inc.
(Clyne Maxon, Inc., N.Y.)

February 13 is start time for a four-week initial campaign in Miami and Tampa for JEAN NATE perfume. Staggered campaigns will be starting in up to 21 major markets between February and July with minutes, 20's and some 1D's planned. A Mother's Day push in the top ten markets this June will bring in other Lanvin products. Fringe and prime spots will be used in all campaigns. Buying is Lydia Blumenthal.

V. La Rosa & Sons

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

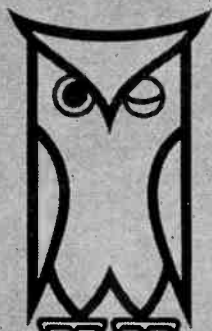
First-quarter campaigning for LA ROSA SPAGHETTI begins at issue date on four New York tv stations. Newly prepared commercials pitch the product as the only 100-per-cent semolina spaghetti on the market. Minutes and 20's will be used in fringe and prime spots. Expansion to six other Northeastern and Midwestern markets will come early this spring. Al Wolfe is account supervisor, and Val Ritter buys.

Lever Bros. Co.

(BBDO, Inc., N.Y.)

A 15-week test campaign begins at issue date for a new diet-tub margarine. Day and fringe minutes are being used. The buyer is Sue Baron.

Who's Who in Des Moines Television?



WHO TV

...that's who!

NB COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

Media Personals

VICTOR HAWKINS was named director of media research, and RICHARD WEITHAS became manager of media research at Campbell-Ewald Co., Detroit. Mr. Hawkins formerly supervised a broad range of media, marketing and communications research at the agency. Mr. Weithas was a media planner at Papert, Koenig, Lois, New York. The agency also named four media research supervisors: CHARLES PUTT, WALTER WARZBOK, FRANK MINTZ and BERNARD GUGGENHEIM.

HERMAN A. BRAUMULLER JR. was named media director for McCann/ITSM, division of McCann-Erickson,



Inc. Mr. Braumuller was formerly media supervisor at N. W. Ayer & Son, Inc.

viously awaiting the dawn of the computer age in advertising, Branfman looks forward to the day when media buyers are no longer buried in a mass of vexing paperwork. In his New York office at Ogilvy & Mather, where he began working as a media buyer on Mars, Nabisco and General Foods just six weeks ago, Mr. Branfman finds rewarding the least rewarding part of the buyer's job. On the reward side however, he says the media man is in the ideal position to observe "the causal relationship between advertising and sales with many products. With certain brands, you can actually see sales results develop. The feeling is exhilarating." Going up through the ranks of the media department at Kenyon & Eckhardt, where he spent three years as a trainee, media research analyst and buyer, Al Branfman has a thorough understanding of what is involved in the media function and how it is changing. "Media is no longer a diluted staff function," he says. "The trend is toward consolidation



with the total marketing operation." And as computers free media men from coping with details, he believes, they will give more of their attention to understanding marketing problems.

He says these problems are part of the media rationale. They have to be understood if an advertiser is to select the right markets, for example. "Certain markets may seem inefficient to the media man but from a marketing standpoint, they may be a necessity. And local distribution problems and competition have to be considered.

Certain markets may be an inefficient spot buy, but there may be a high sales potential for the product there," he notes.

Equipped with a bachelor's degree in marketing from Pace College, where he is now working toward a master's degree in business management, Mr. Branfman takes an eager interest in marketing and its importance in media planning. "And with greater sophistication in computerization," he adds, "these two areas of advertising will grow even closer."

Computers will one day aid in keeping estimates up to date and in eliminating "lead lag time between buy, implementation and getting it down on paper," he predicts. "And we will become more scientific in our media planning." Just how scientific can the media operation get? Mr. Branfman is cautious on this point, but "there are so many variables in media, and the computers still seem able to keep track of them," he says.

Married, the buyer lives in Brooklyn, where he spends his weekends on homework, both the school and the office variety.

adon Laboratories

Weir, & Bartel, Inc., N.Y.)
The psoriasis product, CURAFLEX, starts its second four-to-seven-week test on February 6. Daytime minutes will be used in Denver, Springfield, Rochester and Syracuse. A third test flight begins on February 27. Testing began last November and will continue all year. Buying is John

Inc.

Bates & Co., Inc., N.Y.)
A six-month campaign begins this week for daily products in 37 selected markets. The primary target women are the targets of the campaign. Fringe minutes. Jim Gessner is the contact.

W. H. Martin, Inc.

and Archer, N.Y.)
This company is test marketing a new product, PSOREX. Spot tv advertising is planned for mid-February in Omaha and two other cities. Minutes will be used in a three-to-four-week campaign. Expansion to about 12 top markets will follow as a stepping-stone to a national campaign. Joseph Rosenthal is the contact.

Minute Maid Co.

Chalk Inc., N.Y.)
A week campaign in 33 selected markets kicks off February 6 for MINUTE ORANGE JUICE. Women are the target of early and late fringe advertising in moderate activity. Vera Barta is the contact.

Murry-Allen Imports, Inc.

(Daniel & Charles, Inc., N.Y.)
This company will test a new product, ROSE CHOCOLATES, in selected markets beginning February 20. The campaign will use minutes for a 13-week run. Marilyn Schan is the contact.

Nabisco, Inc.

(Ted Bates & Co., Inc., N.Y.)
A six-week campaign in 46 major markets breaks this week for MIX-AND-EAT CREAM OF WHEAT. Day and fringe minutes will be used to reach women 18 to 49. The buyer is Art Catalanello.

Nabisco, Inc.

(William Esty Co., N.Y.)
This week is start time on activity in ten Northeastern markets for WHEAT HONEY and RICE HONEY. Kids are the target of fringe piggybacks in the six-week campaign. Buying is Frank King.

Ortho Division, California Chemical Co.

(McCann-Erickson, Inc., San Francisco)
Major activity in upwards of 100 markets begins February 12 for ORTHO FERTILIZER. Farm areas are the target of this pre-planting-season push. Minutes are planned in prime and weekend spots to reach men over a six-to-nine-week period. Buying are Tony Holt, Don Gabbert and Ann Meschery.

Pet Milk Co.

(Gardner Advertising Co., Inc., N.Y.)
February 8 is start time on a one-week pre-Valentine's Day flight for WHITMAN CHOCOLATES. Minutes will be used in day and fringe spots, including sports shows, to reach men 18 to 49. Activity will be in 30 selected markets. Bob Bolte is the buyer.

Pressman Toy Corp.

(Adams Dana Silverstein Inc., N.Y.)
Commercials for BLIMPS, an inflatable toy, will be in 20 markets February 19, including Detroit, Chicago, New York, Los Angeles, San Francisco, Seattle, Portland and southeastern cities. Activity is part of a spring push into national distribution. Spots in San Francisco, New York and Los Angeles, will also begin February 19 for KITES. Woody Benoit is the contact.

Ralston Purina Co.

(Gardner Advertising Co., St. Louis)
This company is testing canned dog food in spot in Columbus, Baltimore, Dayton and Cincinnati. Judy Hawkins buys.

Revlon, Inc.

(Grey Advertising, Inc., N.Y.)
Activity begins this week in piggybacks for COLORSILK and BLONDSILK. Schedules in up to 50 major markets will use day and fringe spots to reach women 18 to 49. Commercials will run until August or September, when network buys

may be considered. Ron Zimardi is the contact.

R.J. Reynolds Tobacco Co.

(William Esty Co., N.Y.)

Activity begins this week on a special six-week campaign to supplement earlier spot buys for SALEM and WINSTON cigarettes. Minutes, 20's and ID's will be used to reach men in spots on fringe and prime sports shows. The initial campaign, which began in 22 top markets early in January will run until April 15. Helen Bungert is the contact.

Ronson Corp.

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

A one-week pre-Valentine's Day campaign

begins February 9 for COMET LIGHTERS. Activity will be in 26 major markets, using fringe minutes primarily. Annette Mendola is buying.

Swank, Inc.

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

Moderate activity in 35 to 40 top markets for JADE EAST will begin February 7 for a one-week pre-Valentine's Day push. Minutes will be used in late news spots. Buying is Caroline Fraser.

Technique, Div. Shulton Inc.

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

Spot tv will supplement network buys for a new shampoo-in permanent hair color, THAT'S MY COLOR. Activity begins

March 27 in about 10 top markets. Gloria DeHaven will deliver the minute commercials. Buying is Phil Howort.

Volvo Distributing, Inc.

(Carl Ally, Inc., N.Y.)

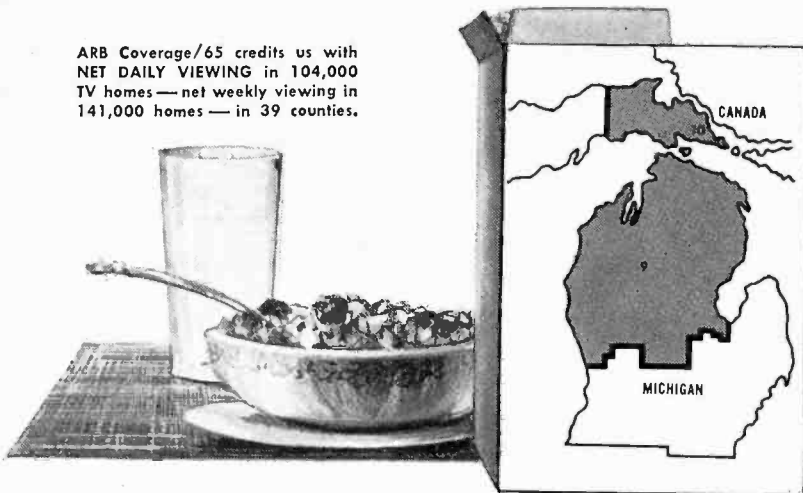
February 13 is start time for a 20-to-25 market campaign for VOLVO CARS. Minutes and 20's will be used in prime and fringe spots for approximately 19 weeks. Gerry Haggerty is the contact.

Wool Bureau

(AC&R, Inc., N.Y.)

A four-week flight for NAKED WOOL begins at issue date in 20 top markets. Heavy day and some fringe 20's are used to reach women. The contact is Herb Schader.

ARB Coverage/65 credits us with NET DAILY VIEWING in 104,000 TV homes — net weekly viewing in 141,000 homes — in 39 counties.



Our daily viewers spend \$4,659,040* for CEREALS.

But you can't tap this market from Detroit, Lansing or Grand Rapids. WWTV/WWUP-TV is the ONLY way.

UPSTATE Michigan consumers don't see or hear your advertising message when it's broadcast from downstate wholesale centers. If you concentrate all your TV dollars down there, your competition gets the big chance at some 17% of Michigan's outstate retail sales.

To effectively cover the 39 Upstate Michigan counties — our counties — you need WWTV/WWUP-TV. Our 104,000 daily viewer families spend \$4,659,040 per year on cereals, for example. Whatever you're selling, there's no other

practical way to reach these people — unless you use 20 radio stations and/or 13 newspapers.

Michigan wholesalers need your TV support in Upstate Michigan. Give them a fair share of your advertising budget in this fertile market. Ask Avery-Knodel for potential sales figures for your product.

*Statistics on consumer expenditures used by permission of National Industrial Conference Board, whose study "Expenditure Patterns of the American Family," sponsored by Life Magazine, was based on U.S. Dept. of Labor Survey.

The Felzer Stations

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

TELEVISION
 WKZO-TV GRAND RAPIDS-KALAMAZOO
 WWTV/WWUP-TV CADILLAC-TRAVERSE CITY
 WWUP-TV SAULT STE. MARIE
 KOLN-TV/LINCOLN, NEBRASKA
 WGIN-TV GRAND ISLAND, NEB.

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY / SAULT STE. MARIE

CHANNEL 9 / CHANNEL 10
 ANTENNA 1640' A. A. T. / ANTENNA 1714' A. A. T.
 CBS • ABC / CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Rep Report

KEN CASTELLI, formerly assistant media supervisor at Ted Bates & Co., Inc., joined the Corinthian division sales team at H-R Television, Inc., New York.

GERALD MCGAVICK, sales manager for Metro TV Sales, New York, was



named vice president at the rep firm.

DAVID B. MEBLIN, WALLIS S. IVY JR., and DOUGLAS MACLATCHIE were elected vice presidents at Avery-Knodel, Inc. Mr. Meblin is television sales manager at the rep



MR. IVY MR. MACLATCHIE

firm's San Francisco office; Mr. Ivy manages the Dallas office; and Mr. MacLatchie is in charge of the Los Angeles office.

TOM RIGNEY joined National Television Sales Co. as a vice president in the New York office. He was formerly executive vice president for S.P.U.R., a radio promotion organization.

DENVER IN TEXAS?

• AMARILLO

• MONAHANS
• ODESSA
• MIDLAND

• EL PASO

YES!

When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

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

One Ownership — One Network — One Buy

KVII-TV

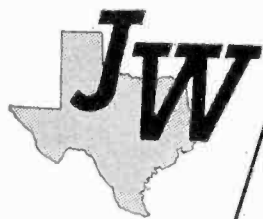
Amarillo
129,500 net
weekly circulation

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

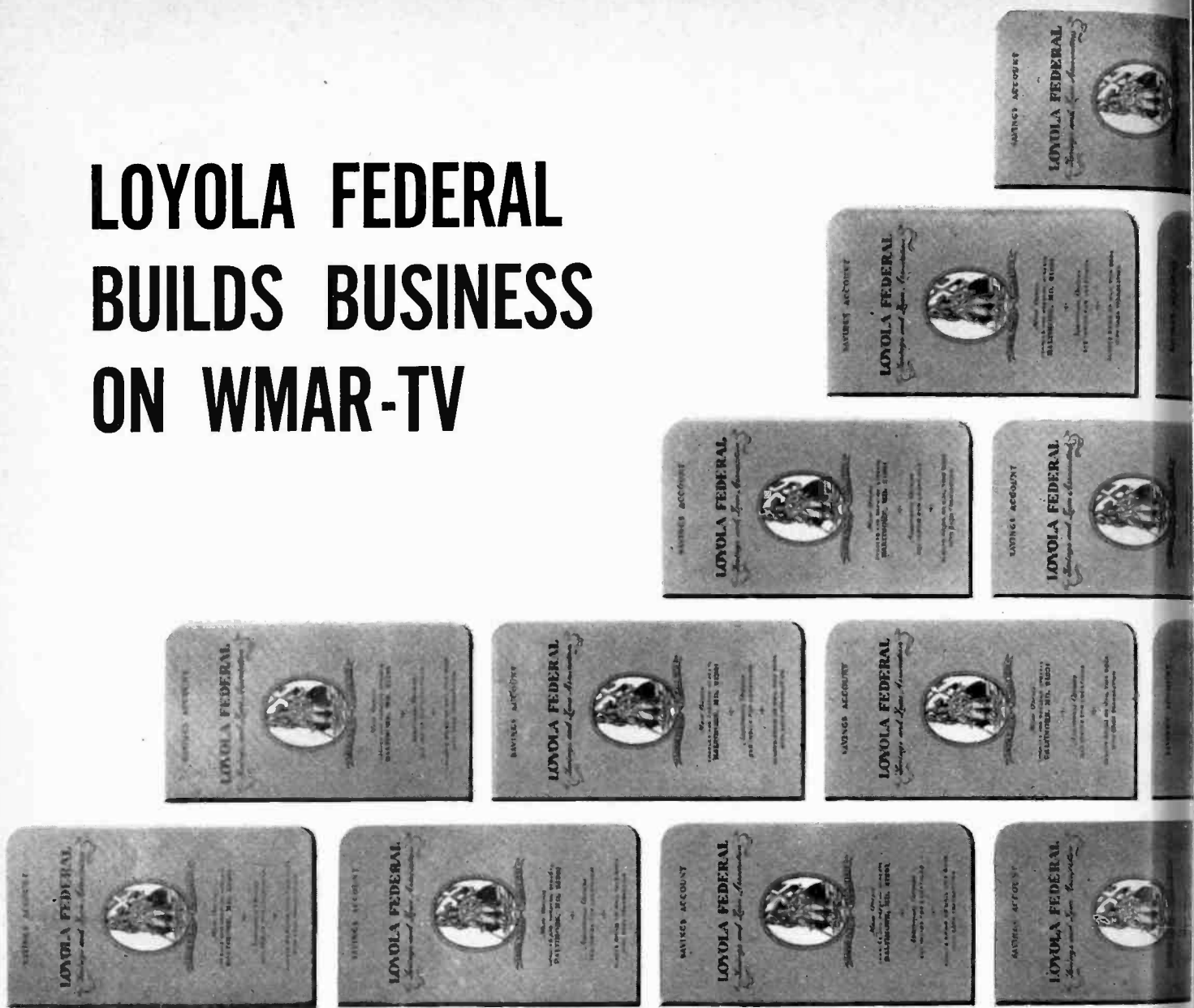
KELP-TV
El Paso,
Texas

KVKM-TV serving
Monahans/Odessa/Midland
Texas

Radio: KVII, Amarillo; KBUY, Ft. Worth; KELP, El Paso; KVKM, Monahans
Represented Nationally by: Venard, Torbet & McConnell, Inc.

M

LOYOLA FEDERAL BUILDS BUSINESS ON WMAR-TV



SUCCESS STORY—BALTIMORE STYLE!

In the highly competitive savings and loan field it really takes an outstanding association to build up substantial gains year after year. In Maryland, Loyola Federal Savings and Loan Association, with 10 locations and assets of over \$340,000,000.00, is the largest in the state. Since 1957, Loyola Federal has been covering the area it serves with the "What's With The Weather" program, 7:15-7:20 P.M., Mondays, Wednesdays and Fridays on WMAR-TV.

Loyola Federal knows that WMAR-TV is a most effective way of reaching Marylanders at home. It matches coverage with their marketing area. Sam Borden, President, says, "Our expenditure on WMAR-TV is the major advertising effort of Loyola Federal in the Maryland area."

H. W. Buddemeier Co., Inc., Baltimore, Maryland, is the advertising agency for the Loyola Federal Savings and Loan Association.

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.

the ability to continue to prosper at the same rate; there is uncertainty caused by the war in Vietnam and the consequent inflation which followed. It is expected that the stock will earn less money in 1967 than they did in 1966. Every stock is then affected.

The Ogilvy & Mather decline has been precipitous that it bears further comment. Shelby Page, treasurer, points to several factors depressing the stock. This issue came at the top of the market in June 1962 and since it was unseasoned, it was susceptible to selling.

The economy, from which the agency derives a good proportion of its earnings, is hampering its 1966 potential; finally earnings for the first half of 1966 were down from 1965. All this, coming on top of a nervous, pessimistic market, combines to depress the stock, and the agency's long term prospects are good.

Regardless of current conditions, agency stocks must continue to show growth, if they wish to be favored by investors. That growth must be at least 10 per cent a year if they are to be classified as among the top growth securities. And the agency must be in profits per share, and in increased billings. Otherwise the public agencies will become listed as erratic market performers and demand for their securities will not be sustained.

Accounts Come and Go

For example, Koenig, Lois had this kind of experience after its earnings fell from \$.67 per share in 1964 to \$.5 in 1965. The result was that, in the bull market of 1966, the stock did not perform as well. The current depressed price of the Cone & Belding—and Ogilvy & Mather—can be attributed, in part, to the inability to increase profits per share in 1965.

Account turnover is another source of anxiety among investors. An American Association of Advertising Agencies study showed that, in 1964,

the agencies which billed \$60 million and more acquired accounts 15.1 per cent of the time, and had a loss rate of 4.1 per cent, giving these larger agencies a net gain of 11 per cent.

Yet the loss of important accounts often is the signal for the selling of agency stocks, because it creates some uncertainty as to the future. The following examples show the resilience of a large and sturdy agency. Foote, Cone & Belding lost the \$6.5 million Rheingold beer account in 1964, and the \$12.5-million General Foods account in 1965. It covered the Rheingold loss easily when it picked up True cigarettes from P. Lorillard, and the acquisition of Frito-Lay snacks from Pepsico helped compensate for General Foods business. A smaller agency, however, does have more trouble bouncing back from large account losses.

Agency stock prices are also affected because unsophisticated investors interpret their quarterly and semi-annual statements incorrectly. Agency income is subject to the advertiser's market strategy and will vary from quarter to quarter. Moreover, an agency can begin work on an account in January which will not throw off earnings for 30 to 90

days. The investor looks at the quarterly or semi-annual statement and, if it is down, assumes the worst.

In their continual endeavor to increase their billings, the really big public agencies are beginning to run head-on into product conflicts. Early in 1965, General Foods set a new policy which would not let Foote, Cone & Belding handle frozen foods, cereals, desserts, coffee or powdered soft drinks, accounts it was servicing for other advertisers, but not for General Foods. Accepting the client's policy would have meant resigning such business as the Kitchens of Sara Lee, Hills Brothers coffee, Kraft Foods and Ralston Purina. The agency chose to resign General Foods.

Conflicts Increase

A study made by Booz, Allen & Hamilton for the Association of National Advertisers maintains that product conflicts will alter agency opportunities significantly in the years ahead. It cites one top-ten agency that was blocked by product conflicts from almost two-thirds of the top 100 advertisers. According to this report, advertiser attitudes toward product conflicts are hardening.

Many public agencies, aware of



In new Lexington Ave. offices, executives of Metro TV Sales, along with represented-station officials, recently hosted two cocktail parties for New York media buyers. Special guests David Susskind and Alan Burke, talk-show moderators on Metromedia-owned WNEW-TV New York, were also on hand. Shown here, at one of the parties: (l. to r.) Bill Lennon and Dave Champion, buyers at Dancer-Fitzgerald-Sample, and Sue Fried, of Grey Advertising.

this situation, are looking toward foreign advertising to help their growth. Foote, Cone & Belding had added many foreign branches in the last five years, and now does about \$50 million in overseas billings. Grey had a foreign volume of about \$40 million in 1966, even though it owns only small interests in many of its affiliate agencies. The real heavy-weight in this group is Ogilvy & Mather, a truly international agency, which bills 41 per cent of its volume in Great Britain and on the Continent.

As long as public agencies continue to make profits, they should have no trouble with investors. The problems may come if and when they meet severe reverses. A bad earnings performance attracts attention, and stockholders then get more involved in company affairs. They ask probing questions, management comes under fire and changes are demanded.

These are the eventualities feared by such opponents of going public as Leo Burnett and Norman Strauss (of J. Walter Thompson). They wish to retain complete control of their agencies so they will never have to face such situations—unlikely though they may be.

Many opponents of going public have been won over. The growth agencies among them will probably go public as soon as the market rights itself. The Interpublic Group and Ted Bates have played with the idea for several years.

It must also be understood that investors have not flocked to buy advertising stocks. They have been cautious and resistant to them. Advertising still has a bad image with many people. The stocks are relatively new. Moody's Stock Survey in 1966 mentioned another reason: "The restraint is probably the result of exaggerated fears and misconceptions of the advertising business as a boom-or-bust affair in which accounts are won or lost by whim."

Yet Moody's went on: "The stage is set for profitable long-term investment here, we believe, not only from attractive fundamentals, but from the possibility of greater market recognition as well." ■

Agencies (Continued from page 23)

senior vice-president at Young & Rubicam, and at Lennen & Newell.

ADS started last July with one client, Aurora Plastics Corp., and a little under \$1 million in billings. Today, it has eight accounts, \$5 million in billings, "and we haven't begun to fight," Mr. Silverstein says. On February 1, a fully staffed creative office is slated to open in Hollywood, with Don Adams and Bill Dana at the helm and several million dollars in West Coast accounts on the roster. Much of the Hollywood business is slated for tv exposure. In fact, although most of the agency's tv work is still on the drawing boards, Mr. Silverstein predicts tv will get better than 50 per cent of the billings in 1967.

ADS made its first entree into tv with a \$300,000 West Coast spot campaign for Pressman Toy Co. this month, and will enter New York markets for the client in mid-February. A second half-million-dollar campaign starts next fall in all minute spots to introduce Mad Fad, a button-making machine.

For Aurora Plastics Corp., top name in slot-car racing models, which has been looking for the right way back into tv for the last three years, ADS will go on NBC-TV next fall with a 60- or 90-minute special on Thanksgiving weekend,



Charles Kelly was appointed executive vice president and general manager of WEAT-TV-AM Palm Beach, by Gardens Broadcasting Co. He was formerly vice president and general manager of the Sunbeam Television Corporation.

when both adults and kids watch. Aurora is spending \$600,000 on this solo effort, "the biggest on time toy buy yet," Mr. Silverstein says. The company will introduce three new "highly visual, very distinctive" hobby toys at that time. Production names like Gary Smith and Dwight Hemion are associated with the show, which Bill Dana is producing. "It will be like old times when agencies worked closely on productions," Mr. Silverstein notes.

Premium on Kids

While this emphasis on the importance of tv by two new agencies will mean added dollars for the industry, both agencies believe viewers are likely to see much that is fresh and different in television advertising. Both shops have very definite and somewhat similar ideas on how to make a good commercial. Honest, straightforward believability, they say, without gimmicks and fancy photography, is the key to effective selling. "When agencies first went into tv," says Doug Liss of Spade and Archer, "they used it for gimmicks, sought out trick gags. They set up formulas for ideal commercial formats, including rules such as insisting the product be named within the first three seconds of air time." He feels such rules ultimately inhibited much creativity. "For years," he adds, "each agency entering the market followed the standards of its predecessors." And Mr. Sklower adds that "some of these agencies haven't changed in 20 years."

The principals of ADS agree. "A lot of advertising has become a self-indulgent, 'in' thing," Mr. Silverstein says, "with one agency advertising for the benefit of another." But the public is demanding change. "Youth is rebelling against the slick, the phony, the catchy," notes Mr. Sosnow at Spade and Archer. What to do? Eliminate all blatant artiness and substitute the art of naturalness, and you've got something the public will buy.

"Kids place a premium on honesty," Mr. Sosnow says, and

Spade and Archer places a premium on ads. "There are 90 million people in his country under 25," interjected Mr. Sklower, "and they affect the thinking of the rest of the population." The men at Spade and Archer believe they have the wherewithal to capture the youth market. They are young men, they point out, in tune with the swingin' generation. Al Sklower, formerly a copywriter at Grey's London office and later with Carl Ally, Inc., in New York, is an aficionado of "rock" music and senses the difference between what was popular a year ago and what is popular today. Many agencies appealing to the youth market use slang and jargon that is already a year old, he says, because they are out of touch with the grass roots of youth in action. Their people go out to suburbia and their own social circles, but, says Mr. Sklower, the men at Spade and Archer are part of the New York scene."

Visit the Soda Shop

Mrs. Sklower and Liss produce their own commercials and seek "real, beautiful voices," from off-the-way shows, movies and tv programs. They work as a creative team, Sklower on copy while Mr. Liss originates the artwork. Doug Liss had his own studio until he went to work in the art department at Grey's London office and later at Geyer, Ballard, Inc., in New York. The pair's taste in clothes runs to ties, striped shirts and other "modern" touches. "You have to keep in touch with what's going on," says Doug Liss. "Read the kids' magazines; drop into the soda shop."

The men at Adams Dana Silverstein Inc., also inventive in their appeal to tv advertising, put the emphasis on sheer, unhampered creativity and the ability to communicate to a vast audience. And Don Adams and Bill Dana have both experience and ability in that area, Mr. Silverstein notes.

Bill Dana, who will direct radio and television broadcasting for the agency, is a copywriter on Steve Allen's NBC-

TV show when he created the role of José Jimenez and was pushed into performing it. He frequently rewrote commercials for that show when live, studio delivery was still in fashion. Don Adams, who will be the agency's creative director, frequently read for parts in tv commercials in his early years as a struggling actor. When he got the part, he often would take it home to study, and then rewrite the script. Agencies frequently offered him jobs as a copywriter, Mr. Silverstein says. He and Don Adams grew up together and often talked of starting their own advertising agency. Mr. Silverstein was vice president and director of advertising marketing for Aurora Plastics when the two performers approached him with the idea of finally getting started. "I was a very contented officer of Aurora," he says, "but I couldn't think of two more exciting guys to work with from a creative standpoint."

In a phone conversation from Hugh Hefner's Playboy Mansion in Chicago, Bill Dana described his role in the new agency. "As far as the basics of advertising," he quipped, "I bring a refreshing ignorance to the field. I'm not trying to fool anyone into thinking I have a graduate degree in marketing. That type of work will be done by people whose bag that is. But I've been rubbing up against advertisers for many years. And I don't think I've ever done a commercial I haven't written myself."

Opening the Doors

His job will "transcend the whole spectrum of media," he added. He will work at the idea level, creating fresh concepts and techniques for advertising, not only in tv commercials but in print and radio as well.

"There are significant assets and liabilities for men like Don Adams and myself in going into advertising," he noted. "On the asset side, we have a kind of open sesame with the big people in television. Many of them are our friends. And there are not many producers who will refuse a phone call from Bill Dana or Don Adams. But the liabilities, he lamented, "are in trying to prove to

people that we are really serious about this. This isn't just a frivolous thing. We aren't merely window dressing for the agency."

To prove his point, the writer-comedian is cutting down on personal appearances this year, although he is not planning to turn down films or other big commitments which might come up. He is personally putting together the Hollywood office and has recently completed one tv ad campaign for a prospective client.

They'll Be Paid

How much time can two such active performers as Don Adams and Bill Dana afford to give to the agency? Mr. Silverstein notes that creativity does not come nine to five. The two can produce as much tangible copy as any creative agency person, he says. Particularly in the area of promoting new business, they are playing a substantial and invaluable role. Asked whether or not they will appear in commercials, Mr. Silverstein replied: "Only when they fit the part, and then they will be paid like all other actors we employ."

The value of tv advertising, both agencies feel, lies in its ability to sell more and sell fast. They measure success by how fast and how effectively they can change consumer buying habits. And, since success can depend on the ability of a company to grow, they are very particular about the kind of client they represent. In the six months since it began operating, ADS has turned down much more business than it has taken, Mr. Silverstein says.

The men at Spade and Archer are equally particular. When the Magi-Dyes Company, manufacturer of Magix shoe polishes and dyes, decided to develop its own brand and promote it in eastern tv markets, Spade and Archer turned down the account because they felt it would have to be re-packaged and redesigned in order to sell. The company changed the brand name to Shoot N' Shine; the agency helped redesign the package. The client came in. This April the product starts a tv campaign in eight eastern

markets, with a \$400,000 tv budget. "We want to take only the winners," Mr. Sosnow says. And that means any growing company, he adds, so long as it is willing to let the agency rule the advertising roost. Too many agencies, Mr. Sosnow observes, are enslaved by their clients, dutifully executing advertising concepts the company believes will work. In advertising, he says, only the agency knows what's best, and Spade and Archer insists on creative freedom and the right to say "no" to client demands.

"There's no concrete right or wrong way to prepare an ad," said Al Sklower. "But we think it is wrong when two people think the problem through and work out all the bugs before coming up with a solution—and then are told by the top guy, 'I just don't like it.'"

"I guess our accounts have to be daring," put in Larry Sosnow.

Behind the Gimmicks

"Look," continued Mr. Sklower, "there's no logical reason in the world why Braniff airlines should paint its planes different colors—but you know what happened once they did. Now maybe TWA wouldn't have done it; the big companies can play it safer, they don't have to worry about getting their share. They are concerned, sure, with keeping a share, but they've got a share to start with. The little guy has to fight to get a share in the first place."

Doug Liss jumped in again: "So he has to get *more* for his advertising buck."

Larry Sosnow picked it up: "It's not just gimmicks we're talking about, either. The generation of young people today doesn't find television a novelty. They've been raised with it from the crib. The white tornadoes and optical tricks in a lot of commercials don't impress them. You've got to have something *behind* the gimmicks." He glanced at the Bogart photo-mural on the white wall. In it, on the window of the cluttered second-floor office, the words "Spade and Archer" were silhouetted, reversed, against the sun-

light streaming down outside.

"Our *name* is more than a gimmick," Mr. Sosnow said. "It's got a contemporary flair, a feeling, and we like it. Besides it's easy to remember. Who'd be able to keep up with 'Sosnow, Liss and Sklower?'"

Getting back to their advertising philosophy, the three partners said they do not believe they should have to answer to a client for every step taken along the road to producing an effective advertising campaign. "If a floor account wants floor in his commercial," Mr. Sklower explains, "he can be sure he'll get it. He should not have the right to return our storyboards with instructions to take out two frames without floor and put in more floor. We know how much floor he needs." In keeping with this feeling, Doug Liss never prepares detailed storyboards that take hours of careful artwork. Spade and Archer storyboards are rough sketches on art pads which give their clients an "idea" of what the agency is planning to do. "It saves the clients a lot of money on expensive artwork," Mr. Sosnow says. "And our ideas are exciting enough," Mr. Liss adds, "that our clients do not ask for more."

Expanding Already

As Adams Dana Silverstein opens its doors in Hollywood, Spade and Archer will be acquiring new office space in the building it now occupies. Both agencies are increasing their staffs and are on the look-out for new talent. As of February 1, Spade and Archer takes in a new partner, John McLaughlin Jr., formerly manager of media planning at Carl Ally, Inc., who will become vice president in charge of marketing and media. Adams Dana Silverstein will have a new art director in the near future. He is moving from a top agency, "and he's a powerhouse," Mr. Silverstein says.

Tv commercial-making demands large staffs, Mr. Sosnow points out, and agencies heavily involved in tv work are bound to grow rapidly. That growth could promise big things for the advertising community, as well as tv stations and networks. ■

Sports (Continued from page 25)

might take two spots, leaving the third to be sold by the station.

The granddaddy of sports syndication, and perhaps the first to work out the spot-swap basis for large advertisers, is Walter Schwimmer. Mr. Schwimmer in the early days of tv first developed a way to bring bowling to tv on a wide basis. His company's *Championship Bowling* partially sponsored by Firestone for the past 14 years, is currently in 150 markets, 80 of which carry the show on a 52-week basis by means of reruns. It's a 60-minute show. Also flourishing is Schwimmer's *PGA World Series of Golf*.

Trotting and Track

In 1965 the Schwimmer organization launched yet another sports format, *Let's Go to the Races*, that proved a natural for supermarkets anxious to build store-volume. The sweepstakes show is currently in 110 markets. Speaking of horse races, and departing technically from the field of syndication to enter that of live-feed to station and spot lineup sponsorship, Sports Network Inc. continues to telecast *Race of the Week* over an Eastern seaboard lineup sponsored by Schaefer; and Madison Square Garden-RKO General Sports Presentations this summer will distribute, as a part of its extensive slate, a major harness-racing event, The International Trot from New York's Roosevelt Raceway. RKO's distributor, Four Star International, will sell the harness special around the world. Jack Price, director of sports for RKO, pointed out that there are trotting tracks in 40 countries. RKO also plans to cover three holiday races from Aqueduct.

Another RKO strong suit just now is boxing. Its coverage of last summer's Joey Archer-Emile Griffith middleweight match went out to 92 stations in the U.S. and to tv systems in more than a dozen countries abroad. MSG/RKO, Mr. Price explained, are highly selective in picking fights for their *Fight of the Month* series: "Nothing but banner fights, championships only. We're

establishing a habit of quality sports, and in this area, 'Madison Square Garden' is a magic name." Among the sponsors who have bought into the company's championship matches are Liggett and Myers, Schaefer, Fataff, Stroh's, Schmidt's, Lone Star, United Vintners and Household Finance.

In addition, RKO's 90-minute color tapes of highlights from track and field meets at the Garden have found wide acceptance, Mr. Price indicated, with 30 or more stations signing up for the package of four events. Perhaps surprisingly, last year's National Horse Show tapes reached 25 markets, of which about half were part of a "Schaeferland" buy by the brewer. This year MSG/RKO will also be offering, for the first time in syndication, the National Dog Show, "a natural for a dog food advertiser," remarked Mr. Price.

At all the MSG/RKO telecasts originate from the Garden, as witnessed by the upcoming International Race from Roosevelt Raceway, the National Basketball Association's All-Star Game from the San Francisco Cow Palace and, as part of a current eight-week schedule, National Hockey League games from Montreal. And there are plans to televise prize fights from as far afield as Mexico City. Schaefer beer recently signed for 20 of the company's sporting events in 22 eastern markets. The buy was estimated at \$1 million.

As in the fight syndication game, Olympus Productions, which is now circulating weekly 90-minute color tapes of *Fights from the Olympic* to a lineup that at last year ran to more than 20 stations. All Medallion Tv syndicates 60-minute tapes of the *Las Vegas Fight of the Week* to markets around the country, after KCOP Los Angeles kept the bouts live each week.

Wrestling, once a dominant form of fringe-time and latenight programming, now survives chiefly in the form of *Championship Wrestling*, a package of 25 title matches filmed last summer at the Buffalo Arena. Joseph Smith, president of Cinema-



Lawrence M. Isaacs (l.) was appointed vice president and controller, and Earl S. Kauffman (r.) was named staff vice president, management information systems, at the Radio Corporation of America, New York.

View, the company that distributes *Championship Wrestling*, said the package is now in some 25 markets, where the 60-minute series is run usually on Saturday in either early fringe or late fringe periods. There are 52 hours of wrestling in the package.

There's also *Wrestling from Chicago*, a series distributed by IWF, Inc.

Waxing stronger than ever after 11 years in the business is Sports Network, Inc. SNI is in effect a fourth network in sports, offering a wide range of coverage of everything from college football to golf for blue-chip advertisers (Bell Telephone, Eastern Airlines, General Electric). SNI, of course, hooks up both nationally and regionally. The lineup for the NCAA college football games runs up to 150 markets; lineup for some of the big golfing Opens hits 160 to 190 markets.

Football does well

Sports Network's college basketball *Game of the Week* series, now running in both the Big Ten and Pacific Eight conferences on Saturdays through March 11 and in the Southwest conference Saturdays through February 25, is partially sponsored in all of the three conferences by the Dodge Division of Chrysler and R. J. Reynolds. For the Pacific telecasts, partial sponsors are Richfield Oil and the First National Bank of Portland. For the Big Ten telecasts, other partial sponsors are American Oil and Sports Illustrated. Dodge,

Reynolds and Sherwin-Williams are sponsoring the NCAA championship game in Louisville on March 25, and Dodge and Pabst are sharing sponsorship of the East-West College All-Star basketball game in Lexington on April 1.

Syndication of football games, chugging along in the wake of the big network gridiron schedules, is proceeding apace. Screen Gems reported that the *NFL Game of the Week* got into over 100 markets, with 50 of them part of a Homelite Chain Saws buy. *AFL Highlights*, produced by Tel-Ra Productions in Philadelphia, also moved well this past fall.

A casual glance at other sports in syndication would reveal the Indianapolis 500, covered by Sportlite; Canadian football, handled by The Fourth Network, and skiing, represented in tv syndication by Warren Miller Productions' *Ski Scene* and by *Ski with Stein*, distributed by Video Artists.

A spokesman for Petersen Productions, film offshoot of the publishing company that has scored with magazines specializing in surfing, and hot-rodding, said that so far "there's been no tv market for a surfing series."

In the quieter world of hunting and fishing, Liberty Mutual has of course for some years now been doing well with *Gadabout Gaddis*, *The Flying Fisherman*, and now the same sponsor is preparing to put another Nimrod show, *Joe Foss, the Outdoorsman*, into 72 markets beginning in 1968. This year the insurance company increased placements of *The Flying Fisherman* to 70 markets. Dave Donnelly, director of sports at BBDO, said the pattern in placing *Gaddis* is two flights a year, 13 weeks each, one in the first quarter and another in the fourth quarter. The program goes to stations as a straight sponsor buy of both show and time, and the Foss show will be distributed in the same manner, both going into early fringe and usually in sports blocs.

While network sports costs soar, syndicated sports, carefully handled, seem to offer a solid inducement to budget-conscious advertisers. ■

Eugene O'Neill by Arthur and Barbara Gelb."

Now Mr. Kelman had a deadline to meet. The program must be aired by March 15, 1966, or he would lose the rights. He made a treatment of what he wanted to be in the finished film. It would be an amalgam of still photographs of O'Neill as a boy, a young man, a mature literary sensation and an old, fading, out-of-touch(?) author on his way to becoming a national institution. There would be brief scenes from his plays, using live actors, and filmed interviews with those who had known him, and those who were influenced by his work. There would be the details of his series of tragic marriages, of two children who ended in suicide and degradation, of his family—a mother who was a drug addict, a father whose career as a famous actor faded with age, a brother who cynically taught his younger sibling the joys of alcohol.

"What we didn't do was write a script, then shoot the film," said Al Kelman. "And we didn't shoot the film, then write a script to fit it. The job was to decide what part of a man's life would fit where. The details were in the Gelb book, but what order would they best be presented in on the screen? You don't just start with a man being born, growing older and dying." His first treatment done, the producer huddled with Robert Markowitz, WBZ-TV writer, who, along with cameraman Jack Carruthers, was part of the station's three-man documentary team. Mr. Markowitz (who recently joined WCBS-TV New York) prepared a first shooting script. The team began moving around New England to photograph locales where O'Neill had lived, worked, dreamed.

Robards to Read

"Of course what we shot didn't fit the script," Mr. Kelman remarked matter-of-factly. "After several weeks on location, we had film that *had* to go in, and words that hadn't been

visualized. Bob did another script. Time passed, and we got more footage that *had* to be used, so another script was done. In all, there were five drafts."

From August '65, the producer-director, the writer and the cameraman put in continual work on their "baby," often working 15 or 16 hours a day. "That's not steady work on the film," Mr. Kelman said. "We had other things to do; but we took time for *Face*, too."

While the filming was in progress, there came a series of unusual breaks that were to make the finished work something more than just another local station documentary. "We'd never thought about getting somebody like Robards to handle the narration," Al Kelman said. "Who could afford him? But then late one night, I walked into a restaurant here in Boston, and there he was. I introduced myself and told him a little about the film. He had been 'discovered' in an off-Broadway O'Neill play, *The Iceman Cometh*, and had later played O'Neill's brother on Broadway in *Long Day's Journey into Night*. Naturally he had an affection for the author and his work. He asked for a look at the finished script."

The producer contacted playwright Arthur Miller directly, asking for a few minutes of time at his home in Roxbury, Conn. Mr. Miller, cited in



Donald R. Martin, formerly all media planner, supervisor, and buyer on the Michelob beer account at D'Arcy Advertising, St. Louis, has been appointed media manager in the Grocery Products Division of Ralston Purina Co. in that city.

the script as one "of a new series of playwrights . . . who owe their freedom to O'Neill," consented to a sound-on-film interview: "He was possibly the most experimental playwright we ever had . . . He never influenced me directly as a maker of plays, but I rather think the influence was more that of his attitude toward the theatre: he regarded it with a high seriousness; he made it seem as though one could do anything in it, if one had the courage and the talent . . ."

Director José Quintero, who also reached the heights with his O'Neill productions, took time for an interview: "O'Neill gave you a perspective on reality that echoed most people . . . He didn't fool you . . . He dispensed with the clichés and gave us an idea of life exactly as he found it . . ." The 16-mm camera also moved into Brooks Atkinson's New York apartment for the retired critic's view of the author: "If you read his plays, many of them seem to be sophomoric, but the test is what it's like on the stage . . . and on the stage it has kind of a raw iteration and ponderous force and strength that makes very good theatre."

'Most Exciting Part'

The interviews were edited into the whole, a collection of stills, shots of decaying houses, of the sea. "What we wanted were short conversations, welded to the storyline," said Mr. Kelman. Now the stature of the project was impressive, and there were others willing to assist. To Boston came composer Teo Macero, a music producer with Columbia Records, who had written a ballet for the Boston Symphony. Mr. Kelman met him backstage and casually discussed the O'Neill project. "He turned out to be an O'Neill buff, and in no time at all we agreed that he would do an original score for the film. This was perhaps the most exciting part of the entire project for me: to watch a musician start from scratch and put the words and the scenes to the right notes—beautiful!" The score was recorded

New York, where Mr. Macero utilized a half-dozen strings, woodwinds and a vibraphone.

The completed script went to Jon Robards. "He loved it," Mr. Kelman said simply. "His price, for showings here, and one each in the other Group W markets, was unbelievably within reason. Of course, when and if the film sells in syndication, he will do much better and deservedly so." The production team moved to New York to do the narration.

Time was running out, and there was still film editing and mixing of the various tracks to be done, as well as other details to be handled. The program was scheduled for March 14, 10-11 p.m., just a few hours before the rights to the Gelb back were to expire. The station offered six minutes of commercials in the program to advertisers; three were picked up by the local Charles Street Savings Bank, a fourth went to Boston Edison. Standard Brands and Ralston Purina took the last two—and the hour went on the air, unrescued.

We figure on a typical documentary," Al Kelman said, "that out-of-pocket costs will run about \$2,500. That's for filmstock, processing, equipment you need, and so on. It cost us, oh, about \$6,500, I guess. Add the salaries that might go into a usual documentary that's done over a month or two of time, and you're in the \$25,000 range. If you were to add the salaries that would have been paid on *Face*, the cost would be astronomical."

Was it worth the time, the effort, the inducements? *The Christian Science Monitor* called the hour "a documentary of noteworthy artistic value . . . a visual treat." The *Quincy Ledger* in Quincy, Mass., said "The total effect was stunning, and it was a superbly fitting biography." A newspaper strike in Boston prevented local reviews, but the word-of-mouth was highly satisfactory. Press reviews on later showings in other Group W markets were favorable.

Producer Kelman didn't know of the first reactions to the Boston

showing until weeks later. On the night of the telecast he flew to London, where he spent the next six months working for Rediffusion in a "talent exchange" program. The reviews and comments were mailed to him. "It seemed weird," he said, "after having been so close to the film for a year, suddenly to be so far from it."

But the praise continued to mount. Through a fluke, the station's production was entered in the San Francisco Film Festival against NBC's *Michaelangelo* and Wolper's *Making of a President 1964*. *Face of a Genius* didn't win out over the more expensive productions, but Mr. Kelman was gratified that it was considered worthy enough to go up against two network-run shows. "If we'd been in the station-production category, we would have won," he stated, perhaps not quite objectively.

Plenty of Topics

With a recent second showing of *Face* behind him, and with syndication negotiations underway, Mr. Kelman and his associates have returned to less "artistic" endeavors. "Looking back," he said, "I'm not sure that stations should knock themselves out to do the so-called 'entertainment' specials. (Not that *Face* is entertaining, in that sense; people have left screenings feeling drained—but that's the kind of life O'Neill had.) What I mean is that there are so many hard-core problems a station should involve itself with, you seldom have to dig for additional ideas.

"We have a policy that the viewer deserves a choice: you don't preempt network entertainment to give him local entertainment. If you're going to preempt, it should be because you are going to give the viewers something they can't get anywhere else. Now we know there are things in *Face* that nobody can see anywhere else—not at Yale, not in the biographies, nowhere except in our film. So it was worth it, *this* film was. But now we have the old urban problems that are just as important, and we have to make

them important to the viewers."

The producer ran down a list of titles for projected documentaries: *I am a Slum*; *Talk to Me, Man*, others dealing with politics, blight, taxes. "You hear that if stations hired more creative people, television would have more creativity. I don't know. There's no guarantee. Probably all that would happen is a station would eat up a lot of money. My advice is that nobody should be suffocated if he's got an idea; but if somebody wants to put on an original ballet in prime time, preempting a network show, he should be told that *anybody* can do a ballet. 'Sure,' he'll say, 'but this will be an *exceptional* ballet.' Maybe it will, but there's no guarantee—and if it isn't exceptional, you're better off taking your time, effort and money to do something that will have relevance to your local viewers."

Mr. Kelman smiled: "Fortunately, *Face* turned out to be exceptional, as we hoped—make that *knew*—it would be." ■

BUYING TIME IN ROCHESTER?

... SWING WITH WROC-TV 8 ...

Represented by Edward Petry & Co., Inc.

R A RUST CRAFT STATION

tions of Kelly we just thought of green as a color family. Now, with the range extending from lime to olive, to emerald to jade, we become selective, discover we have preferences and are more particular in choosing the most appropriate shade to go with other colors. The greater the range of available colors, the more conscious of various tones we become, and the more discriminating. Thus, the consumer today not only expects to find all products in color, but also expects to have a choice of colors.

Colors, like art, music and politics, reflect the times. Our bright live-wire shades are no exception. The cult of youth dominates. "Young" colors are interpreted as clear, bright, lively and shocking, in *go-go* combinations. Clothes, advertising, billboards, packaging, magazines all tell the story. Against these potent brights, the prosaic neutrals are dull and uninteresting. Vibrant colors are all part of the pepped-up, pill-taking era.

Clashing color combinations are in keeping with the mood. They add verve and excitement to any setting. The whole world is jumping and on edge. Everyone has motionmania, is impelled to do two things at the same time. Instead of relaxing in peace and quiet, airplane passengers must have their movies and music. The whole world is pulsating at a rapid rate. It is as though everything were balanced on springs, vibrating a million times a minute! Sound vibrates faster than matter, light vibrates faster than sound. Color is light. Therefore, *the lighter and brighter the color the faster the vibrations*. Op art, the burst of new unhampered prints, the blazing combinations of colors all build up the vibrations. These color beats are synchronized with our noise and music pulsations.

Money Makes Color

Color trends no longer emanate from a fashion source, but are sensitive to and influenced by economic

conditions. It is the mass market which confirms these trends. In a world dominated by volume production and distribution, the huge interests which produce and deliver merchandise to the consumer quickly, in vast quantities and over wide areas, determine the trends. We have moved from seasonal promotional colors to a world so full of tones that we have seasonless seasons—fresh clear colors are used the year around.

For years we used red as "the" stimulating color; but it was also safe—we knew red was universally liked and would sell. This is no longer the case. Red is so "ordinary" that we see it everywhere; it no longer excites, and orange has taken its place. Orange is a lighter, brighter color; it vibrates at a faster rate, so subconsciously we find ourselves gravitating to orange for the lift we used to get from red.

These changes must be foreseen in the hectic marketing picture of today. Since a majority of products are mass-produced they require extended production time. It is therefore particularly important to use "rising" colors so a new product will not be color dated when it finally appears on the market.

Men in the Act

The fashion world has progressed from accent colors to tone-on-tone, to clash-color combinations. We are still in a mood of color-with-color, with little interest in the familiar "neutrals". Coming up for spring 1967 the emphasis will center around the yellow-orange family, bright apple greens, hot pinks, brilliant blues and a range of violet tones. Combinations of colors will have their greatest impact in uninhibited prints.

This same enthusiastic use of color is reflected in men's wear. Men have overcome their "you'll never see me in *that*" complex and are also embracing color. The "look younger look" has also hit them. They, too, are dressing for their environment. When we were living in a relatively neutral world they chose calm, con-

formative colors—black, gray, and navy, sparked with an occasional bright tie against the background of a white shirt. The setting has changed. As our environment has become more colorful, as offices and public buildings are color styled, this dark, dull "safe" garb no longer fits into the environment. Now it is too obvious. Slowly, surely, men's wear is lightening and becoming more colorful, harmonizing with the environment.

Psychological Uses

Since our reactions to color are emotional, the psychological aspects are always uppermost, whether we recognize them or not. Carefully planned color "atmosphere" can control the attitudes of the viewers in the color-tv audience. Cold "northern" light glinting on ski-suits can make for a receptive mood, as can yellow warm lights on a swimsuit collection. It also can add the important element of *reality* where products are concerned. A radio program can use the same script and a black-and-white tv can use the same visual presentation, but neither can tell the audience *exactly* which shade of green or yellow you are talking about. Color also adds another element in product identification: it is the name, plus the package, plus the color.

One of the greatest virtues of color television is the fact that it can instantaneously present news of the precise color involved. With today's consumer very color-conscious and well aware of the "in" shades, it becomes extremely important to use these trend tones in planning programs—for clothes as well as props. As the use of color television expands it will become one of the most influential means of introducing and spreading color trends. What is seen on the screen today will be worn by the viewers a few weeks later.

With so much emphasis on reality, and with color such an integral part of every phase of our daily lives, it is obvious today that television *without* color is telling only half the story.

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On this and the following page appears a listing of the major articles published by TELEVISION AGE throughout the year just ended. Back issues or tearsheets of the articles are available from the Readers' Service Department, 1270 Avenue of the Americas, New York, N.Y. 00020. Phone CI 7-7660.

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ELECT ONE

- IT WAS A LANDSLIDE!** . . .
- WSBT-TV**
- STATION "X"**
- STATION "Y"**

ARB excluded election night and election coverage) we averaged 57.5% of the 3-county metro share! From 9:15-9:45 our metro share was 64.5% . . . and we had more than twice the number of total homes than the other two stations combined! As we said . . . it was a landslide.

Michiana's Only Million Watt Station

Data based on ARB Total Area special Election Day breakout of South Bend-Elkhart TV audience for Tuesday, Nov. 8, 1966, and is subject to limitations available on request.



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In the picture

Agency involvement in network programming today is a great deal stronger than many people think," said **Robert S. Fenton**, veteran agency program man, who recently joined LaRoche, McCaffrey and McCall, Inc., as director of programming and network buying. (His appointment reflects the agency's increased activity in the package-goods field and, concomitantly, in network tv—a direction indicated in a TELEVISION AGE profile of the agency last June.)

Now that he is on the job, Mr. Fenton is joining the other New York agency program spotters in scouting the pilots for next fall. He is exceedingly hopeful about the coming season, pinning those hopes on the disastrous season now in its closing stages. "The networks will have to do more innovating than they have done in years," he says. "Pieces, he feels, have become fair-weather friends in network tv. "Any advertiser who wants it can get network exposure now," he believes, "but the large numbers of clients in network. "For the small advertiser, specials particularly are good; the right show can put a small advertiser into the top 10." Fenton doesn't believe programs come from the networks themselves to be worthy of consideration: "The door is open to outside packagers. In this business you can't afford to overlook anything."

From the beginning of his advertising career, Mr. Fenton has been concerned with tv program

production and selection. As the '50's began he did a brief stint in the Young & Rubicam mailroom, then went into the production of programs and live commercials on several shows (Garry Moore's, Bert Parks', and Bill Goodwin's). A year later, while still employed by Y&R, he served as Dwight Eisenhower's television consultant as the General campaigned for the GOP Presidential nomination. One of his tasks was to arrange radio and television interviews, and to plan tv specials.

Later in 1952, Mr. Fenton went on the road for Y&R, travelling from station to station to teach staff members how to present live commercials for Y&R clients. At that time television know-how was rudimentary, and the staffers often did not know how to air the scripts sent to them. "After 18 months I knew every station manager in the country," Mr. Fenton recalls. "Of course, there were far fewer stations on the air in those days."

Mr. Fenton returned to Manhattan as a tv account executive at Y&R working on several accounts, including Time Inc. and General Foods. Again he became involved in producing commercials on programs like *Person to Person*, and the network evening newscasts. "For *Life* magazine alone we did 15 live commercials a week," he said.

In 1957, Mr. Fenton moved to McCann-Erickson as a tv program supervisor buying network programs for Westinghouse, Nabisco, Nestle



MR. FENTON

and Buick. Two years later he became M-E's director of tv business affairs, later returned to program work as an account man on Best Foods and Buick. In 1962 he joined Lennen & Newell as daytime program supervisor, and then became tv department business manager, a post he held until he joined LaRoche.

Born in Brooklyn in 1926, Mr. Fenton attended Brooklyn Prep. After serving as a Navy pharmacist mate in World War II, he attended Villanova and Hofstra. Upon graduation he became a reporter for the Macy chain of newspapers in Westchester, and stayed two years before deciding that "advertising would be more exciting."

A widower, Mr. Fenton lives in Rowayton, Conn., with his five children. Weekends are spent fishing, swimming and boating on Long Island Sound.



Harold W. Marquis Jr. (at left) was named president of Hoefler, Dieterich & Brown, Inc., San Francisco. He previously was executive vice president of the agency. . . **Thomas H. Schwarz** and **Raymond B. LaBonne** were elected vice presidents at Compton Advertising, Inc., New York. Mr. Schwarz is an account supervisor, Mr. LaBonne an associate media director. . . **Jack R. McCormack** and **John G. Roche** were named vice presidents at Ted Bates & Co., Inc., New York. Mr. McCormack is an account administrator, Mr. Roche an account supervisor. . . **Keith Holden**, director of broadcast and audio-visual activities at Klau-Van Pietersom-Dunlap, Inc., Milwaukee, was named a vice president. . . **Herbert H. Clark**, vice president and executive art director at Ted Bates & Co., Inc., New York, was named the agency's senior vice president and director of art services. At the same time, three vice presidents and creative supervisors were named to the new title of senior creative supervisor **William Abrams**, **Barry Ballister**, **William Maynard**.

It happened on the premiere date of CBS-TV's *Mr. Terrific* and NBC-TV's *Captain Nice*. It wasn't enough that both networks scheduled two shows, on the same night and one following the other, about meek little guys who suddenly are transformed into flying supermen; the newspaper ads that heralded the premieres utilized identical typefaces for the program titles. It wasn't a simple Bodoni or Cheltenham, either. Artists working for both networks decided on a big, fat, shaded "comic-book" lettering.

* * *

A viewer who monitored all the newscasts which reported on the recent gravediggers' strike in New York, that left dozens of corpses awaiting burial, notes that not a single newsman—even those who always end their show with a witty

sally—referred to the strike as "a grave situation."

* * *

Jean Shepherd, raconteur who spins his tales on WOR radio New York, had much to say about the Superbowl and the whole trend toward televised football. He noted that the season soon will stretch year-round, starting with pre-pre-season games that take place before training even gets underway, and then going on through the pre-season games, the regular season games, the runner-up bowls, the second-runner-up bowls, etc., on through the Booby Prize and Ho-Hum Bowls, which will feature all those players who couldn't participate in any other bowls.

And while the networks are doing everything they can to make sure everybody in the country sees football, the National Collegiate Athletic

Association moved to reduce the size of the tv audience. In a ruling that undoubtedly will hurt ABC-TV most since that network carries a full season of NCAA football games, the organization outlawed the use of cameras and monitors by coaches to provide themselves with an overhead view of the scrimmaging. At one fell swoop, the NCAA chopped at least two viewers (more, if assistant coaches are included) from the audience, and already there have been rumors that media buyers are going to ask for a corresponding reduction in the rates.

The NCAA action ostensibly came about because certain schools and coaches (notably Ara Parseghian of Notre Dame) could afford monitors while other schools couldn't, and therefore operated at a disadvantage. But there are rumors that several coaches were using their sideline monitors to watch games being played on *other* fields once their own teams were so far ahead or behind that the game held no more interest. This, it struck the NCAA, just wasn't sporting.

* * *

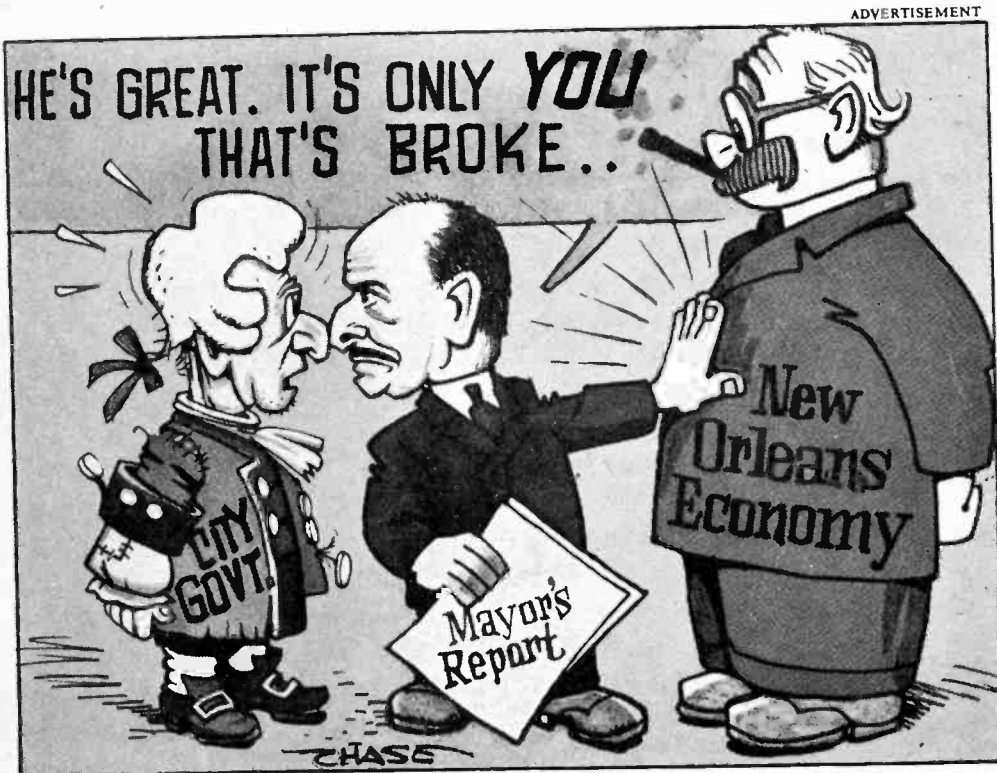
From The New York Times: "The show, rightly if startlingly, says at the beginning that if the viewer doesn't like this kind of show he should tune in elsewhere. The outdoors fan will stay tuned to Channel 7. hfm03/4- Hbans etaoin eta et"

(Not with that kind of interference, he won't.)

* * *

Again, from the *Times*: "The glories of Florida are heralded by National Airlines (you bet they are) Northeast (come on down) and Eastern (No. 1 to the sun). North east, through Sullivan, Stauffer, Co well & Bayles, spends 70 per cent of its budget on the Tom Dooley television commercials to the folks in the cold Northeast."

Maybe if they spent 80 per cent Jim Dooley's name would make more of an impression?

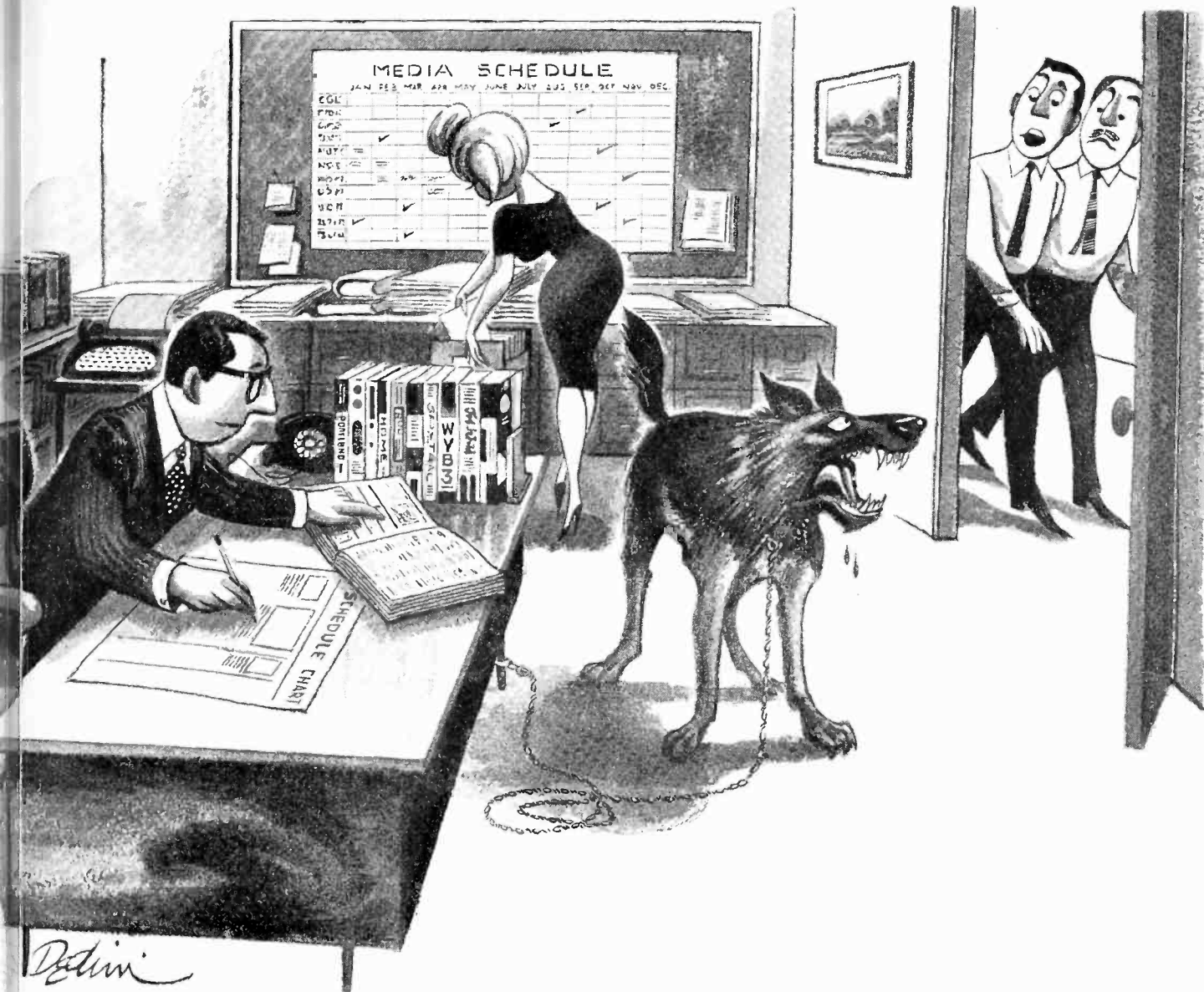


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