

Television Age

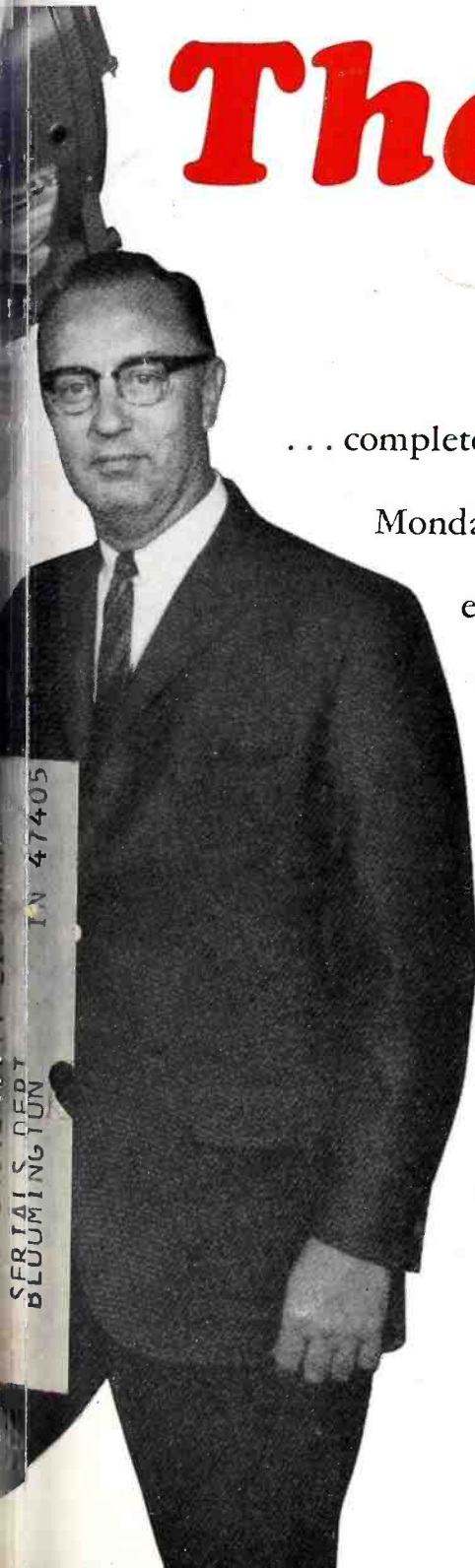
Who's looking? The controversy over today's viewers
Why mutual funds advertise without really selling
How to predict spot billings for next month—?

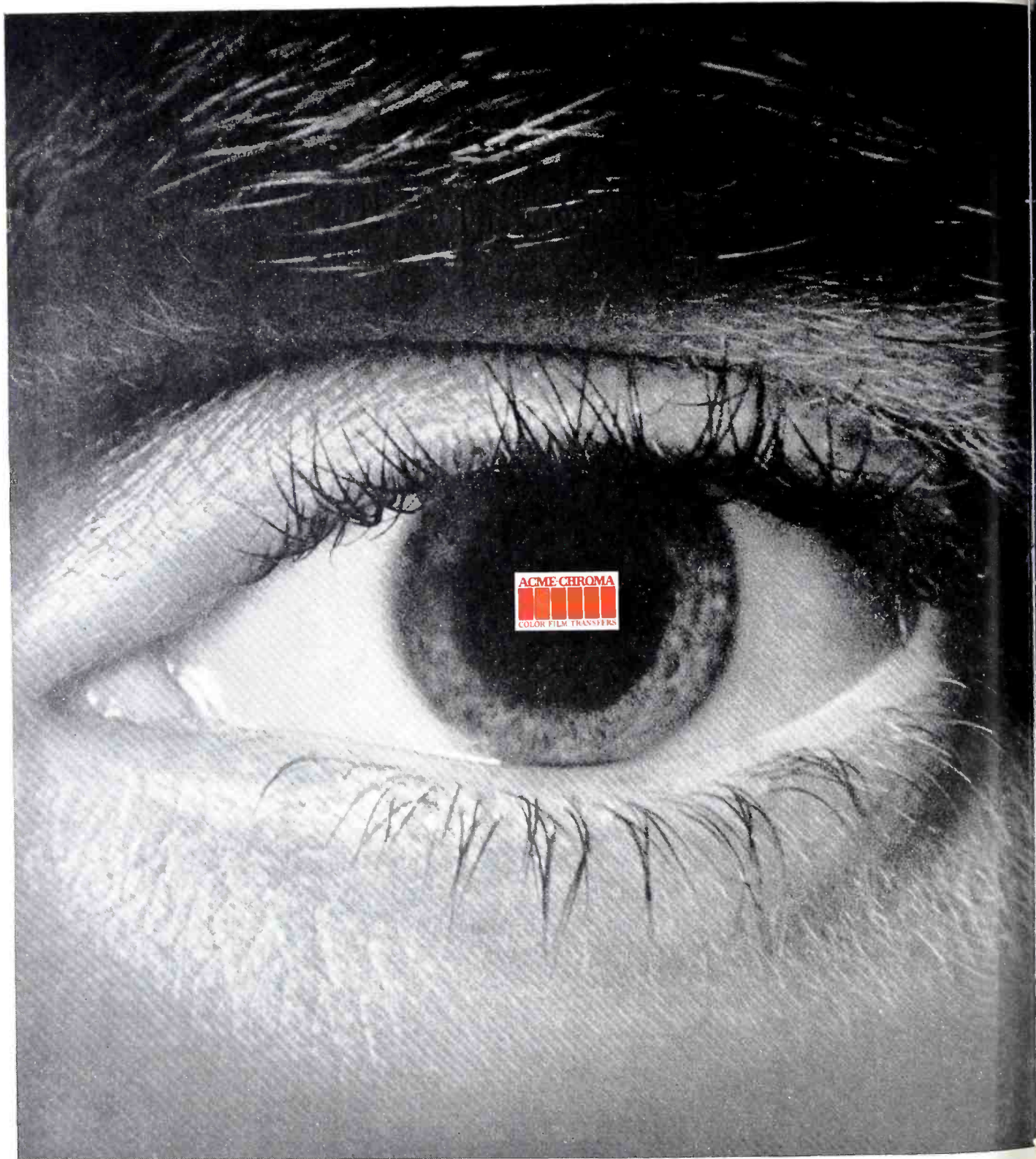
PAGE 19
PAGE 22
PAGE 24

The Late Al Tighe

... completes the KSTP COLOR TV news and sports day at Midnight,
Monday through Friday with a final wrap-up of the important
events of the day.

In the clear, concise and accurate style of all KSTP-TV
news reporting, Al Tighe brings you up to the minute with
final sports scores, weather reports and highlights of news
events. Depending on the happenings of the day, AL
TIGHE NEWS will run from 15 minutes to half an hour.
For further details, contact a KSTP COLOR TV repre-
sentative or your nearest Edward Petry office.





We've passed every eye test, magna cum laude!

Tsk. Tsk. Everybody's staring at our new process! Station Engineers are goggle-eyed about the high-level of color fidelity! The critical-eyes of the networks are pleased by our broadcast quality! Sharp-eyed producers are raving about the consistency of our quality! Ad agencies do a double-take when we meet every deadline! Millions of TV viewers have their eye on us in commercials for Hamm's, Birdseye, Goodyear, Ford, Plymouth, TWA, Winston. Even our competitors are casting envious eyes! Such



flattery could go to our heads; but we won't let it! We're too busy giving *you* the high-level color fidelity, broadcast quality, sensible prices, and on-time delivery you need! If you believe your eyes, try us sometime or send now for an eye-pleasing demonstration. ACME Film & Videotape Laboratories, a subsidiary of Filmways Inc., 1161 North Highland Avenue, Hollywood, Calif. 90038, phone (213) 464-4644 or 51 West 51st Street (Filmways Inc.), New York, New York 10036, phone (212) 581-5811



Millions of New Yorkers do, frequently. Because WCBS-TV keeps on top of the news... and gets it on the air fast. Example: when a Broadway building collapsed recently, trapping nine workmen, WCBS-TV News was *first* to break the story and *first* to begin live coverage (in color!) from the disaster site, *beating* the other television stations by almost an hour and a half! The New York newspaper put it: "Channel 2 was the way-out front station."

There were many other times during the same month when WCBS-TV was "way out front." Example: WCBS-TV News gave New Yorkers an *exclusive* opportunity to question Mayor John Lindsay and six of his key officials *on-camera*. Example: A 40-man team worked 'round the clock to prepare "Adam Clayton Powell's Harlem," a documentary *just hours* after Congressman Powell was barred from his Washington seat. Example: WCBS-TV News broad-

See the difference?

cast the first report and the most complete coverage of an early-dawn blaze

that ravaged an entire block. Example: in cooperation with Consumers' Union, it presented "The Great TV Repair Scandal," a three-part *exclusive* probe of apparent overcharging by some television repairmen. Example: WCBS-TV News made local headlines with the broadcast results of its specially commissioned poll to determine how New Yorkers feel about their mayor. Example: WCBS-TV was the *only* New York television station to cover the funeral of astronaut Lt. Colonel Edward White in a half-hour special program direct from West Point.

WCBS-TV News has the *largest local television news staff in the nation*, dedicated to providing a total news picture. That's the reason television audiences—and advertisers—looking for news that's vital, interesting and *different*, invariably find it on

WCBS-TV 2

CBS Owned/Channel 2, New York. Represented by CBS Television Stations National Sales



“It’s good business to help colleges”

“The greatness of America stems importantly from our many fine educational institutions, and industry is critically dependent on their graduates.

“The du Pont Company hires a large number of college graduates each year. As these employees gain business knowledge and experience, they supply tomorrow’s need for managers and leaders of our Company.

“In 1966 we will grant \$2,200,000 to 213 colleges and universities in all parts of the nation to help them educate leaders of the future. This represents the largest grant in the 48-year history of the du Pont Company’s Aid-to-Education program.”

Lamot du Pont Copeland, President,
E. I. du Pont de Nemours & Co. (Inc.)

A major problem in the education of students is rising costs. If companies wish to insure the availability of college talent, they must help support colleges with financial aid.



SPECIAL TO MANAGEMENT—A new booklet of particular interest if your company has not yet established an aid-to-education program. Write for: “The Rationale of Corporate Giving”, Box 36, Times Square Station, New York, N. Y. 10036



COLLEGE IS BUSINESS’ BEST FRIEND

Published as a public service in cooperation with The Advertising Council and the Council for Financial Aid to Education

MARCH 13, 1967

Television Age

19 ARE THE VIEWERS VIEWING?

The controversy grows as researchers debate the appeal television has for today’s adult

22 NOW, THE NON-SELL

When mutual funds go on the air, there is no hard sell, soft sell—in fact, no sell

24 PLAYING THE NUMBERS GAME?

Some say it’s possible to predict a station’s sales revenue watching certain economic indicators

26 HOW TV SENDS THEM

The growing business of tourism is sparked by countries and far showing their attractions on-screen

28 EXPRESSLY LOCAL

Unlike its competitors, Celanese takes the station-by-station route for its series of specials

DEPARTMENTS

- | | |
|--|---|
| 6 Publisher’s Letter <i>Report to the readers</i> | 30 Film/Tape Report <i>Round-up of news</i> |
| 10 Letters to the Editor <i>The customers always write</i> | 39 Spot Report <i>Digest of national activity</i> |
| 11 Tele-scope <i>What’s ahead behind the scenes</i> | 41 One Buyer’s Opinion <i>The ex-flex medium</i> |
| 15 Business Barometer <i>Measuring the trends</i> | 47 Wall St. Report <i>The financial picture</i> |
| 17 Newsfront <i>The way it happened</i> | 57 In the Picture <i>A man in the news</i> |
| 29 Viewpoints <i>Programming pros and cons</i> | 58 In Camera <i>The lighter side</i> |

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

Television Age

NO. 17

No. 17

Publisher
S. J. Paul

Editorial Director
Don Dunn

Managing Editor
Bart Hickman

Senior 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
Marguerite Blaise

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
205-322-6520

Los Angeles

Gordon Sutton

Duncan Scott & Marshall, Inc.

1830 West 8th Street
213-382-6346

United Kingdom

F. A. Smyth & Assoc.

35 Dover Street
London, W. 1, England

Member of Business Publications
Audit of Circulations, Inc.

BPA

TELEVISION AGE is published every other month by the Television Editorial Corp. Editorial, advertising and circulation office: 100 Avenue of the Americas, Rockefeller Center, New York 20, N.Y. Phone: Circle 660. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; elsewhere: \$15. © Television Editorial Corp. 1966. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries party to the Bern Convention and to the Pan-American Convention.

Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves a metropolitan center of more than 350,000 people, some of the nation's richest farmland, the state's capital and key distribution center. Boise's influence extends to every part of Idaho.



KBOI

TELEVISION

Channel 2 CBS

BOISE

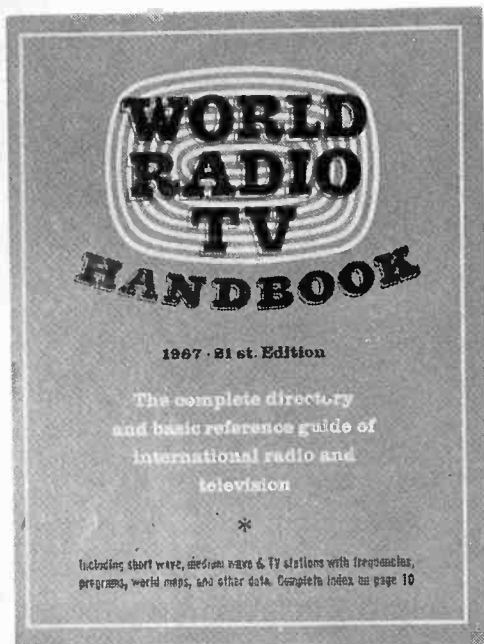
Affiliated with Bonneville International stations, KSL-TV Salt Lake City, KIRO-TV Seattle, WRUL, New York, KID-TV Idaho Falls.

Represented by



PETERS, GRIFFIN, WOODWARD, INC.

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

Reaction and Action

Our story on the 30-second announcement last issue (*Not Too Short—Not Too Long*, TELEVISION AGE, February 27th) generated a spirited reaction from advertisers, agencies, stations and reps.

What is abundantly clear is that the pricing formula is far from crystallized, particularly for the nighttime 30's. While many stations are attempting to set a realistic policy, the proposed rate for a 30-second spot has ranged all the way from 50 to 70 per cent of the minute cost. Several agencies have adopted a "bid-and-ask" approach. How the 30's will be priced is bound to affect spot business for years to come. For example, the one-minute announcement which earned the same rate as the 20-second announcement was the basis of a formula that existed several years after it was outmoded.

Reprints are available of our round-up article on the 30-second announcement, and can be ordered from our Readers Service Department.

Cameras on Committee?

No member of Congress will argue with the statement that television today is the most important source of information and news available to the U.S. public. The public is aware of it based on the Roper surveys; the politicians are aware of it based on the election results. However, the Speaker of the House, John McCormack (D-Mass.), is still operating in the horse-and-buggy age by steadfastly refusing to open up the House Committee meetings to television cameras. The Senate has permitted such coverage for many years.

Speaker McCormack is following the ukase set down some 15 years ago by the late Sam Rayburn. As Ralph Renick, news director of WTVJ Miami, has commented, "it is in committee that the real work of Congress is done. The American people should not be excluded from this cornerstone of our democracy."

Congressman Claude Pepper (D-Fla.), has introduced a resolution which would allow tv and radio to cover the House. Congressman Pepper has said that, "the citizen has both a right and a need to view his elected representatives in action, and only television has the ability to fulfill that right".

However, as long as the Speaker, aided and abetted by parliamentarian Lewis Deschler, remains adamant, the U.S. public is going to be deprived of witnessing an important aspect of the democratic process first-hand.

Cordially,

ARE YOU GETTING YOUR SHARE



*Of total national spot accounts?
Of the national revenue in your market?*



How well are your rates and ratings used by your representative? How much meaningful research do they do on it? How well do they know your market and how do they interpret it? How closely do they coordinate their national sales with *your* local efforts?

These are the areas that make the difference. These are the areas in which we concentrate.

VENARD, TORBET & McCONNELL, INC.

TV & Radio Station Representative

New enlarged New York headquarters, 555 Fifth Ave.

Chicago, San Francisco, Los Angeles, Detroit, Dallas, St. Louis, Denver, Portland, Seattle

MR. STATION MANAGER:

GET ABOARD

This **NEW** concept of
COLOR TRAVEL ADVENTURE!



HAWAII CALLS

Island Music in Fabulous Settings!
Series of 26/30-Minute Shows.

ADVENTURE CALLS

Spine-tingling Adventure
and Sports! Series of
26/30-Minute Shows.



Ask the Man from FIELD to solve Your Programming Problem

**Over a score of major
markets are now using
this type of programming!**

**Ratings have increased...
Audiences are enthusiastic...
about color, excitement, adventure!**

**THOSE STATION MANAGERS WHO
HAVE USED ALL FIVE SHOWS
IN "STRIP PROGRAMMING" HAVE
ENJOYED EVEN GREATER RESULTS!**

**Ask the Man from FIELD for the complete
story on these and other series!**



QUIST FOR ADVENTURE

Visit Exotic Ports
Aboard a 65-Foot Yacht!
Full Hour Special Plus
18/30-Minute Shows.

**GEORGE PIERROT'S
"WORLD ADVENTURE"**

Chat with Fascinating
World-Travelers! Series of
26/30-Minute Shows.

FACES AND PLACES

Intimate Glimpse of
Peoples and Customs Around
the World! Series of
26/30-Minute Shows.

CALL, WIRE OR WRITE FOR FREE AUDITION PRINTS!
Call or write Ed Simmel, General Manager, Syndication Dept.

FIELD COMMUNICATIONS CORPORATION

*9229 Sunset Boulevard, Los Angeles, California 90069 • Area Code 213/274-6027.

*Field Television Center, Marina City, Chicago, Illinois 60610 • Area Code 312/527-4300.

**Letters
to the
Editor**

Fads of the Future

Many thanks for your kind treatment of *Step Down, Batman* (February 27) . . . effective and clever editing helped make the story even better.

MELVIN HELITZER
President
Helitzer, Waring & LaRosa, Inc.
New York, N.Y.

Refreshing Service

We cannot permit your February 27 issue to go by without the following comments:

Several articles not only are excellent, but they were most timely. I refer specifically to *Letter from the Publisher* and *Not Too Short, Not Too Long*, both dealing with 30-second commercials, and *The Way*

the Ball Bounces, in which 1966 baseball data is listed.

Articles like these not only fulfill a service to the industry, but they are refreshing.

BENJAMIN MARGOL
Vice President
*Television Advertising
Representatives, Inc.*
New York, N.Y.

Florida Fanmail

. . . great job on Florida (*Cor on down—to film*, Jan. 13). I am sure you have some notion of how much we appreciate it . . .

F. F. SAUER
Vice President
Reela Films, Inc.
Miami, Fla.

At the
NAB

to survey syndicated product
the one convenient place

Visit

TELEVISION
FILM
EXHIBIT **TFE '67**
70 ROOMS OF PRODUCT '70

Chicago
Apr. 2-5

the entire 5th floor
Conrad Hilton Hotel

Big
daily
prizes

Coming soon, details
about the important
TFE '67 give aways . . .

...a cordial
welcome
by these
TFE '67
members

- Allied Artists Television Corp.
- American International Television, Inc.
- Desilu Sales, Inc.
- Field Communications Corp.
- Sandy Frank Program Sales, Inc.
- Four Star International, Inc.
- Hollywood Television Service
- Independent Television Corp.
- King Features Syndicate
- Krantz Films, Inc.
- Medallion Picture Corp.
- Medallion Television Enterprises, Inc.
- North American Television Associates
- Official Films, Inc.
- Paramount Television Enterprises, Inc.
- Walter Reade Organization
- Peter M. Robeck & Co., Inc.
- RKO General Productions
- Show Corporation of America
- Seven Arts Associated Corp.
- Spanish International Network
- The Tele-Dynamics Corp.
- Tele Features
- Telesynd Division Wrather Corp.
- Trans-Lux Television Corp.
- United Artists Television, Inc.
- Warner Brothers—
Television Division
- Wolper Television Sales

Associate members:
**NATIONAL
ASSOCIATION of
BROADCASTERS**

Brace of Books

Interpreting FCC Broadcast Rules Regulations, edited by Verne Ray; published by Tab Books, Thurmont, Md.; 160 pp.; \$5.59.

Broadcast Antenna Systems Handbook, edited by Verne M. Ray; published by Tab Books, Thurmont, Md.; 160 pp.; \$7.95.

Consisting of, and based upon, a series of magazine articles by various authors, these two spiral-bound books endeavor to answer a number of questions for station engineers and management. The data is up-to-date in most instances, and where it is not, the changing nature of broadcasting on a day-to-day basis is emphasized.

The book on the FCC will have a wider audience and serve as a valuable reference tool, not only to station engineers but to management as well. While much of the information is basic to engineering personnel—the first 35 pages, for example, is devoted to the importance of keeping a station log—there are informational sections on regulations regarding equal time in the broadcast of controversial material, station responsibility in libel and slander, multiple ownership of broadcast stations, etc.

The antenna handbook consists of a maze of charts, tables, mathematical formulae and explanations of an engineer could love. But there are a lot of engineers looking for something to love.

Rate Reverses on 30's Price

Talk among media buyers indicates that the much-heralded arrival of the independent 30-second rate may not be so welcome after all. The main reason: advertisers seem unwilling to pay a premium for the half-minute, preferring to stick to the two-for-one economy packages of the piggyback. Ted Bates & Co., Inc., which only a short time ago indicated support for The Katz Agency suggestion of a 30-second rate at 55 per cent of the minute rate, recently reversed its policy and now offers the half-minute at half the minute rate. The fear that stations may slowly raise the 30 rate premium in coming years seems to have generated the reversal. Media buyers at Bates and other agencies indicate their clients have little to do with the independent 30 unless stations make it available at half the minute rate. Some stations are experimenting with this idea, a Bates buyer reports.

The Circus Comes—but Spot—?

At issue date, the New York spot tv drive begins for Ringling Bros. Barnum & Bailey Circus, with minutes (color) running in daytime for the kids, and night-time 20's and ID's going to remind the parents that the show is coming to town. The circus runs from April 4 to May 14, then plays two weeks in Montreal for Expo '67 before heading back to the States. New Haven and Boston are the first two stops in a summer-long tour. Spots scheduled will be used before and during each stay in the various markets, but Mae Lyons, who handles the film Madison Square Garden offices, doubts the budget will be increased this year. She credits the use of focus settings in "at least seven or eight commercials—Volkswagen, White Knight, etc." with providing plenty of exposure. The circus is selling out more easily this year than ever before, Miss Lyons said, so there's not so much need for tv advertising. "We'll spend about the same overall," she said, since the budget saved in other markets can be applied to any "tougher" areas.

Toy-Brokerage Problems Reappearing

At the 1967 Toy Fair, just ended in New York, a major source of frustration—the toy jobber who moonlights as a tv time salesman—seemed about to come to the fore. Jobbers traditionally buy large volumes of toys for individual markets, reselling them to small and even large retailers when immediate supply is needed. All of the major manufacturers depend heavily on their business. In the past, jobbers would buy large blocs of local toys and squeeze the manufacturers, saying, in effect, "I'll pay your tv dollar through me in my show or I won't buy your toys. Pressure from agencies and reps slowed

the practice down a few years ago, but now the shortage of good kid shows in many markets has brought about a jobber resurgence, as they bought the few remaining programs.

Surf Rising

Surfing is coming into its own in the field of syndicated sports, as it has on all the beaches of America's coasts, from Pudget Sound to the Gulf of Maine. Tv Cinema Sales bought *Always Another Wave*, an hour documentary, from Lawrence-Wolf Associates. Earlier this year RKO General launched syndication of *Surf's Up*, series of 39 halfhours produced by KHJ-TV Los Angeles. RKO is also making a network special, the half-hour *Hit the Surf*, for Clairol and the ABC-TV network.

TFE Moves Toward Center Stage

The role of the Tv Film Exhibitors, grouped in TFE '67, will be considerably enhanced this year at the NAB convention in Chicago. Although the TFE sideshow is not under the aegis of the NAB, this year the syndicators are staging one of the main events in the NAB's agenda—a forum on programming with Otto Preminger, David Wolper, Danny Thomas and other film-producing and programming luminaries.

New York Gains, and Loses

The City of New York, hit recently by the departure of several major corporate headquarters, is looking to the colorfilm processing industry to provide jobs for hundreds of residents. The Department of Commerce and Industrial Development recently cited Movielab, Coastal Film Industries, DuArt and Color Service as expanding their facilities and payrolls. It noted that Telecolor Film Laboratories, Inc., a new firm, is spending \$1.1 million to get underway in April. But, along with the good news, came word that Pathe Laboratories is expanding its Hollywood processing facility and by June intends to move all its New York processing, about two-thirds of total sales, to the West Coast.

Broadcasters Add Another Friend

There's little doubt that the industry is breathing a bit easier with Betty Furness having replaced Mrs. Esther Peterson as the President's special assistant for consumer affairs. Mrs. Peterson had wasted little time in aligning herself with those questioning the role of advertising in affecting prices. It's felt that Miss Furness, long accustomed to the commercialism of broadcasting, will be less critical. And, since she has expressed a desire to "use the tools of show business in disseminating information," she's even less likely to bite the hand that has long fed her.

RCA
TK42

"BIG TUBE" COLOR



The Secret's in the "Big Tube"

STUDIO CAMERA

... Makes Every Picture Sparkle



SPECULARS WITHOUT LIGHT STREAKS—Reflections (speculars) are handled without halo or flash. Jewelry, sequins, crystal, lighted candles are pictured as they actually appear.

The big 4½-inch image orthicon in the luminance channel of this live color camera makes a spectacular contribution to color performance. Its large image is the secret of the TK-42's greater sparkle and brightness. This has been proved in demonstrations and in actual use by broadcasters.

WORLD'S MOST EXCITING CAMERA

The combination of the "big tube" with three color tubes leads to sharper pictures, purer colors, more exciting contrasts. This provides unexcelled dynamic range, from bright reds to cool blues. It adds color dynamics to programs and commercials . . . gives production people a more versatile tool for creative effects.

TECHNICAL LEADERSHIP

With the TK-42 you get the benefits of RCA's technical advances: Self-correcting circuits, which permit it to operate for days without picture deterioration; transistorization for top reliability; modular design for highest performance and easy maintenance.

See your RCA Broadcast Representative for complete details or write to RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J.



LIVING FLESH TONES—Flesh tones are vibrant and realistic in widely varying light levels. Color tracking is accurate down to subtlest shades.



DRAMATIC EFFECTS—The camera responds to mood lighting for highly dramatic effects. Silhouettes, for example, no longer present a problem.



SNAP AND SPARKLE—The "big tube" imparts high-definition brightness to produce a sharply defined color picture.

The Most Trusted Name in Electronics



horns and new products

both improve w

Woodshedding



To a musician, woodshedding is an after-hours practice session. To a marketing man, WOODshedding means testing a product in Grand Rapids before sending it out the big time. That's the WOODshedder, one of the country's top ten test areas.

Two good reasons why the WOODshedder is a good test area are WOOD-TV and WOOD Radio, the preferred stations. WOOD-TV is 2 to 1 over the No. 2 and No. 3 stations combined. WOOD Radio is equal to all other stations combined.

It's worth a thought—and a phone call. Give your Katz man a blast. He'll be a WOODshedder from 'way back.

**Northwood Institute Preference Study (June, 1968)*



WOOD
Grand Rapids, Michigan
The Showcase Stations of Western Michigan
National Sales Representatives:
The Katz Agency, Inc.

Business barometer

December and full-year-1966 totals on local sales and station compensation revenue, from the Business Barometer sampling of stations across the country, showed the following:

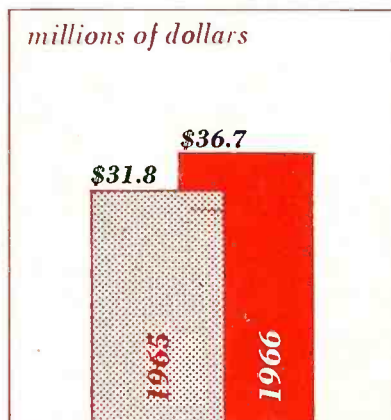
Local activity in December ran 15.5 per cent ahead of the same month in 1965, making for a total of \$36.7 million in estimated time sales by the industry's stations, as compared to \$31.8 million in December '65. This meant that for the year 1966, local sales totalled \$382.0 million—a gain of 14.8 per cent over '65's \$324.0 million.

Compensation revenue dipped downward for the second month in a row, dropping 1.7 per cent below the December '65 figure. In estimated dollars, the month brought \$20.8 million to stations, as compared to \$21.2 million previously. Compensation for the year is estimated at \$241.2 million, an increase of 4.7 per cent from 1965's \$230.3 million.

Local business, as with spot throughout the year, the nation's largest stations scored the greatest sales increase. These same stations conversely depended less heavily on compensation for their revenue, often bumping network programs to make more room for spot and local clients.

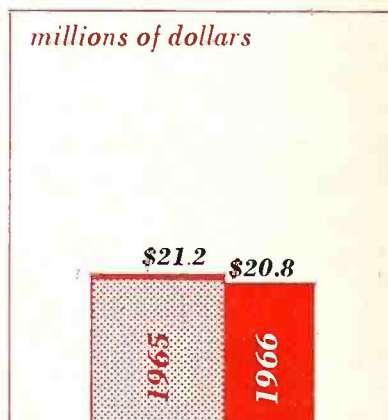
December as compared to November immediately preceding, local activity was off 12.4 per cent, while compensation moved up a fraction, 0.9 per cent. In six months of the year, local sales were down from their predecessors; in 1965, this happened in only four months.

LOCAL BUSINESS



December (up 15.5%)

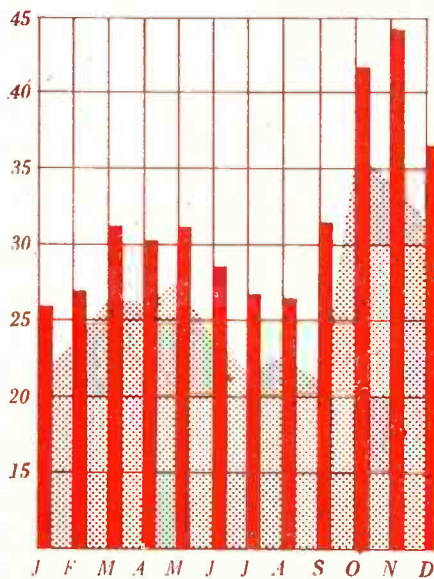
NETWORK COMPENSATION



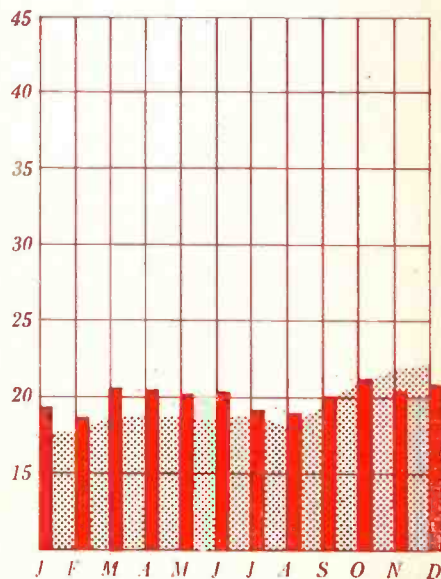
December (down 1.7%)

Year-to-year changes by annual station revenue

| Station Size | Local Business | Network Compensation |
|-------------------|----------------|----------------------|
| Under \$1 million | 5.3% | 0.7% |
| \$1-3 million | 10.4 | 1.5 |
| \$3 million-up | 18.3 | -3.1 |

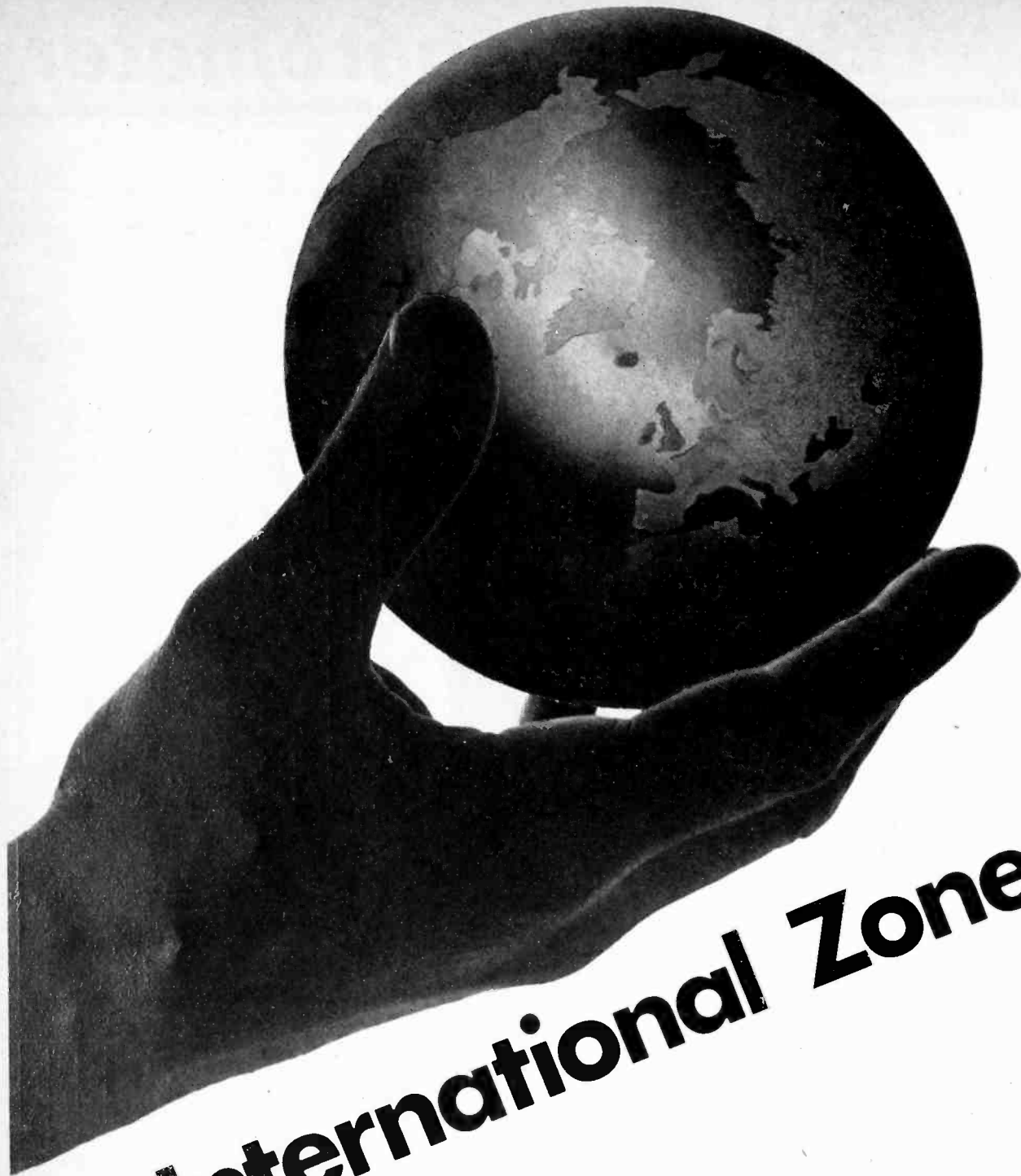


1966-'65 comparison



1966-'65 comparison

Copyrighted feature of TELEVISION AGE, Business Barometer is based on a cross-section of stations in all income and geographical categories. (Main is tabulated by Dun & Bradstreet.)



International Zone

New series of TV specials

Real stories of real people around the world filmed on the spot by United Nations Television team

U.S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS Thomas B. Shull, Chairman Raymond B. Welpott, Executive V.P., NBC, Vice-Chairman William Kaland, National Program Manager, Westinghouse Broadcasting, Chairman, Program Committee.

EXECUTIVE COMMITTEE: Roger W. Clip, V.P., Radio & TV Division, Triangle Publications John T. Murphy, President, Avco Broadcasting F. S. Gilbert, Genl. Manager, Time-Life Broadcasters Harold Grams, Manager, KSD-TV, St. Louis Post Dispatch Jack Harris, V.P., KPRC-TV, Houston Post Stanton P. Kettler, President, Storer Broadcasting C. Howard Lane, V.P., KOIN-TV, Portland, Ore. Clair McCullough, President, Steinman Stations Donald McGannon, President, Westinghouse Broadcasting C. Wrede Petersmeyer, President, Corinthian Broadcasting Corporation A. Louis Read, V.P., WDSU-TV, New Orleans James Schiavone, General Manager, WWJ-TV, Detroit News J. S. Sinclair, President, WJAR-TV, Providence, R.I. P. A. Sugg, hon. member Ben West, V.P., KOCO-TV, Oklahoma City, Okla. Frederick A. Kugel, Founder.

TV stations can secure the "International Zone" series, retain prints for repeat showings and 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

are the Games

he game show scoreboard these
oves that the "youth rebel-
" as won the battle of prime
iree of television's venerable
m games have succumbed to
ag both the shows and their
ver were too old to carry on.
re are now only two surviving
eset for primetime next fall and
o them are new productions
tin youth with youth—young
ries and young daters matching
en one of these shows might
ropped before the season starts.
riven from their choice prime-
a sts on the CBS Sunday and
da night schedules were: *To
Te Truth, I've Got A Secret*,
t long-run king, *What's My
e?* The departure of the three
vtyights leaves the youngsters,
Ding Game and *The Newlywed
en* ABC. All three shows that
eopped originally were Good-
Toman productions that had
n the air for more than 10
s. *Line* was the second-oldest
w television, having been on
1 years. However, their very
s enervating: the head-of-
seld count for *Line* in the 65-
or age group was more than
blthat for the 35-to-49 group
ree times larger than the
er 5 group; *Secret's* 65-and-over
nt nearly doubled its under-35
gcr and was bigger than its
0- category.

nghow Trend Hurts. Mark
dsn thinks the axing of the
grns was a lot more complicated
n simple allegiance to demograph-
H cited the trend to 90-minute
duions and movies in prime-
e that make it more difficult for
hirs to survive generally.
be they're up against the long
ws and the movies," he said,
ere a good chance they won't
n sampled."
ths say the game shows would
e disappeared from primetime

years ago if it weren't for their attractive production costs—about \$35,000 per half-hour, compared to \$75,000 or more for a usual half-hour network film show.

40 Years of Programs. Bob Stewart, formerly a top executive with Goodson-Todman and now an independent producer of game shows, at G-T, attributed the demise of the big three to attrition. "When you stop to think about it, the three shows together represented about 40 years of programming," he said. "What product in the television industry can be expected to last that long without suffering from attrition." Mr. Stewart observed that the great public familiarity with the shows and their formats deprived them of surprise. "After that long a time, there are very few surprises left, and surprise is one of the basic elements in game shows."

However, Mr. Stewart thinks that the banishment of games from primetime will be only temporary. He does not believe those shows which will make it need be specifically oriented to youth. He is inclined to attribute the axing of the three shows to cyclical patterns in viewer tastes and predicts the cycle will begin to repeat itself in a few years when viewers become saturated with another form of programming. The two ABC games left on primetime, he feels, are more as a cheap defense against Jackie Gleason's show than an offensive move to capture the biggest rating. The two shows have received approximately the same share of audience that *Shane*, (the show they replaced,) did at about half *Shane's* production expense.

G-T Fills Daytime Niche. While Goodson-Todman was hit hard in nighttime, it continues to feed off its daytime winners. Along with *Match Game*, *Password*, *Concentration* and *To Tell the Truth*, the company recently sold its latest offering, *Snap*

Judgment, to NBC. That network used the show to replace another game, *Reach for the Stars*, out of the Merv Griffin production complex.

Guiding Light

BBDO's media men are saying the price of tv is up about five per cent over last year, but the cost-per-thousand viewers is up less than three per cent. How come? Because you get more for your money, the agency says.

The figures are included in the 1967 BBDO *Audience Coverage and Cost Guide*, prepared by the agency's media department. Here's how they show the cost isn't up as much as the price: The average commercial minute on nighttime network tv is now \$38,500, a \$2,000 increase over last year. But the average viewer cpm is only \$1.90, just a nickel more than a year ago. The reason is, more people are looking.

Last year, BBDO's guide began giving radio and tv audience profiles in terms of "people" rather than "households." The new edition repeats the innovation graphically, showing demographic peaks of appeal by program type. It shows, for example, that the early news is big with oldsters but late news catches the swingers.

How Many People? An innovation in the new guide is a breakdown of demographic data on the total U.S. population by age, sex, income, region, job, education and county size. The figures dramatically show not only that the under-30s are now in the majority, but that the median age is destined to drop even faster. Item: while the total population now stands at 195 million, nearly half, or 90.9 million, are under 25. But wait. Of that total, 38.6 million are between the ages of 13-24, and there are 52.3 million kids aged 12 or under.

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$\text{Eff} = \frac{P_0}{P_i}$$

$$D_b = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$Q = \frac{X}{R}$$

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

**WKRG
CHANNEL**

5-TV•

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



Are the viewers viewing?

The controversy grows as the researchers debate the appeal that television has for today's adult



The pursuit of truth, in regard to the size and dimensions of the television audience as it exists today in comparison with yesterday, is threatening to become a race with a very crowded field. For years the measurement of tv's ability to attract viewers was the exclusive province of a few companies—Nielsen and ARB predominant among them. Some agencies, networks, advertisers, stations and producers occasionally grumbled about the limited sources of rating information, but hardly anyone dared challenge the validity of the information itself. And even the grumbling dwindled to little more than a questioning hum after a team of statisti-

cians reported to a Governmental investigating committee that the basic techniques of the rating systems were sufficient to produce approximations of truth.

Then suddenly, when it seemed that Nielsen and ARB (and one or two others on occasion) had clear weather and a fast track, a stampede of challengers broke from the gate. Louis Harris and Associates, Inc., jumped out in front by virtue of a coast-to-coast blast printed in 105 newspapers, via a syndicated column under Mr. Harris' byline. NBC Research, armed with Nielsen data, galloped out to do battle. On the outside, *Life* magazine and Alfred Politz drove

ahead. While NBC thundered after the new opponents, TvB and TvAR rode after Mr. Harris. Through a gap in the field ripped Dr. Leo Bogart, executive vice president of the Bureau of Advertising, American Newspaper Publishers Association. In his saddlebags were surveys from Alfred Politz, W. R. Simmons and several others—all (not surprisingly, considering the point of dissemination) somewhat unflattering to television. Now Nielsen itself, in the most recent effort, charged forward in a

If the questions were loaded, the trend line would not be significant.

Louis Harris
Louis Harris and Associates



stretch-drive that it hoped would end the race once and for all.

Whether it does or not—and the challengers don't appear ready to settle for also-ran positions any longer—there is little doubt that certain of the fans in the stands are cheering the entire contest with new vigor. The advertising agencies, heavily dependent for a large amount of revenue from television, are quick to quake when that medium is chal-

Tv, next to movies, is the most effective mass means of reproducing the intensity and power of face-to-face personal communication . . .

Dr. Leo Bogart
Bureau of Advertising, A.N.P.A.



lenged. Advertisers who doubt, or cease to believe in, the overwhelming power of tv may consider moving to other media—which call for more effort and less billing on the agency's part. Again, more advertisers today demand specific information on the capabilities of the various media—and, they feel, if other sources large or small can provide useful information, why not look at it?

With that attitude pervading the industry, a lot of research data is being scrutinized at present that might have been tossed aside a few years ago. The initial Lou Harris data, for example, met with bemused reaction when it was first presented in 1965. At that time, Mr. Harris declared that his surveyors had discovered that television was losing many of its upper-income, better-educated viewers. The statement was dismissed as unworthy of rebuttal, as the opinionated view of an opinion-researcher, who didn't understand the intricacies of true research and television demographics.

In January, however, when the results of a new 1967 survey appeared

under the Harris byline in the *ington Post*, *Los Angeles Times*, *Chicago Daily News*, *New York Miami Herald* and 100 other people in the industry sat up and noticed. The claims were the more families were viewing less television than they did "a few ago," and a greater percentage of college-educated viewers were watching less. What's more, half the public questioned had said they could do without "most program television." Why did the state now generate excited reactions they hadn't previously?

"For one thing," said the president of a major research company, Harris and the other opinion-research firms scored heavily in the last national elections. They called the Nixon-Kennedy contest almost a landslide. In each case they were right, and their stock went up. And when it's known that the president of the country uses opinion research to a great extent, a lot of

More New Yorkers listen to radio than watch television

Sydney Roslow
The Pulse, Inc.



they must be fairly accurate. When Harris can work for *Business Week* and write a weekly column in major papers, he assures himself a certain amount of legitimacy and a large audience at the same time." When there might be an aura of infallibility insofar as the general public is concerned, it didn't exist in the eyes of those "on the inside." Before going into the specific rebuttals, it might be prudent to reprint the Harris column as it appeared in the papers: "In 1965 and again this season the head of the household or wife was asked: 'Do you and your family

Only 41 per cent of households view tv during the average evening minute.

Edward Miller
Politz Research



do you look at television more or less than you did a few years ago?"

| | 1967 | 1965 |
|--------------|------|------|
| viewing more | 33% | 35% |
| viewing less | 40 | 34 |
| viewing same | 27 | 31 |

The median number of hours spent in the survey reported watching television 'yesterday' came to 2.2 hours, compared with 2.3 hours in 1965."

Upper-income homes view considerably less during the week than low-income homes.

W. R. Simmons
W. R. Simmons and Associates



The Harris column then went on to detail that in 1965, 40 per cent of college-educated viewers said they were viewing less tv than a few years previously, while in 1967, 53 per cent said they were viewing less. In '65, 32 per cent of the college-educated household heads said they were viewing more tv, but the figure dropped to 26 per cent in 1967.

Within a day or two after the column ran, Robert M. Hoffman, marketing and research vice president at Television Advertising Representatives, charged Mr. Harris with asking respondents "loaded questions" that called for the vaguest of judgments in regard to both their own and family viewing. And vice president Harvey Spiegel at TvB waved an NBC Research report, based on Nielsen figures, that showed 1966 tv viewing per home had increased four minutes a day over 1965; and that 250,000 more homes were viewing during the average evening minute in 1966 than the 29,460,000 homes in 1965.

The massive NBC-TV-B-NTI numbers, however, didn't deter the medium's antagonists. In an interview with *TELEVISION AGE*, Lou Harris stated that he wasn't primarily concerned with size of audience, but was pointing out that a certain kind of viewer was turning away from tv. "Remember that Nielsen is measuring the homes that have sets on," he said. "And that the homes are then categorized by such factors as education of head of house, household income," and so on. He's not measuring who in the household is viewing the set that's on. With multiple-set homes, the question of who is viewing becomes even more critical. You can't say kids view one set and the adults another; in an upper-income home with several kids and several sets, there may be kids watching all of them."

As to loaded questions, Mr. Harris replied: "The important point is that the question was the same as that

(Continued on page 54)

Television's audience levels have remained approximately the same in 1966 as in 1965.

A. C. Nielsen Jr.
A. C. Nielsen Co.



Implicit in the word *advertising* is another word: *selling*. Most of the commercials that appear on television are presented by companies that fully understand both words. But one industry, estimated at present to be spending about \$1.5 million in spot television, is bending over backwards to advertise without selling.

The industry is that of the mutual funds, and a handful of its members—Dreyfus Fund, Manhattan Fund, Oppenheimer Fund, etc.—have successfully negotiated a series of hurdles set in their way by the Securities and Exchange Commission. The commission says, in effect, that while mutual funds may advertise, they may not “sell.” Their announcements may “create interest,” but do no more.

Staying within the SEC regulations and yet employing television—which, by virtue of its sight, sound, motion characteristics, tends to put some “sell” into even the most prosaic message—calls for painstaking effort. Rather than make the effort, the majority of funds in an industry with assets approaching \$40 billion limit their advertising to “tombstones,” those appropriately named boxy ads in the backs of newspapers, financial publications.

Practically all mutual funds are open-end funds, continuously offering new shares to the public. Because of this they are considered to be in a state of continuous “registration” with the SEC. They are subject to basically the same regulations as any company or investment house making a single offer to sell stock.

The regulations on stock advertis-

ing were conceived and written in reference to print advertising. This meant, according to the SEC’s interpretation of the Securities Act of 1933 (Rule 134) and the Investment Company Act of 1940, that advertising for share offerings to the public must be limited to: an identification of the securities, the number of shares offered; their price, and where a prospectus can be obtained. If a mutual fund chose to advertise, it could say no more.

The sole purpose of the tombstone print restrictions was to get the prospectus into the hands of the potential investor. The prospectus is supposed to be the first communication a potential investor sees. All advertising should aim at stimulating interest in the prospectus, and not in selling shares.

In the 1950’s both television and mutual funds experienced an explosive growth in the U.S. A few of the funds began to see possibilities in tv as a new medium for their advertising. The SEC responded to their pressure and “adapted” its regulations to tv’s unique requirements, but without changing the basic tenet that sales pitches were out.

The SEC broadened its definition of “identification of the securities” to include an identification of the fund’s objective, growth or income. Other information could be stated “where necessary as an aspect of identification rather than sales promotion of the fund.” For example, the relatively few number of no-load funds were permitted to advertise that they had no salesmen and no sales charge.

Now, the non-sell



Implicit in the word *advertising* is another word: *selling*. Most of the commercials that appear on television are presented by companies that fully understand both words. But one industry, estimated at present to be spending about \$1.5 million in spot television, is bending over backwards to advertise without selling.

The industry is that of the mutual funds, and a handful of its members—Dreyfus Fund, Manhattan Fund, Oppenheimer Fund, etc.—have successfully negotiated a series of hurdles set in their way by the Securities and Exchange Commission. The commission says, in effect, that while mutual funds may advertise, they may not “sell.” Their announcements may “create interest,” but do no more.

Staying within the SEC regulations and yet employing television—which, by virtue of its sight, sound, motion characteristics, tends to put some “sell” into even the most prosaic message—calls for painstaking effort. Rather than make the effort, the majority of funds in an industry with assets approaching \$40 billion limit their advertising to “tombstones,” those appropriately named boxy ads in the backs of newspapers, financial publications.

Practically all mutual funds are open-end funds, continuously offering new shares to the public. Because of this they are considered to be in a state of continuous “registration” with the SEC. They are subject to basically the same regulations as any company or investment house making a single offer to sell stock.

The regulations on stock advertis-

ing were conceived and written in reference to print advertising. This meant, according to the SEC’s interpretation of the Securities Act of 1933 (Rule 134) and the Investment Company Act of 1940, that advertising for share offerings to the public must be limited to: an identification of the securities, the number of shares offered; their price, and where a prospectus can be obtained. If a mutual fund chose to advertise, it could say no more.

The sole purpose of the tombstone print restrictions was to get the prospectus into the hands of the potential investor. The prospectus is supposed to be the first communication a potential investor sees. All advertising should aim at stimulating interest in the prospectus, and not in selling shares.

In the 1950’s both television and mutual funds experienced an explosive growth in the U.S. A few of the funds began to see possibilities in tv as a new medium for their advertising. The SEC responded to their pressure and “adapted” its regulations to tv’s unique requirements, but without changing the basic tenet that sales pitches were out.

The SEC broadened its definition of “identification of the securities” to include an identification of the fund’s objective, growth or income. Other information could be stated “where necessary as an aspect of identification rather than sales promotion of the fund.” For example, the relatively few number of no-load funds were permitted to advertise that they had no salesmen and no sales charge.

Now, the non-sell



Dreyfus' lion waits for a close-up

The commission fielded the picture-motion puzzler by settling on the funds' established trademarks. In commercials, funds could use motion in the building up of their trademarks, but any other movement, words or pictures that might suggest selling were outlawed. In practice, the SEC has found itself approving the copy and the trademark separately, and then judging the marriage of the two in the finished television commercial.

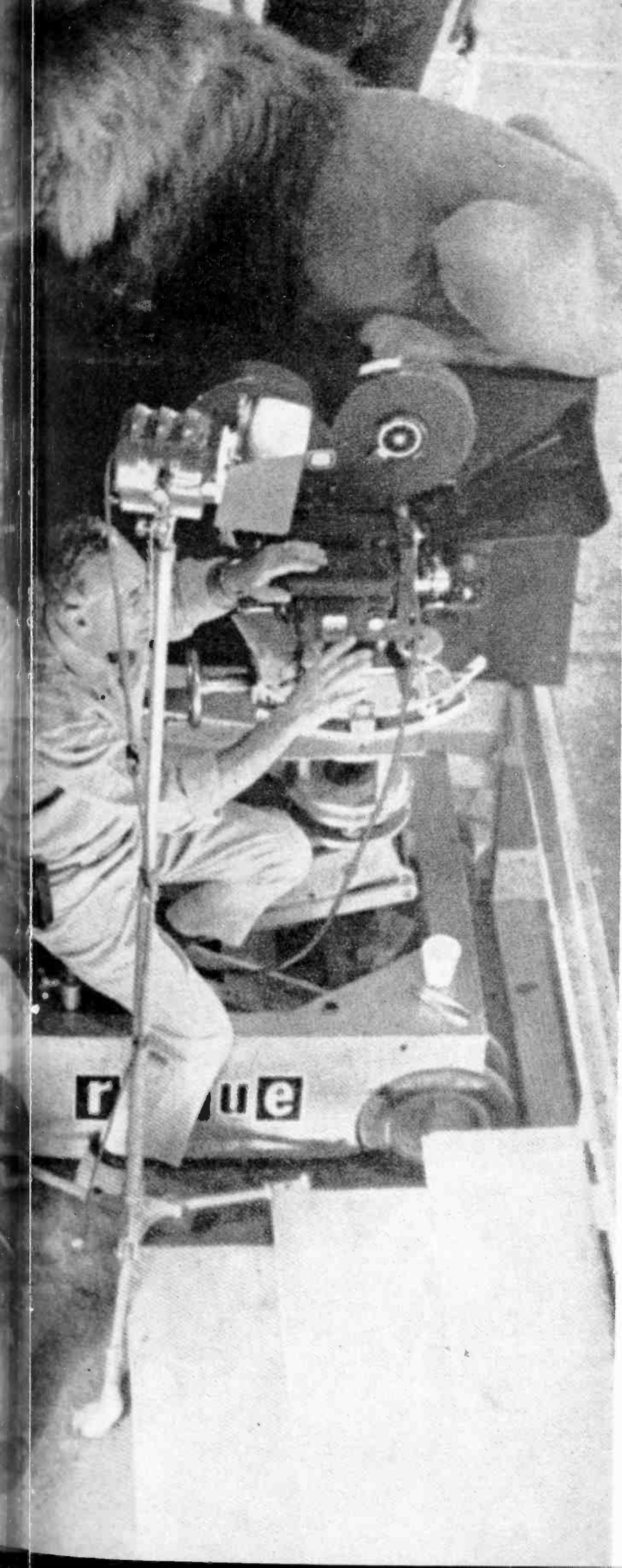
Generally trademarks that are sketches or drawings of inanimate objects (initials, numbers, buildings, bridges, sunbursts, statues, and geometric symbols) find the easiest acceptance at the SEC. Photographs of living celebrities or anonymous graphs of animals (Dreyfus) or human limbs without the face (Oppenheimer) can get approved.

Each commercial for a mutual fund is judged individually. The implications and connotations of everything about the wording and the pictures are crucial as well as delicate. For example, the slogan, "A mutual fund with growth potential" is unacceptable because it is too assertive; it smacks of promises. Better to say, "A mutual fund aiming at possible growth."

In a speech last year, Harold V. Lese, director of the division of corporate regulation of the SEC, described the complications that can arise when a questionable trademark is submitted. He said, "I remember several years ago a mutual fund wanted to use a rocket in its ads, and, of course, the picture would show the

(Continued on page 50)

***When mutual funds
go on the air, there
is no hard sell, no
soft sell—in fact,
no sell whatsoever***



Dreyfus' lion waits for a close-up

The commission fielded the picture-motion puzzler by settling on the funds' established trademarks. In commercials, funds could use motion in the building up of their trademarks, but any other movement, words or pictures that might suggest selling were outlawed. In practice, the SEC has found itself approving the copy and the trademark separately, and then judging the marriage of the two in the finished television commercial.

Generally trademarks that are sketches or drawings of inanimate objects (initials, numbers, buildings, bridges, sunbursts, statues, and geometric symbols) find the easiest acceptance at the SEC. Photographs of living celebrities or anonymous graphs of animals (Dreyfus) or human limbs without the face (Oppenheimer) can get approved.

Each commercial for a mutual fund is judged individually. The implications and connotations of everything about the wording and the pictures are crucial as well as delicate. For example, the slogan, "A mutual fund with growth potential" is unacceptable because it is too assertive; it smacks of promises. Better to say, "A mutual fund aiming at possible growth."

In a speech last year, Harold V. Lese, director of the division of corporate regulation of the SEC, described the complications that can arise when a questionable trademark is submitted. He said, "I remember several years ago a mutual fund wanted to use a rocket in its ads, and, of course, the picture would show the

(Continued on page 50)

***When mutual funds
go on the air, there
is no hard sell, no
soft sell—in fact,
no sell whatsoever***

How tv sends them

O to be in England, now that April's there. That's a refrain that may be running through many an American head next month as British Travel, Her Majesty's entity for promoting tourism, starts its first U.S. television campaign this month (March).

On tv, Britain will be vying for viewers and travellers with France and, perhaps later this spring, with Ireland. France has been running tv campaigns for the past three years, and there is no sign of any letup. Ed Peter, account supervisor for the French Government Tourist Office at Doyle Dane Bernbach, explained the thinking behind the use of tv for the account: "It's more for creative reasons . . . tv is not competitive with the slicks."

Mr. Peter indicated that France used tv not to reach so many heads but to convey an impression of the variety of French scenes, landscapes, styles of life in the provinces. "Our job is, among other things, to get 'em out of Paris and into the provinces," where travellers are better received than in the capital, Mr. Peter said. "So we try to convey images of the real France." Televideo makes the films on location in France.

Mr. Peter pointed out that the French campaigns try to reach a split audience—people under 25, who have yet to begin raising a family, and those over 35 who have begun to complete the raising of a family. Beyond that, prospects for travel in France tend to be among the better-



Wide-angle brings Ireland to the U.S.

*The growing business of
tourism is sparked by countries
near and far showing
their attractions on-screen*



When it's limbo-time in Jamaica . . .



Centuries-old methods prevail in France

anced and better-heeled.
 Peter would not give an esti-
 mate of the billings on the French
 effort, but it is believed to be on
 the order of \$500,000. The tv spots
 ran in New York, Los Angeles and
 Chicago.

"The travel market tends to be
 concentrated in the top seven markets,"
 Peter said. For Jamaica, DDB
 bought tv spots in all seven. The
 budget of the Jamaica Tourist Board
 is estimated to be about \$1 million. Most
 of it goes into tv. Much of the re-
 maining budget goes into *Life* and *The New*
Yorker.

Jamaica is credited with doing a good
 job of promoting tourism in Jamaica. In 1958,
 the island republic had only 58,000
 "week-stays"—visitors staying on the
 island for at least five days. By 1966,
 the week-stay tally was 210,600.

The market for Jamaica is far
 larger than the market for France,
 Peter indicated. "Education is
 a major factor." Single girls, for ex-
 ample, make up a good part of the
 market, as do honeymooners.

Like campaigns for other trop-
 ical and semitropical resort areas,
 Peter said, "Jamaica is sold as
 a country, not just as a beach."

Both the Jamaica and the French
 campaigns have been among
 the triumphs of DDB, winning a
 number of awards. The quick-cut rhy-
 thmic style of the Jamaica spots, in
 particular, is considered the begin-
 ning of an entire spate of quick-cut
 commercials.

For one thing, since there's often

so much to say about a country, so
 much visual material, it's likely that
 quick-cut situations will be dominant
 once numbers of countries take to
 the U.S. airwaves to trumpet their
 beauties as supersonic shuttling of
 masses across oceans becomes com-
 monplace.

How to Sell Charm

But where others sell variety, Ire-
 land sells charm, perhaps its chief
 if least tangible national product.
 De Garmo, Inc., and Farkas Films
 last year made several films in Ire-
 land, each one of them focused on a
 certain aspect of life on the auld sod,
 the charm of it. The films ran in
 New York, and a new batch of films
 may go on in the same market in
 April.

Hohn Peck, account supervisor at
 Ireland's agency De Garmo, Inc.,
 said tv may be expanded to Boston,
 Philadelphia and Washington, and
 then perhaps to other markets. "It's
 not a mass travel proposition," Mr.
 Peck noted. "We're talking to the
 second- or third-time traveller to
 Europe."

Last year 155,000 U. S. residents
 went to Eire as against 750,000 to
 England. But back in '62, only
 75,000 Americans visited Ireland,
 while 475,000 that year went to
 Britain.

"When we started we had a
 narrow market and a narrow budg-
 et," Mr. Peck said, "The budget has
 grown with the market."

Last year Ireland spent less than
 \$100,000 on U.S. tv (although Irish
 Airlines spent a good deal more in
 intensive bashes timed to Saint
 Patrick's Day parade telecasts).
 France spent some \$300,000 and
 Jamaica spent nearly \$400,000, mak-
 ing the Caribbean country the big
 spender among non-airline tourism
 promoters.

What Britain may eventually
 spend in tv is hard to guess. The
 flight that took off the week of
 March 6 consisted of two 60-second
 spots a week on each of five New
 York stations; they'll run in that
 frequency through the first week in
 May. The spots are on the stations
 in early and late fringe time.

Asked if Ogilvy & Mather would
 continue to use class magazines for
 British Travel, account executive
 John Langhorn said "We are re-
 searching the effectiveness of all
 media."

Another Ogilvy client, Puerto Rico
 Tourist and Development Board,
 uses no tv, advertises in *The New*
Yorker, *Harper's*, *Atlantic*, *Saturday*
Review, *The Reporter*, *Fortune*, and
Business Week, seeking both travel-
 lers and industries.

"We're after the well-heeled travel-
 lers," said O&M account executive
 George Hadley. He added that the
 number of "non-resident" visitors to
 Puerto Rico had doubled in the past
 five years.

This spring, the heaviest spot user
 in the "foreign travel" field is Expo

(Continued on page 49)

According to talk at The Celanese Fibers Marketing Co., the current swing from spot to network tv advertisers may soon end. The next five years, the company believes, will bring a cut-back in network participations as more and more stations go in for local programming.

Why? Because of faith in the flexibility of spot, which can accommodate companies with diversified and localized advertising needs. Celanese feels its new advertising project, which brings the textile firm into television to a degree it never before thought possible, is an indication of that flexibility and what it can mean for future spot business.

What it can mean is that more industrial advertisers will begin to take advantage of television. "The textile industry, for example, is fairly new in tv," says Roger L. Gutwillig, advertising manager for Celanese. "and it's been said that television isn't flexible enough for our needs.

The problem has been that television sells direct to the consumer, who is only our secondary target. The main thing for us is what we can generate in trade through the mills, manufacturers, and retailers. We have particular marketing needs that are difficult to meet on television."

At least it's been difficult on network television, and that is what most textile firms have used most in the past. Network participations by The Chemstrand Co., E.I. du Pont De Nemours & Co., Inc., and Burlington Industries, Inc., as well as the Celanese tv effort on the *Today* and *Tonight* shows on NBC TV in 1965 were only partially successful, Mr. Gutwillig said, because they projected only a corporate image. He elaborated:

"The consumer may remember that a certain textile firm produces certain fibers, but consumers don't buy fibers. They buy Jonathan Logan dresses at Carson Pirie Scott in Chi-

cago. Botany 500 sweaters at Niema Marcus in Dallas, etc." So a Celanese advertising drive has to associate fiber trademarks with specific brands available in popular local retail outlets in order to build business for the manufacturers and thus stimulate the sale of Celanese fiber. This is what the company has always done through magazine advertisements.

On network tv, Celanese used expensive cut-ins to name local retail outlets, "but the complicated marketing and merchandising logistics of our operation were too difficult to work out on network," Mr. Gutwillig noted. "Television would have to do the same thing as print advertising or it wouldn't be doing a job. And that was the hooker. Could we really use tv without losing selling efficiency?"

Eugene Fahy, vice president at Celanese account supervisor at Gr

(Continued on page 5)

Unlike its competitors (Burlington, Chemstrand, DuPont), Celanese takes the station-by-station route for its series of specials

Expressly local



Peggy's wrapped in Celanese



Musical trio for 'class' appeal



Everyone views The I

Why Fatigue Sets In

As the new lineups become firmed—for a while at least—it is interesting to observe the established or harbor shows of the networks and speculate on their ability to endure. The tests have been longevity, with shares of 35 per cent or better, and the ability to survive a move to a more competitive time period.

Among the all-time leaders is *Bonanza*. In its original time period it was only a fairly successful Western. On Sunday night it became invincible. Even the ABC movies failed to dent its leadership seriously. But all shows have an element of fatigue. The characters get stale and the audience is ready to try something new.

It was understandable when *The Bridge on the River Kwai* clobbered *Bonanza*. That was a giant happening with a big build-up and a straddle position. But, when *Tim Allen's Smothers Brothers* variety show, of *Saturday Night at the Palace* calibre, seriously dented the loyal audience, the signs of fatigue flashed like Times Square on New Year's Eve.

In 1967, this is not the year when NBC is likely to replace the show that guarantees it first place in the prime time ratings race—primarily by depressing CBS competition—but it signals a search for a new Western or adventure-action series with multiple leads in the same time period.

The same analysis can be made for *Gunsmoke*. Once invincible, it became just old and tired. Changing key characters and introducing strong subplots or counterplots was one way to prolong the series. By developing subordinate plots the chances are good that sooner or later minor characters will become major ones and the life of a series can be lengthened. *Gunsmoke* could have lasted out another season, but it would have taken work.

In a variety show the rules of fatigue are not the same. Ed Sullivan is really not a performer; he is a publicist or a catalyst for timely acts. Jackie Gleason is more likely to invite fatigue, but he wisely varies his shows. Garry Moore got fatigue—in spades—and when he tried to come back he wasn't just tired, he was moribund. Danny Kaye put on a snappy show, but his personality is an acquired taste. Perry Como, Dean Martin, Andy Williams and other singers live or die on their own shows and supporting acts. But they too get tired—they're tired.

Perry Mason looked like an annuity, but due to incredible management, even of moving into an impossible time period, the fatigue factor was accelerated. *The Man From U.C.L.E.* has the same Indian sign on it. The program departments should learn not to jerk a good show around to meet competition. It is better to counter-program a fresh new show against tough competition than to put a struggling, established show opposite. The latter practice

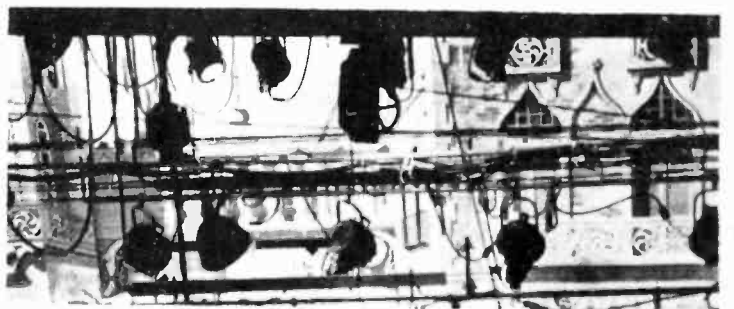
may weaken the competing program, but also means the old show is weaker, too. Now it must be replaced.

Dragnet had fatigue and was retired after giving good service. After a test—although reruns have appeared in station time—*Dragnet* is back and may become a long-run hit again. All detective shows face extreme fatigue because of their dependence on one or two personalities in strikingly similar circumstances each week.

The newest candidate for sleepy time is *Batman* and its frail imitators. Camp or extreme satire of any kind strains the mind and provokes the yawns as the frail joke goes on and on. Put *Get Smart* in this same category and color it temporary. *Peyton Place* conversely uses the daytime serial trick of multiple characters with multifarious problems and theoretically, depending on the skill of the producer, it can go on forever as a controlled anthology, ever fresh yet ever tied to a continuity that is compelling.

Anybody can play this game. To be eligible a show must be in its third year and in the top 20 shows. The analyst must then try to figure out why. He studies the star ingredients closely followed by plot variations. A study of the demographics of the audience is equally important. Are relatively the same kind of people watching the show each week, each year? If so, the network then must decide whether these are the people it wishes to reach year after year. CBS, for example, after seasons of getting the older viewers with *Gunsmoke*, *Candid Camera*, etc., decided to drop the shows in order to try for the younger crowd. Thus, a show can be as powerful a draw as ever, but be forced out due to other factors.

When all these characteristics are put in a row, factors



on time period, inherited audience, competition, time of night, etc. are equally vital to continuity. Unless these add up, fatigue will be predictable.

Ironically enough, the job of programming is a tough one. First the new, untried program must be tested—sometimes against inhuman competition. And then, when it is truly successful, the good program director must sense when to yank it—often when it has a 30-per-cent share or more. If he misses his timing, the last year is an expensive disaster, since the failure will have had escalators bringing its costs to a peak as its efficiency declines.—J.B.

Film/Tape Report

FILM FORUM

Sam Magdoff, president of Elektra Films, hosted a forum on film-making recently. Admen, commercials makers and feature film men gathered at Mr. Magdoff's home for a screening of a little-known film by John Ford, and a post-mortem discussion of it. Taking part in the colloquy was Andrew Sarris, film critic and editor of the American edition of *Cahiers du Cinema*. The discussion soon turned into an impassioned battle over form vs. content, and over who should control the form.

"Let the client control the film, and the director might as well check in by phone," said a champion of form for form's sake.

"Let the director have total control and you get total subjectivism," said a defender of content.

"Nobody pays to see form," said a film distributor.

"But you need it to grab viewers," said a commercials producer. Apparently, nobody won. Mr. Sarris observed that the *politique des auteurs* did not seem widespread among commercials makers.

Next month Elektra Film Productions will host a group of broadcast advertising students from Pennsylvania State University in a one-day seminar in commercial production, covering phases in film-making from storyboard to screening.

PEEL THEM FAST

Twenty-two separate commercials for a single potato peeler were produced in 90 minutes at the Videotape Center in New York one night in February. Unfortunately, none of them will ever get on television; even the potato peeler manufacturer will never know what was said about his gadget.

The peeler was picked as an ideal product for a tv art director class to practice on. Art Harris, senior art director at Young & Rubicam and instructor at the School of Visual Arts, said the project was one of his students' regular assignments. About

two-thirds of his 35-man class are working assistant art directors in print who want to learn more about tv.

The peeler assignment was given by one of the class' guest lecturers,



The pros know peelers best

Gene Case, creative director at Jack Tinker. Videotape donated the equipment and most of the professional staff, including a professional announcer, directors and cameramen. Each of the 22 commercials was produced in less than five minutes, with only seconds for the students to explain their storyboards and rehearse.

Mr. Harris, who had just had trouble finishing a 60-second commercial at Y&R in two days, termed the class' output and quality, "somewhat of a minor miracle. Some of the commercials were really professional jobs, especially so since we could only do one take for each commercial." Over post-production sandwiches, the students and teachers screened and critiqued the quickie commercials. Far and away the most admired was one showing a G.I. give "professional" testimony to the superiority of the "Ekco Peeler with the Nee-action Floating Blade."

THE TAPE SCENE

• Tele-Tape Productions is taping *Herb Alpert and the Tijuana Brass*, special for CBS-TV to be telecast April 24. The company taped *Mark Twain Tonight* for the network last

month. The *Tijuana Brass* assignment is Tele-Tape's first network job on the West Coast. Instead of sending one of its vans across the country, Tele-Tape flew its equipment to Los Angeles and set it up in rental trucks.

Tele-Tape reported record sales and profits for the half-year ended December 31, 1966. Sales were \$279,569 up from \$578,546 for the same period a year ago. Profits after taxes were \$168,694, up from \$67,000 for the same period in 1965. Revenues for February 1967 were expected to top \$400,000. This month the company's colortaping operation and new post-production department opened up.

• The Tape Films Inc.—Kenyon division of MPO Videotronics moved into larger quarters in New York's Movielab building, next door to the company's old quarters. CHARLES AHTO joined Tape Films as general manager, in charge of the New York operation, the West Coast facilities and the Secaucus storage facilities and library. Mr. Ahto had been with Deluxe Laboratories.

TAPE TO FILM

Technicolor Corp. introduced the Vidtronic process, for the transfer of color tape to color film of broadcast quality. The process separates video tape images into their red, green and blue components and records them separately. Then the colors are processed electronically, registered and integrated into a composite in print. The process can be used to transfer from video tape to 35 mm, 16 mm, 8 mm and Super 8 color film.

Technicolor said that with the new process color film commercials could be produced at the speed of television production.

In the syndication field, Vidtronic would enable syndicators of tape programs to widen their markets abroad, said Joseph E. Bluth, vice president and general manager of Technicolor's new division.

SHORT TAKES

Madison Square Garden-RK General Sports Presentation lined up some 150 stations for its live feed of the Muhammed Ali-ZorFolley world heavyweight championship fight March 22.

Seven Arts Tv launched syndication of *Overseas Opinion*, a daily two-and-a-half-minute colortape of now foreign correspondents in Washington see the news. The tapes came spliced to make a weekly half-hour. Signed to appear in one tape a week are Leo Sauvage of *Le Figaro*, Antony Howard of *The Observer*, Simi Malley of *Jeune Afrique*, Zygmunt Broniarek of *Trybuna Lud* Ajit Bhattacharjea of the *Hindustan Times* and Hisanori Isomura of HK. The seventh tape will carry a report by one of the correspondents on the top news of the week.

Top billing, over *Girl Talk*, has gone to hostess Virginia Graham, who has conducted the daily ABC Film distaff kaffeeklatch ever since it started in 1962. Now it's *Virginia Gram's Girl Talk*.

ABC Films put *Combat!* on the station-to-station trail. Once production for network winds up (the last two episode goes out on the network next week), ABC Films will have 52 hours to sell.

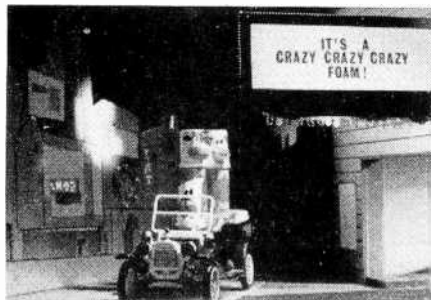
Next week WPIX New York will telecast a tv series pilot which, although it never made the network schedule last fall, was considered among the best of that crop: *The Happeners*, produced by Herbert Brodin (Plantus Productions), directed by David Green from a script by Ernie Kinoy. For the hour show Bob Bower wrote five songs. The Dave Clark Five appears in it as a guest spot.

Four Star Tv signed Multi-Creative Productions, Ltd. to handle sales in Canada. Four Star Tv of Canada, Ltd. hitherto had been represented by Ralph C. Ellis Enterprise Ltd.

Group W set up a program to hatch future productions, with Richard Pack, senior vice president, programming and production,

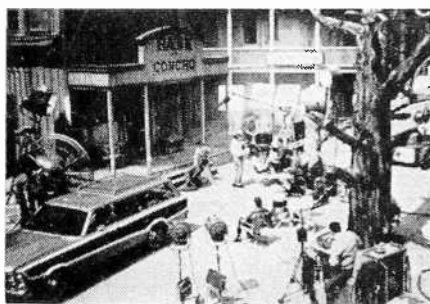
Advertising Directory of SELLING COMMERCIALS

Aerosol Corp. of America • Wellesley Adv.



WCD, INC., New York

Atlantic Refining Company • N. W. Ayer



(CPI) COLODZIN PRODUCTIONS, INC., New York

Alcoa • Ketchum, MacLeod & Grove



FILMFAIR, NEW YORK

Burgie Draft Beer • Post-Keays-Gardner



PACIFIC COMMERCIALS, Los Angeles

Alka Seltzer • Jack Tinker & Partners



PELICAN FILMS, INC., New York

Chevrolet • Campbell-Ewald Co.



THE TVA GROUP, INC., New York

Amalie Motor Oil • James H. Susong Assocs.



FIDELITY FILM PRODUCTIONS, Dallas

Colgate-Palmolive Co. • Wm. Esty



FILMEX, INC., New York

"TELEVISION AGE, through its comprehensive coverage of the television business, keeps me informed of new developments in the commercial area."

DON TREVOR
Vice President/Director of Radio & Television Production
Doyle Dane Bernbach Inc.



Born in Berlin of Russian parents, educated in Paris, Mr. Trevor graduated from the Sorbonne University. During World War II he was active in the French Underground. Coming to the United States in 1947, Mr. Trevor worked as an editor-director for many different motion picture companies. He joined the Dumont TV Network in 1950 where he eventually became Director of Film Operations.

In 1957 Mr. Trevor came to Doyle Dane Bernbach as a commercial producer. In 1958 his Chemstrand Stocking commercial won first prize at the Venice Film Festival. He became a vice president of the agency in 1961.

Television Age

at its head. Working with him on the board will be Howard Barnes, director of film production; Chet Collier, vice president, WBC Production; Ray Hubbard, national tv program manager; William Kaland, director of program development; Phil Nolan, national radio program manager; Art Schreiber, director of Group W's Washington news bureau.

ZOOMING IN ON PEOPLE

RAY JUNKIN joined Trans-Lux Corp. as general sales manager. He had been domestic sales manager of Screen Gems International, and before that was vice president and general



eral manager of Screen Gems (Canada) Ltd. Earlier Mr. Junkin headed Program Sales Inc., and from 1953 to 1958 was general sales manager of Official Films.

ABC Films promoted JAY NAYAR to business manager. He had been chief accountant of the syndicated subsidiary. Mr. Nayar, a native of India, joined ABC in '61, after taking a master's degree in business at NYU.

CHRIS STEINBRUNNER was promoted to manager of film services at WTV New York. He has produced a number of specials for the RKO Channel, the general flagship, including the annual American Tv Commercials Festival telecasts, and he is a vice president of Mystery Writers of America.

IAN WILLIS was elected a vice president of Trans-Lux Corp. He joined the company three years ago as general sales manager of the communications division. Mr. Willis is in charge of sales of the Trans-Jet electronic stock quotation display and Dow Jones news ticker projection systems. Before joining Trans-Lux

Advertising Directory of SELLING COMMERCIALS

M Willis was with Western Union for 20 years.

JOSEPH P. GRANT joined Wolper Productions as business affairs counsel in the West Coast office. Mr. Grant was with Leo Burnett in Chicago as attorney for the past eight years.

RAY WILD joined Trans-Lux Tv as sales manager of its midwest division, headquartered in Chicago. He had been with Field Communications Corp., and from 1954 to 1959 was with MCA-TV as vice president in charge of syndication sales.

THE DOTTED LINE

Seventeen stations snapped up tapes of *The Warren Commission Findings: A Majority Rebuttal* as soon as they hit the market via **Wolper**. The quick response exceeded that given to *A Minority Report* a couple of months ago, although the reaction to that first tape had been one of the fastest in syndication history. This time WWL-TV New Orleans bought both the "majority" and "minority" tapes, in the wake of intense local and national interest in District Attorney Garrison's allusions to conspiracy. Taking the "majority rebuttal" were KBTU Denver, WFLD-TV Chicago, WNAC-TV Boston, WTIC-TV Hartford, KPLR-TV St. Louis, KTVU Salt Lake City, KERO-TV Bakersfield, WDC-TV Washington, KMBC-TV Kansas City and KTTV Los Angeles.

LONDON AND CANNES

The Screen Advertising World Association's annual film festival will be held later in June than usual in the 13-year history of the event, in order to enable delegates to get from there to the World Advertising Conference in London the following week, June 27-29. So the International Advertising Film Festival will take place in Cannes June 19-24. This year for the first time

FATHER UNRUFFLER/PRODUCTION GAL FRIDAY
Positive talent for working with pressured, temperamental production geniuses. Resourceful, capable 25-year-old; knows how and when to take short cuts. Possesses tact and comb to deal with clients at any level. Especially adept at screening, casting, and filing with public. Experience with top commercial and feature film production firms. E. 613, TELEVISION AGE.

Diet-Rite Cola • D'Arcy



KEITZ & HERNDON, INC., Dallas

Hollywood Diet Bread • June Adams Adv.



SARRA-CHICAGO, INC.

French's Mustard • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

John Hancock Life Insurance • McC-E



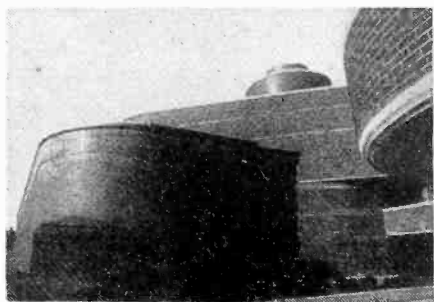
PGL PRODUCTIONS, INC., New York

Fresca • The Marschalk Co.



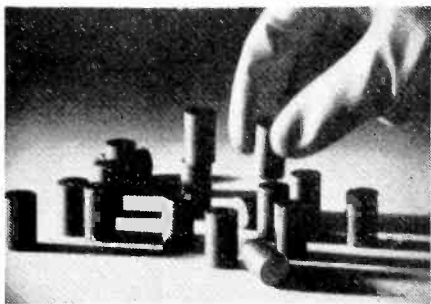
VIDEOTAPE CENTER, New York

Johnson Wax



PANTOMIME PICTURES, INC., Hollywood

General Electric • BBDO



PAUL KIM & LEW GIFFORD, New York

Knudsen Creamery Co. • Grey



SANDLER FILM COMMERCIALS, INC., Hollywood

commercials will compete in product categories, 17 of them, instead of by length and technique as in the past.

FEATURING THE FEATURES

Metromedia set up **Wolper Pictures, Ltd.** to make feature films for theatres. The subsidiary is headed by David L. Wolper, as chairman and president of Wolper Pictures, with Mel Stuart as executive vice president, Ted Strauss as vice president and Harvey Bernhard as treasurer. Mr. Strauss will also be an associate producer, and head of the story and literary department. On the new entity's slate are six pictures. The first of them, *The Devil's Brigade*, starts shooting next month in Utah. Andrew V. McLaglen will direct William Holden, Cliff Robertson and Vince Edwards in the film. Next title is *The Remagen Bridge*, to be started this fall in Germany.

Colorvision International bought 25 classic oldies for distribution to tv. Desmond Films is handling sales of the package in the east, Tv Cinema Sales Corp. in the west. Among the titles in the bundle called *The Masterpiece Package*, are *Stagecoach*, *The Long Voyage Home*, *Foreign Correspondent* and *History Is Made at Night*.

Seven Arts stacked up eight more sales of its *Volume 10* for a tally to date of 100 markets. Signing up for the 41-title package in the *Films of the '50s and '60s* series were KNTV San Jose, WSIX-TV Nashville, WSIL-TV Harrisburg, KLYD-TV Bakersfield, WDEF-TV Chattanooga, WHNT-TV Huntsville, WALA-TV Mobile and

WOAI-TV San Antonio.

Embassy Pictures Tv sold its bundle, *Ambassador One Top Time Feature Films*, to WREC-TV Memphis and KOGO-TV San Diego.

National Telefilm Associates will kick off a new feature package, *Continental Twenty-Two*, at the NAB Convention in Chicago next month. Titles of the 22 pictures, 17 of which are in color, will be disclosed then. NTA is also syndicating an Easter package of three films: *Day of Triumph*, a 120-minute color film with Lee J. Cobb; *I Beheld His Glory*, 55 minutes in color, and *The Great Commandment*, a 20th Century-Fox Biblical picture.

WCBS-TV New York just noted the 16th anniversary of its "Late Show," the oldest continuing nightly movie presentation on television.

Westhampton Films acquired *Daniella by Night* for tv syndication. Elke Sommer stars.

THE COMMERCIALS MAKERS

Videotape Productions of New York promoted *Wilbert Roth* to director of creative services, and *Denis K. Harrington* to staff producer. Mr. Roth joined Videotape Center in 1965 when MGM Telestudios was merged with the 3M subsidiary. He had been in charge of production and post-production activities at MGM Telestudios for six years. Before that he was with the United Cerebral Palsy Association for five years, producing and directing telethons in cities around the country. Mr. Harrington joined Videotape Center last June as assistant to the controller, and post-production cost

analyst. Earlier he was at CBS, a production cost analyst in Owned stations division.

Jefferson Productions in Chicago promoted DONALD E. MCDANIEL, producer-director. Mr. McDaniel has been with Jefferson Standard Br



casting since 1953 when he joined the production crew of WBTV Charlotte. He became producer-director for WBTV in 1960.

LARS HEDMAN joined Fred A. T. Communications Center as vice president in charge of special projects. Mr. Hedman, a still photographer, will maintain his own studio, Hedman, Inc., in Chicago.

JERRY KAUFMAN joined Pel Productions as director-cameraman.

PETER J. BARTON resigned as director of the Florida Development Commission's motion picture production department to set up his own company with offices in Miami



Tallahassee. For FDC, Mr. Barton produced some 250 short subjects, travelogues and documentaries for the Commission's film program begun in 1962 to supply tv stations with footage on Florida.

MARK DRUCK joined Lux-Brill Productions as general manager. He

Tv Commercials • Industrials



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

FFA INC. 18 East 41st Street, New York, N.Y. 10017 (212) 889-7036
*221 N. La Salle Street, Chicago, Ill. 60601 (312) 372-2628

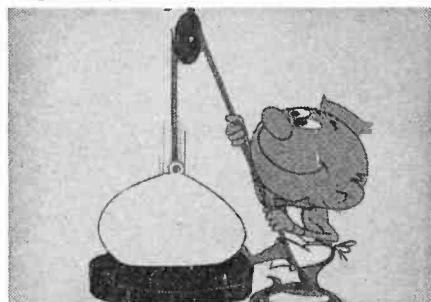
Advertising Directory of SELLING COMMERCIALS

Lone Star Brewing Company • Glenn Adv.



JAMIESON FILM COMPANY, Dallas

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Montgomery Ward & Company



FRED A. NILES-Hollywood, Chicago, New York

Prolong • Grey Advertising



TV GRAPHICS, INC., New York

Nalley's • Carson/Roberts



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

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

Northwestern Bank, Standard Savings • Leslie



JEFFERSON PRODUCTIONS, Charlotte

Sylvania • Tatham-Laird & Kudner



ELEKTRA FILM PRODUCTIONS, INC., New York

see with MGM Telestudios and
GU/Screen Gems.

STEL B. GROZEA joined Berkey
Video Service as head of the special
effects department. Mr. Grozea had
been head of special effects for Metro-
Gwyn-Mayer, Paramount, Warner
Bros., 20th Century-Fox and other
studios. In announcing the appoint-
ment, Manuel A. Casiano Jr., presi-
dent of Berkey Video Services, said
that Mr. Grozea's knowledge and ex-
perience should enable East Coast
producers to do more special effects
work in New York.

FIL DONOCHUE joined Sal Maim-
one Inc., as sales representative. He
had been an executive producer with
McAnus, John & Adams and with
Green & Newell, and a studio man-
ager and producer at Transfilm. He
also once worked with Louis de
Monte on features.

SHERRY FLIP

For *Sherry*, the musical comedy
version of *The Man Who Came to
Diner*, which opens on Broadway
this month, Lew Schwartz of Lew
Schwartz/del Sol Productions went to
Philadelphia to film a color newsreel
which will be used as a curtain-rais-
ing escapade of the life-style of "Sheri-
dan Whiteside," the man who, etc.
A few years ago Mr. Schwartz, then
partnered with Fred Mogubgub and
Paul Ferro, did film transitions for
the play, *Oh Dad, Poor Dad, Mom-
ma's Hung You in the Closet and
I'm Feeling So Sad*.

AN ANTI-COMMERCIAL?

For Alpine cigarettes, The Center
for Advanced Practice at McCann-
Erickson produced an "anti-commer-
cial commercial now running on
network and in spot. Taped at Video-
scape Productions of New York, the
Alpine plug opens with a shot of a
big corrugated box: Audio: "This is
a cigarette commercial kit. It in-
cludes (hands take out small scale-
models) a carpet of grass, a stream
with lily pads, a handsome man (doll), a
pretty lady (doll), a pack of ciga-
rettes, any will do, as well as puffs
of smoke, and lush music (tape re-
corded). Kind of pleasant. And ex-
pensive. This is a pack of Alpine.

Alpine spends *its* money on really fine tobacco. . . . But since we don't have a lot of advertising, we think it would be nice if you think Alpine when you see commercials from the kit. Then we can keep giving you real dividends . . . (models are put back in box) instead of music (music off) trees, and a stream, and a nice couple. Next time a commercial from the kit comes on, you come on too. Think Alpine." The commercial was written by Eli Siberman and produced by George Olden, senior vice president at the McCann war college.

QUICK CUTS

- ColorTran Industries, a subsidiary of Berkey Photo, is marketing a lightweight adapter and a specular or diffuse intensifier which hypo the intensity and efficiency of Color-Tran's Cine King and Cine Queen light fixtures.

Pelican Films shot seven 60-second commercials in the showroom of Parker Brothers, game makers, in 11 hours. Later this year the spots will go on the air in 190 markets. Pre-

production work for the showroom shooting took several weeks. For example, the telephone company had to shut off telephone bells for the shooting, replacing them with lights, and the fluorescent light tubes had to be removed to stop the buzzing. Budget for the seven color spots, and a three-minute presentation film shown to toy and game dealers at last week's Toy Fair, came to \$100,000.

- Videotape Productions of New York has developed an editing system called TV-OLA. The system automatically translates edited film back to tape with precision and speed. Editing can be done on kinescope film with the assurance that the changes will go straight onto tape.

- Howard Magwood is making his tv debut in England these days. The vice president of Rose-Magwood was in London last month to direct a commercial for Imperial Chemical Industries and ICI's agency, Notley Advertising. The client asked Mr. Magwood to play the part of a film director in the two-minute spot. He accepted, but not before deciding that it would be better if he turned the megaphone over to someone else rather than attempt to direct himself in his maiden bow before the cameras. Rather than trust himself to a stranger, he called in Jim Rose from New York, who had an appointment in London coming up anyway. The trips to London are becoming so frequent that Rose-Magwood, which opened up a studio there last June, has taken an apartment at One Deanery Mews, in back of the Dorchester.

- Hanna-Barbera Commercials is making a series of commercials for McCann-Erickson and its client, Del Monte Foods, with Don Easton as the agency producer, and Bill Edwards providing characterizations for the spots.

- Campbell-Ewald produced two commercials, now running free on 110 stations, promoting the view that advertising leads to free choice in the marketplace. The spots are a 10 and a 20. The 20-second film says that "in an Iron Curtain country other people decide what's best for you.

In a free country you decide what's best for you. Guess which country has no advertising." [But don't the Iron Curtain countries have advertising?] TvB is distributing the spots to stations.

- Screen Gems reported record sales and earnings for the six-month period ended December 31, 1966. Sales were \$53,378,000, up from \$46,040,000 for the same period the previous year, and profits were \$2,590,000, up from \$2,461,000 for the same period in fiscal '66.

- Seven Arts Productions Ltd. reported sales of \$20,890,810 for the six-month period ended December 31, 1966, up from \$16,780,838 for the same period in the previous year. Profits were lower, however, at \$2,770,939, down from \$3,220,000 for the same period in the previous year.

NOBEL FOR DISNEY?

Movielab president Saul Zaentz wrote to Stockholm last September proposing Walt Disney for the Nobel Peace Prize. Since the animator's death, Mr. Jeffee has taken to the film and tv industry members to support the candidacy of Walt Disney for a posthumous award of the Nobel Peace honor. Before his death, Mr. Jeffee had written a letter to the Nobel Foundation, and to the laboratory executive that although he was flattered he did not believe he was among the "many people who have made tremendous contributions to peace and who richly deserve the honor." But Mr. Jeffee still believes the award should go to the animator whose work, he feels, has "brings a new understanding to the young people of all nations," and has had "a profound influence in molding the character and attitudes of the children of the world."



Don Elliott Productions

Specializing in unique post-scoring.

Complete Recording Facilities

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

70 ROOMS OF PRODUCTIONS

TELEVISION
FILM
EXHIBIT **TFE '66**

→ AT THE NAB CONVENTION

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Spot television gets a larger chunk of the tape recorder advertising business this year via a push by North American Philips Co., Inc., for stereo cassette and reel-to-reel tape recorders.

With a 1967 advertising budget of nearly \$1.5 million, an increase of more than 20 per cent over last year, the firm expects its use of spot tv to be the largest in the tape recorder industry.

"Philco was first to use spot tv for the recorders during 1966," said George J. Probert, director of advertising at Philips. Other tape recorder manufacturers had used spot to display their entire line, which included radios and televisions as well, he explained. "But we are the first to advertise tape recorders exclusively."

Nelco began its drive mid-January, using fringe minutes in the 30 major markets. It plans to break May/June graduation and Father's Day schedules before the summer hiatus. The same 30 markets will be taken up again next fall.

The flexibility of spot, and its ability to accommodate a localized type of schedule, Mr. Probert indicated, was a strong reason for the buy. Network coverage would not necessarily have been desirable, he suggested, in light of the fairly concentrated nature of the drive, which is targeted at Norelco's prime sale markets only. "And network cut-ins for our dealer-tags were just too ex-

pensive," he explained. All commercials will be dealer-tagged "as a part of our continuing policy of providing strong support at the local level," he added.

Commercials in 1966 "enjoyed overwhelming success," Mr. Probert said. And if the results are as good this year, spot is likely to get an even larger cut of the company's advertising budget in 1968.

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

American Home Products Co.

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

Spring activity for various products will be in about 90 markets. Piggybacks will be used in prime and fringe spots to reach women. Buying is out of the American Home spot pool.

Bristol-Myers Co.

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

A piggyback buy for DRANO and VANISH is in 27 major markets at presstime. The 39-week schedule also

(Continued on page 42)



Jon Wolf, media buyer at SSC&B, Inc., works on the Lever Bros. account in New York.

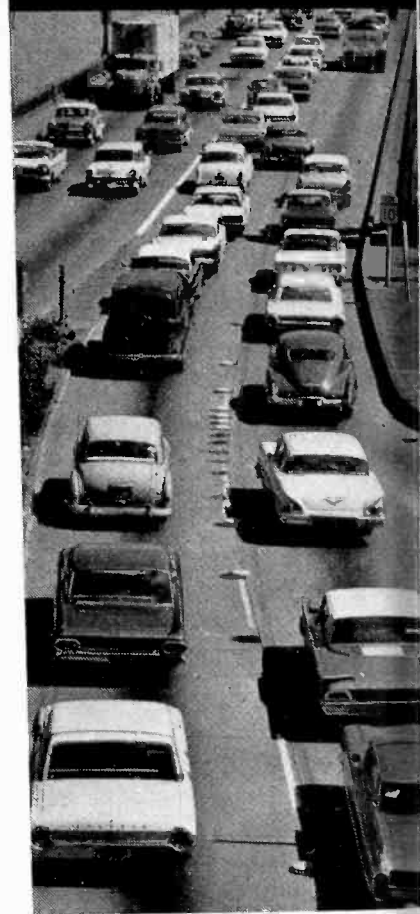
animal



vegetable



mineral



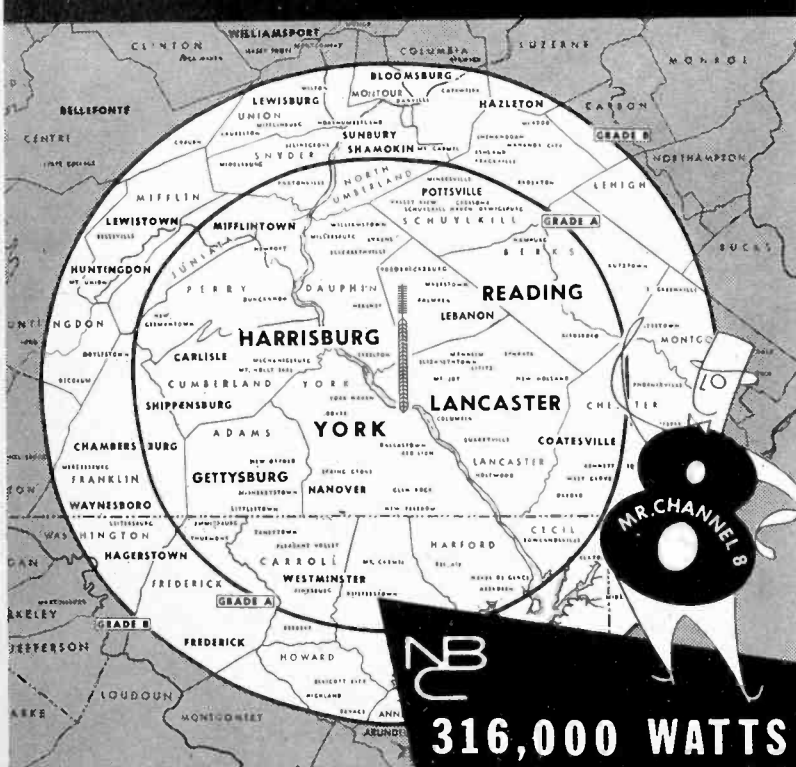
**no matter what
your product,
WGAL-TV starts
sales action**

\$4,831,330,000 total retail sales—With top audience reach in Lancaster, Harrisburg, and York—Channel 8 delivers a great purchasing power audience. Another plus factor is 23% color penetration for its all-color local telecasts and NBC full-color programs. Whatever your product, WGAL-TV delivers more sales action per dollar. *Based on Oct.-Nov. 1966 Nielsen estimates; subject to inherent limitations of sampling techniques and other qualifications issued by Nielsen, available upon request.

WGAL-TV
LANCASTER, PA.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

MULTI-CITY TV MARKET



Steinman. Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster-Harrisburg-York, Pa. • KOAT-TV Albuquerque, N.M.
WTEV New Bedford-Fall River, Mass./Providence, R.I. • KVOA-TV Tucson, Ariz.

One Buyer's Opinion . . .

SPOT TELEVISION—THE EX-FLEX MEDIUM

There was once a time when the "Rationale" section of my media recommendation would include "flexibility" as an advantage of using spot tv. During that time, the advertiser would select his markets, pick his spots, and, by flighting during strategic times, "dazzle 'em" with his footwork.

Today, however, I think twice about the inclusion of the word "flexibility" in my plans. The use of spot television has so much necessitated a plethora of paperwork, commitments, preparation and expense, that it is no longer the flexible medium it used to be. Consider the problems of today's spot tv advertiser:

The production of prints for a flight today requires a greater amount of time—and cost—particularly with the increase of color spot advertisers swamping production houses. Both this additional time, plus possible time awaiting the production of a piggyback partner, reduces the flexibility of the medium even before the advertiser gets on the air!

To order a spot tv schedule commits the advertiser to a minimum amount of four weeks of advertising. And the stations' extension of the courtesy of allowing the advertiser to "cancel before start," or to push his start-date back (for tactical reasons) is diminishing quickly.

Additional limitations are placed on "going" advertisers already on the air: These advertisers, if they find it necessary to cut expenditures, are handicapped by a required two telecasts' notice that must be given before cancelling.

Flexibility of demographic selection for spot tv advertisers is also diminishing. Because of the rise of the educational level of the population, advertisers are discovering that 20 seconds is too short a time in which to tell their stories. Thus, the need for more time to prove their point forces spot advertisers into fringe time—and the limitations of reaching only fringe-time audiences.

The maintenance and evaluation of spot tv schedules additionally tilts the spot tv advertiser. For example, the selection of pre-emptible spots "bumps" the buy all around the station, and requires considerable paperwork for make-goods—make-goods whose quality is often comparable to the originally purchased spots. The greater incidence of late card and station policy changes have compounded this paperwork problem.

Perhaps it's because spot tv has come to represent big money and big investment. Or, perhaps it's just a natural outgrowth of its great demand. Whatever the cause, spot tv's forte—flexibility—is quickly diminishing right under our noses.

But—and there is *always* a but—on the other hand, for those advertisers who need a localized selling approach, spot is still the only efficient solution. As a result, stations attract many advertisers through spot who would not normally buy on network. And that is precisely the reason stations ought to show greater concern over the preservation of spot flexibility.



Soon...
WSBT-TV
will claim
all of...
MeXiCo
(olé!)

The occupation force of 2,175,000 troops — make that watts — is being readied. When it's unleashed early in May, Mexico, Indiana, will be just one of the new territories that will fall under WSBT-TV's new Grade "B" domain.

New areas, new viewers in every direction from South Bend will become part of the expanded WSBT-TV land.

The people of Mexico don't yet know they're about to be occupied. But they will, and so will others in our new markets. Stay in touch — WSBT-TV's big power switch is the big story of mid-west TV!

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

Spot (Continued from page 39)

includes fringe minutes and prime 20's for each product. Nick Lorenzo buys.

Brown & Williamson Tobacco Corp.

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

Spring activity breaks this month for VICEROY cigarettes. Fringe and prime minutes are planned to reach men 18 to 49 in about 30 markets.

California Cannery and Growers

(Cunningham & Walsh, Inc., San Francisco)

An expanded introductory drive for REDPACK TOMATO WEDGES will include spot minutes in the Chicago area for a four-week flight starting April 10. The product has been in test markets in upstate New York and Minneapolis this year. Al O'Dea is the contact.

Campbell Soup Co.

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

This company's Pepperidge Farm division will push its FROZEN COFFEE CAKE via day minute commercials in 15 major markets. Start time for the four-week flight is March 20. Tony Nacinovitch is the buyer.

Dow Jones & Co., Inc.

(BBD&O, Inc., N.Y.)

Commercials for THE WALL ST. JOURNAL are in 26 major markets at



Morris S. Kellner became the new managing director of the Station Representatives Association, succeeding Hastings W. Baker. Mr. Kellner is vice president in charge of the Katz Agency radio division and a member of the Katz Board of Directors.

presstime. Fringe minutes and prime 20's will run for the next three to four weeks. Buying is Gail Fiske.

Eastman Kodak Co.

(Needham, Harper & Steers, N.Y.)

The Eastman Kodak division will push apparel and carpets made of KODEL fibers in a spring schedule which breaks March 20. Fringe minutes, prime 20's, and ID's are planned in 44 major markets. Nancy Clifford is the contact.

Eversharp, Inc.

(Compton Advertising, Inc., L.A.)

Activity breaks this week on commercials for SCHICK blades and razors in 41 major markets. Men are the target of the fringe minutes and prime 20's during a three-week flight. Ro Brammel buys.

Fisons, Ltd. (England)

(Geer Dubois & Co., N.Y.)

This company entered U.S. markets last year, when it introduced its lawn fertilizer via spot tv in the Hartford-New Haven area. An expanded push begins March 15 in Boston, Providence and Springfield. Fringe minutes and prime 20's will run for about eight weeks. Further expansion is planned for 1968. The buyer is Olie Einstein.

General Foods Corp.

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

A three-week drive for POST TOAST FLAKES will supplement the minute and ID's. Jim Thompson and Bill Ingle are the buyers.

General Foods Corp.

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

Minutes and piggybacks will push the company's DREAM WHIP to women in 85 major markets. Activity, which begins at presstime, will last four weeks. Larry Rubenstein is the contact.

General Mills, Inc.

(Needham, Harper & Steers, Inc., Chicago)

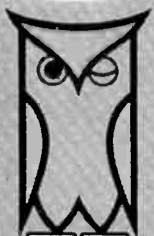
Commercials for COUNTRY CORN FLAKES will be in 11 markets, including St. Louis, Madison, Marquette and Eugene, starting March 20. Piggybacks with WHEATIES, PIE CRUST, and CAKE MIX, will supplement the fringe minutes for a four-week flight. Nancy McGrotty and Kay Nemmers buy.

H. P. Hood & Sons

(Kenyon & Eckhardt, Inc., Boston)

A 17-week piggyback schedule is planned for all of this company's dairy products. Women are the target of commercials which break March 20 in the New England area, including, Portland, Providence, Boston, Hartford-New Haven, Springfield, Burlington, Bangor, and Presque Isle. Eileen Conradi buys.

Who was first in Vietnam?



WHO TV

...that's who!

In Iowa: first and only! WHO-TV News Director Bob Wilbanks went to Vietnam to report the "Iowa story." Who cares? The WHO-TV audience, that's who!

NBC COLORFUL 13 • DES MOINES, IOWA



Winners in the KTLA Los Angeles audience contest receive prizes at a lunch sponsored by the station's rep, Peters Griffin Woodward, Inc., in New York. Pictured are (from left): Bob Lilley and Henry Cleej, both of Ogilvy & Mather; Jerry Marcus, sales manager, KTLA; Bob Muth, PGW vice president; Marilyn Fisher, Grey Advertising; and Herbert Gruber, Parkson Advertising. The media people successfully estimated fall program ratings on KTLA.

neath a Tiffany-styled overhead lamp, which stands out sharply in contrast to the modern antiseptic business of the media buyer's office at Ogilvy and Mather, Inc., New York, Doug Spellman works meticulously at keeping his varied buying responsibilities in order. "I like to be organized," the buyer explained. "You have to be to keep track of everything that goes on in this business, and just to get everything done."



"As much time is spent on the telephone, and just keeping records of buys confirmations and contracts," he continued. "You have to know at all times what is happening in each part."

Mr. Spellman likes the challenge. Equipped with a Bachelor of Science degree in advertising from Fairleigh Dickinson University in Rutherford, N.J., Doug Spellman has been a media buyer for the last two-and-a-half years. Five months ago he joined O&M, where he buys on the Metrecal account.

Speaking about a new commercial monitoring device, Videomatic, created by Broadcast Advertisers Reports, Inc., to make it possible for agencies to learn within two days whether tv spots bought in any market actually ran according to schedule, Mr. Spellman said: "If it cuts down on work in the accounting department, that's fine. But the chief value of BAR will continue to be in providing competitive information—and more advancements could be utilized in that area."

BAR only monitors commercials one week out of every month, he explained, "and in any week you are likely to find that some of a sponsor's commercials haven't run according to schedule because of technical complications at the station. At the same time, a product may be running in several make-goods which also aren't part of the regular buy. That's why you can't always get an accurate reading of a competitor's schedule."

As far as monitoring his own buys is concerned, Mr. Spellman said, "I should be informed by the station anyway if a commercial hasn't run. If the station doesn't notify me, I shouldn't be buying on that station to begin with."

About that Tiffany-styled lamp, it's a copy of a real Tiffany lamp in the buyer's Forest Hills home, which he and his wife have furnished heavily in the spirit of the 1920's and 30's. Mr. Spellman devotes his free time to amateur photography, examples of which add another homey touch to the walls of his O&M office.

Mudole Oil and Refining Co.
McCann-Erickson, Inc., N.Y.)
Commercials for TIGERINO are in 25 markets this week. The five-week flight will be prime 20's to reach men. A second two-week flight is scheduled after a short hiatus. Buying is Annette Mendola.

Wash-Ferguson, Inc.
Wacham, Harper & Steers, Inc., Chicago
Ten-week drive for GARDEN OF EDEN will enter 50 markets April 15. Multiple adjacencies will appear primarily on news shows with exposure in southern and midwestern markets. Margaret Ott buys.

Mattel, Inc.
Carn/Roberts/Inc., Los Angeles
26-market push for MATTEL TOYS begins at presstime. The four-week flight will be early morning minutes to reach kids 6 to five. Joyce Donovan is the buyer.

Mercedes-Benz of North America
Ogilvy & Mather, Inc., N.Y.)
Commercials begin March 15 for MERCEDES-BENZ in Seattle and Atlanta. Morning minutes to reach men will run four to nine weeks. Buying is Marvin Hirsch.

Agency Appointments

JAMES C. NELSON JR., creative director at Hoefer, Dieterich & Brown, Inc., San Francisco, was appointed executive vice president. He succeeds Harold H. Marquis Jr., who became president in January.

CURRIE L. BREWER joined Earle Ludgin & Co., Chicago, as senior vice president and management supervisor. He was formerly senior vice president at McCann-Erickson, Inc., Chicago.

THOMAS F. MULLINS joined La Roche, McCaffrey and McCall, Inc. as vice president and account supervisor. He was formerly an account supervisor at Young & Rubicam, Inc., New York.

ROBERT F. SCHMALENBERGER, head art director in the Boston office, and PHIL DUSENBERRY, copy supervisor in the New York office, were named vice presidents at Batten, Barton, Durstine & Osborn, Inc.

E. MANNY KLEIN, director of media, WILLIAM A. HUNTER, executive art director, and WILLIAM G. EVANS,

creative director, were named vice presidents of W. B. Doner, & Co. in Baltimore.

PHILIP FELD was elected senior vice president and PAUL A. LITTLEFIELD and JOHN E. PULLETS became account executives at Street & Finney, Inc., New York. Mr. Feld will continue to coordinate all broadcast production activities at the agency. Mr. Littlefield was formerly with Ogilvy and Mather, Inc., and Mr. Pullets was with J. Walter Thompson, Inc. The new account executives will work on the Colgate account.

JOHN DOBRAN and ARTHUR W. OLDHAM were named senior vice presidents, and BUD D'AREZZO became vice president and creative director of McCann/ITSM, Inc., New York.

EDWARD A. RONCARELLI was elected president of Norman, Craig & Kummel (Canada), Ltd. He is also a senior vice president and account group supervisor of Norman, Craig & Kummel, Inc., New York.

(Continued on page 44)

New IRTS Executive

Lawrence W. Bruff was named executive director of the International Radio and Tele-



vision Society, succeeding the late Claude Barrere.

Mr. Bruff was advertising vice president of Liggett & Myers Tobacco Co. until last year. Before his 20-year stint with the tobacco firm, he was broadcast supervisor on the Liggett & Myers account at the Newell Emmett Co., predecessor to Cunningham & Walsh.

Spot (continued)

3-M Company

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

A 26-week buy for SCOTCH GARD grease-and-water repellants for fabrics, vinyl, and leather begins March 20. Women are the prime target of the fringe minutes in 25 markets, including, Albany-Schenectady-Troy, Peoria, Kansas City, Omaha, Sacramento, and Spokane. Joe O'Brien is the buyer.

Ocean Spray Cranberries, Inc.

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

The spring drive for CRANBERRY COCKTAILS will be in 20 major markets through April 9. Women are the target of fringe minutes and prime 20's. Buying is Chuck Cohen.

Pepsico

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

This company's Frito-Lay division is introducing a new snack item, ROLD GOLD pretzels in these test markets: Little Rock, Tampa, St. Petersburg, Tulsa, and Portland. Starting this week, piggybacks with LAY'S POTATO CHIPS will replace minute spots in Portland and Tampa. The daytime push is expected to run for 29 weeks. Bert Lightner is the contact.

Chas. Pfizer & Co., Inc.

(Warren, Muller, Dolobowsky, Inc., N.Y.)

This company's Coty division plans a 10-week push for COTY COSMETICS

Rep Report

ANDY COSCIA was named research manager in New York, RICHARD O'DONNELL became general manager of the Boston office, and JACK B. joined the market division to force as an account executive. Blair Television, division of J. Blair & Co.

JOSEPH MAHAN joined the staff at The Katz Agency, Inc.



merly with Metromedia, he will be assigned to Katz TV Midwest.

MAYER R. LEVINTON was named group research manager and DAVID C. GARVIN joined the New York television sales staff at Edward P. & Co., Inc. Mr. Levinton was formerly research manager at Television Advertising Representatives, Inc. Mr. Garvin was a senior media buyer at Ted Bates & Co., New York.

HARRY G. MELINE, vice president and eastern sales manager, HOWARD ROTHENBERG, vice president and director of research, both Eastman TV, Inc., were named members of the board of directors of Robert E. Eastman & Co., Inc.

FRANCIS P. BARRON was named executive vice president and JOHN



MR. BARROW

MR. KELLY

KELLY became general sales manager of Storer Television Sales, Inc.

ROBERT H. PEREZ was named western director of sales for CBS Television Stations National Sales. He will headquarter in Chicago.

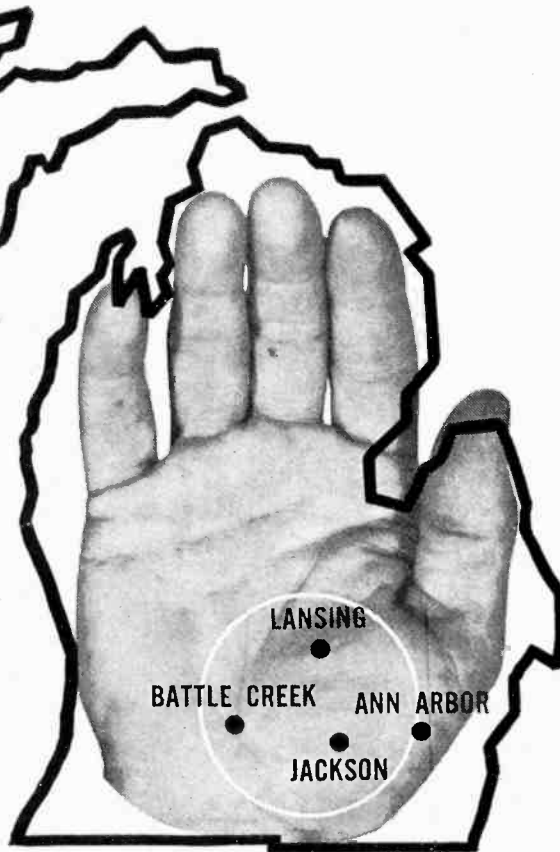
NB

Put the middle of the mitten... in the palm of your hand

WILX-TV



1. More efficient distribution of circulation.
2. Dominates southern half of circulation. (Lansing and south)
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.



WILX-TV
555 Stoddard Building
Lansing, Michigan 48933



1975 S. Carroll was named president and chief executive officer of the Brothers Co. He has been with the company for the last ten years, most recently as executive vice president in charge of marketing.

Starting April 4. Teen girls and women are the target of the fringe minutes in 50 markets. Al Krackow is the contact.

Manaco, Inc.
(Decham, Harper & Steers, N.Y.)
Franchise commercials for CHOOZ and DIRECTOL will be in 25 major markets in the next 12 weeks. Women are the target of the day and fringe spots. Contact is Nancy Clifford.

Motor-Silex Corp.
(Wen & Geller, Inc., N.Y.)
This company plans a post-Easter drive on various appliance products in 60 major markets. The 10-week schedule begins April 5 using fringe and day minutes to reach housewives. Jack Geller is the contact.

Buyer's Checklist

Network Rate Increases

ABC-TV:
WIO-TV Dayton, Ohio, from \$1,400 to \$1,500, effective August 7, 1967.

Station Changes

WDR-TV New York increased its power from 110 to 155 kilowatts with a new \$500,000 transmitter, which will improve coverage up to 75 miles, including areas where reception previously had been poor because of intervening hills or mountains.
WTVJ Miami is broadcasting from a new antenna atop a 1,000-foot tower.
WVII-TV are the new call letters of WIIV Amarillo, Texas.

The Quaker Oats Co.
(Papert, Koenig, Lois, Inc., N.Y.)
Commercials for QUISP and QUAKE, two new children's cereals, will be in 50 major markets starting April 2. Day minutes will be used in a 13-week push. Buying is Marcia Rose.

Shell Chemical Co.
(Ogilvy & Mather, Inc., N.Y.)
This company is introducing a new insecticide, called NO PEST STRIP. The six-week flight, using fringe minutes and prime 20's, begins at presstime in three selected markets. Mary Maloney buys.

Southwestern Bell Telephone Company
(Gardner Advertising Co., St. Louis)
One hour buys in about 32 markets are scheduled for between April 13 and April 19, to air a repeat special called "Talent '67," a show composed of college entertainment groups. Terry Culver is the contact.

Standard Brands, Inc.
(J. Walter Thompson Co., N.Y.)
An eight-week push for various products begins April 3 and will run until the end of June. Day and fringe piggybacks, prime 20's, and ID's to reach women will run in upwards of 50 markets. Buying are Martha Thoman and Dave Rogers.

If Pittsburgher Byron F. Gossage knew how cheap he came, he'd be mortified.



Bargain Barney

His time is worth a lot more to others, but he's all yours for sixty seconds on WIIC-TV for as little as one-fifth of a cent.

Of course, we don't sell Mr. Gossage singly. He's part of a package of one-thousand. And the reason he comes so cheap is that we have so many one-thousand packs at such an attractive rate.

We won't bore you with the rather lengthy list of examples of favorable CPM's offered by WIIC-TV. Let our sales manager do that.

Suffice to say, WIIC-TV offers the low-

est cost-per-thousand in the Pittsburgh market. But don't tell Barney.

C.P.M.: The optimum combination of cost-of-time divided by homes-reached makes an efficient TV buy. Elementary. But there are often more subtle and far-reaching advantages lying behind a favorable CPM; such as continuity, frequency, concentration . . . impact. For some eye-opening facts about efficient selling to Pittsburghers, contact General Sales Manager Len Swanson or your Petry-TV man.



FULL COLOR WIIC-TV 11
FIRST IN EFFICIENCY IN PITTSBURGH

Basic NBC Television Affiliate

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

Standard Triumph Motor Co., Inc.

(Needham, Harper & Steers, N.Y.)
A five-week push for the new GT-6 TRIUMPH automobile is currently in Miami, Los Angeles, Atlanta, Columbus, Ga., El Paso, and Washington, D.C. A second five-week flight begins May 8, to be followed by a four-week push July 10. Commercials will be in 22 markets by July. Men are the targets of the prime and fringe minutes. Buying is Nancy Clifford.

Uniroyal Co.

(Doyle Dane Bernbach, Inc., N.Y.)
Spring activity for U.S. KEDS breaks March 20 in 18 markets. The three-month push will use day minutes to reach

kids and women. Buying is Warner Ziegler.

Waring Products Co.

(The Zakin Co., N.Y.)
Activity begins April 17 in a spot drive for WARING BLENDERS. Day and fringe minutes will be used in 20 major markets for a period of five to eight weeks. Buying is Joan Casey.

Wool Bureau

(Gaynor & Ducas, Inc.)
April 10 is start time on a three-week push by this association's WOOL CARPETS OF AMERICA division. Color commercials will use fringe minutes and prime 20's in the top 30 markets. An extended fall schedule is now in the planning stage. The contact is Lois Shuber.

Media Personals

ROGER GOLDHAMER was appointed media supervisor, and JOAN SCHOR and TOM STUMPF were named media buyers, at Clinton E. Frank, Inc., Chicago. Also, RICHARD GILTNER, formerly at Foote, Cone & Belding Inc., joined Clinton E. Frank as media buyer.

ELLIS L. FOLKE was appointed vice president and director of media



Sullivan, Stauffer, Colwell & Bayle Inc. He was formerly vice president and director of information at the Bureau of Advertising, A.N.P.A.

VINCENT ARMINO, formerly a buyer at Cunningham & Walsh, Inc., New York, joined the media department at Foote, Cone & Belding, Inc.

ESTELLE NISSON joined Young Rubicam, Inc., as a media buyer. She was formerly with Dancer-Fitzgerald-Sample, Inc.

GEORGE TIBBETTS was named media supervisor, and ARNOLD ANNEX and DICK MACALUSO became media buyers at Gardner Advertising Co., Inc., New York. Mr. Tibbetts was formerly with Young & Rubicam; Mr. Annex was with Quality Bakers of America; and Mr. Macaluso worked at Leber Katz Paccione.

LEE KAHN BLOCK was named media director at Allerton Berman & Dear



New York. She was previously media coordinator of Rapp and Collins, division of Foote, Cone & Belding Inc.

QUAD-CITIES ★ U.S.A.

| FROM DAVENPORT TO: | |
|------------------------|-----|
| Chicago | 147 |
| Des Moines | 165 |
| St. Louis | 199 |
| Omaha | 282 |
| Minneapolis - St. Paul | 291 |

"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.

Wall Street Report

ON UPBEAT. The staid, dry of the investment community, Mother Bell, has suddenly been fresh allure to the broker-community and the analysts are looking at her with a fresh gleam in their eyes. The most obvious new element with AT&T is the appointment of Haakon Ingolf Romnes as chairman and chief executive officer of the utility giant.

Romnes takes over at the moment when there are more dynamic issues confronting the company than ever before. And Romnes was barely a month in office when word slipped that the company is considering a change in its advertising agency and approach.

The issues confronting the company range from the massive investigation which the Federal Communications Commission has underway into the company's domestic and international rate structure; the proper role it should play in the development of space communications; the technology of data processing and which is exciting but perhaps knottier issues such as employment, community relations and wire-tapping.

But Romnes has taken the helm in a period when the company's fortunes are stronger and growing stronger. In 1966 the company reported earnings of \$3.69 per share compared with \$3.41 per share in 1965. Dividend payments in the same period rose to \$2.20 per share from \$1.75. For 1967 the analysts are predicting earnings of \$3.85 per share and speculating that the management may be fit to fatten the dividend somewhat just a bit more.

In the stock market the price of AT&T common has emerged from a gutter that has been generally downward since 1965. In the fourth quarter of 1966 there was strong institutional buying of the stock and the share price has moved up into the late 60s.

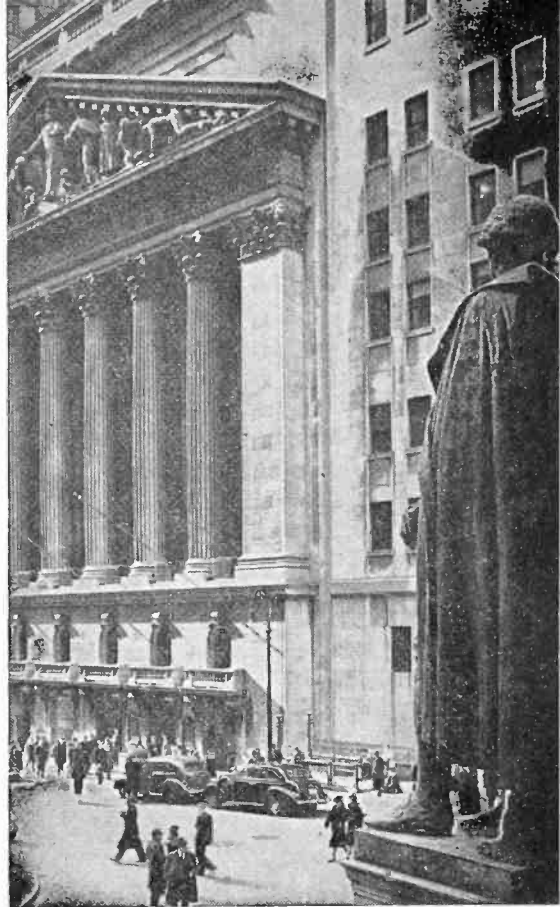
Now where does the excitement and optimism about AT&T stem from? There seem to be two sides to the question. The first represents con-

fidence in the company's ability to continue to generate additional revenue from its basic business. The second is the assumption by some that should some unexpected development materialize (should the Federal Government push AT&T to spin off Western Electric Co., its manufacturing affiliate) it would not necessarily be regarded as bad news in the short run by many speculators of the company and its customers although for the long-term benefit might boomerang.

Revenues Rise Examining AT&T's traditional business provides the soundest hope of all. Last year the company added over four million telephones to its system, a gain of 12%. The operating revenues rose by 10% to \$12.4 billion, the number of phones in operation totaled 79.9 million and the average number of daily local phone conversations jumped to 280 million while overseas conversations totaled 10.2 million, a jump of more than 20%.

The increase in overseas revenue is fascinating and suggests that the issue of the use of satellites will become a burning issue more rapidly than originally anticipated. AT&T uses both its own cables and Comsat satellite circuits to handle the volume of traffic. AT&T is advocating a space-earth system which would integrate satellite facilities with the domestic telephone network so that a huge, multipurpose system which would handle voice, data and tv transmission could be activated.

While controversy rages about the proper use of the space satellites, the company is carrying on with the expansion of its traditional facilities. It is constructing a new deep-buried coaxial cable between Boston and Miami and a new one between Boston and Chicago went into operation last year and will be extended into Denver by 1969. A new transistorized ocean cable will be put into operation in the Caribbean area next year and has the capacity of 720 phone conversations or 20 times the



capacity of the system inaugurated nine years ago.

Government Projects. Meanwhile the ability to find new uses and markets for the telephone continue to multiply. Extension phones jumped by 1½ million last year so that now 37% of all residences have two or more phones. The old coin-phone has been overhauled and replaced with a more rugged box in which the dial tone comes on before the coin is dropped and the customer learns the line is working at once. There are more than 1,160,000 coin phones in use providing annual revenues of over \$750 million.

There has been a steady rise in the number of school students working with computers over telephone lines. A new automatic alarm-reporting telephone system warns of falling power or abnormal gas pressures. A new phone is being marketed which has an automatic directory which can store hundreds of numbers. A call may be made by selecting the number desired and then pushing the button.

The company is also working on some very large and rewarding Government projects.

Color Penetration by Market, Nielsen vs. ARB

Following are the numbers of color tv homes in the ARB and NSI areas from the October-November sweeps. Percentage of penetration figures are also given.

| Market | ARB | % | Nielsen | % | Market | ARB | % | Niels |
|--|---------|----|---------|----|------------------------------------|---------|----|--------|
| Aberdeen, S.D. | 4,800 | 8 | 8,121 | 11 | Duluth-Superior | 19,500 | 10 | 14,85 |
| Abilene-Sweetwater, Tex. | 26,300 | 16 | 17,818 | 16 | El Paso, Tex. | 16,900 | 13 | 18,30 |
| Ada, Okla. | 15,400 | 10 | 12,868 | 10 | Ensign, Kans. | 6,400 | 13 | 7,4 |
| Akron, Ohio | 75,300 | 23 | 68,181 | 23 | Erie, Pa. | 59,400 | 17 | 24,08 |
| Albany, Ga. | 29,000 | 12 | 21,967 | 14 | Eugene, Ore. | 39,900 | 19 | 25,20 |
| Albany-Schenectady-Troy | 120,000 | 13 | 71,661 | 13 | Eureka, Calif. | 7,500 | 13 | 8,20 |
| Albuquerque, N.M. | 28,000 | 13 | 27,224 | 14 | Evansville, Ind. | 43,400 | 14 | 36,87 |
| Alexandria, La. | 32,600 | 13 | 20,212 | 18 | Fargo, N.D. | 15,100 | 9 | 19,24 |
| Alexandria, Minn. | 14,800 | 9 | 14,532 | 10 | Flint-Saginaw-Bay City | 139,000 | 18 | 91,77 |
| Amarillo, Tex. | 38,500 | 20 | 32,431 | 24 | Florence, S.C. | 36,200 | 13 | 29,27 |
| Ardmore, Okla. | 12,900 | 9 | 6,709 | 9 | Ft. Dodge, Iowa | 7,000 | 11 | 5,8 |
| Atlanta, Ga. | 119,600 | 15 | 88,385 | 15 | Ft. Myers, Fla. | 9,300 | 20 | 8,34 |
| Augusta, Ga. | 45,600 | 14 | 34,122 | 14 | Ft. Pierce-Vero Beach | 22,200 | 24 | — |
| Austin-Mason City-Rochester | 47,800 | 12 | — | — | Ft. Smith, Ark. | 11,900 | 9 | 10,31 |
| Austin, Texas | 20,800 | 9 | 20,250 | 13 | Ft. Wayne, Ind. | 63,400 | 22 | 45,03 |
| Bakersfield, Calif. | 72,600 | 24 | 32,958 | 22 | Fresno, Calif. | 88,500 | 26 | 51,92 |
| Baltimore, Md. | 282,200 | 15 | 144,260 | 15 | Glendive, Mont. | 300 | 4 | 8 |
| Bangor, Me. | 15,300 | 9 | 14,546 | 11 | Grand Junction-Montrose | 3,700 | 6 | 4,09 |
| Baton Rouge, La. | 65,700 | 17 | 63,387 | 18 | Grand Rapids-Kalamazoo | 132,100 | 18 | 101,69 |
| Beaumont-Pt. Arthur, Tex. | 34,100 | 15 | 32,355 | 19 | Great Falls, Mont. | 10,400 | 14 | 8,39 |
| Bellingham, Wash. | 68,900 | 15 | 17,417 | 15 | Green Bay, Wisc. | 60,600 | 13 | 66,81 |
| Billings, Mont. | 8,400 | 11 | 6,779 | 10 | Greensboro-Winston Salem-Highpoint | 85,400 | 10 | 58,91 |
| Biloxi, Miss. | 33,900 | 12 | 18,771 | 15 | Greenville-Spartanburg-Asheville | 109,600 | 13 | 96,79 |
| Binghamton, N.Y. | 71,400 | 15 | 26,184 | 12 | Greenville-Washington-New Bern | 46,200 | 12 | 29,48 |
| Birmingham, Ala. | 61,500 | 10 | 69,702 | 14 | Greenwood, Miss. | 17,700 | 12 | 9,69 |
| Bismarck, N.D. | 8,000 | 7 | 5,172 | 10 | Hannibal-Quincy | 34,300 | 17 | — |
| Bluefield, W. Va. | 23,900 | 10 | — | — | Harrisburg | 164,400 | 19 | 93,00 |
| Boise, Ida. | 17,300 | 14 | 12,659 | 13 | Harrisburg-Lancaster-Lebanon York | 286,600 | 17 | 132,01 |
| Boston, Mass. | 264,800 | 14 | 274,152 | 15 | Harrisonburg, Va. | 28,800 | 13 | 7,19 |
| Bowling Green, Ky. | 25,600 | 11 | 18,871 | 14 | Hartford-New Haven | 279,900 | 16 | 153,81 |
| Bristol-Johnson City | 45,600 | 11 | — | — | Hattiesburg-Laurel | 19,500 | 11 | 18,25 |
| Buffalo (U.S. Only) | 136,800 | 15 | 78,551 | 13 | Hawaii | 17,200 | 11 | 13,28 |
| Burlington-Plattsburgh | 21,600 | 9 | 23,120 | 11 | Hays, Kans. (and Goodland) | 7,100 | 10 | 9,45 |
| Butte, Mont. | 7,500 | 11 | 8,554 | 12 | Helena, Mont. | 1,200 | 12 | — |
| Cadillac-Traverse City (U.S. Only) | 84,200 | 17 | 33,155 | 16 | Houston, Tex. | 99,100 | 16 | 96,20 |
| Cape Girardeau-Paducah-Harrisburg | 40,400 | 11 | 39,788 | 13 | Huntsville-Decatur-Florence | 11,700 | 8 | 13,22 |
| Casper, Wyo. | 8,700 | 11 | 5,150 | 11 | Idaho Falls-Pocatello | 14,900 | 17 | 9,04 |
| Cedar Rapids-Waterloo | 80,700 | 16 | 43,345 | 14 | Indianapolis, Ind. | 182,200 | 21 | 146,54 |
| Champaign-Decatur-Springfield (Including Danville) | 10,600 | 16 | 62,140 | 20 | Jackson, Miss. | 38,100 | 11 | 38,00 |
| Charleston-Huntington | 71,900 | 13 | 60,645 | 14 | Jackson, Tenn. | 8,700 | 9 | 10,71 |
| Charleston, S.C. | 44,600 | 13 | 25,276 | 14 | Jacksonville, Fla. | 54,800 | 16 | 34,10 |
| Charlotte, N.C. | 130,700 | 12 | 71,093 | 12 | Johnstown-Altoona, Pa. | 173,000 | 13 | 139,78 |
| Chattanooga, Tenn. | 49,300 | 13 | 31,790 | 14 | Jonesboro, Ark. | 11,900 | 10 | 16,72 |
| Cheyenne, Wyo. | 16,000 | 11 | 18,165 | 14 | Joplin-Pittsburgh | 21,000 | 11 | 20,79 |
| Chicago, Ill. | 376,300 | 15 | 363,399 | 15 | Kansas City, Mo. | 70,300 | 11 | 69,22 |
| Chico-Redding, Calif. | 81,900 | 21 | 23,972 | 19 | Klamath Falls, Ore. | 9,200 | 17 | 4,14 |
| Cincinnati, Ohio | 219,200 | 22 | 173,620 | 21 | Knoxville, Tenn. | 53,100 | 12 | 30,74 |
| Clarksburg-Fairmont | 38,500 | 11 | 21,933 | 15 | La Crosse-Eau Claire | 28,100 | 10 | 15,64 |
| Cleveland, Ohio | 268,800 | 19 | 255,343 | 19 | Lafayette, Ind. | 22,300 | 23 | 10,33 |
| Colorado Springs-Pueblo | 21,900 | 16 | 21,270 | 17 | Lafayette, La. | 42,800 | 16 | 37,74 |
| Columbia-Jefferson City | 15,500 | 8 | 15,753 | 11 | Lake Charles | 37,800 | 15 | 12,84 |
| Columbia, S.C. | 71,600 | 14 | 28,366 | 13 | Lansing, Mich. | 179,300 | 17 | 108,82 |
| Columbus, Ga. | 68,000 | 13 | 36,894 | 13 | Laredo, Tex. | 500 | 3 | 97 |
| Columbus, Miss. | 10,600 | 7 | 7,248 | 8 | Las Vegas, Nev. | 24,200 | 26 | 23,40 |
| Columbus, Ohio | 196,900 | 23 | 127,426 | 24 | Lexington, Ky. | 23,500 | 12 | 16,91 |
| Corpus Christi, Tex. | 20,900 | 13 | 19,254 | 16 | Lima, Ohio | 24,800 | 18 | 15,99 |
| Dallas-Ft. Worth | 138,700 | 16 | 111,905 | 14 | Lincoln-Hastings-Kearney | 56,700 | 13 | 30,26 |
| Dayton, Ohio | 218,200 | 23 | 115,929 | 22 | Little Rock, Ark. | 49,800 | 12 | 41,98 |
| Denver, Colo. | 85,700 | 16 | 79,009 | 18 | Los Angeles, Calif. | 974,700 | 28 | 832,41 |
| Des Moines, Iowa | 47,600 | 13 | 42,615 | 14 | Louisville, Ky. | 81,300 | 15 | 51,43 |
| Detroit, Mich. | 294,800 | 17 | 284,132 | 18 | Lower Rio Grande Valley | 9,300 | 11 | — |
| Dickinson, N.D. | 1,800 | 5 | 1,211 | 5 | Lubbock, Tex. | 37,900 | 23 | 29,85 |
| Dothan, Ala. | 44,700 | 13 | 14,246 | 12 | | | | |

| Market | ARB | % | Nielsen | % | Market | ARB | % | Nielsen | % |
|--------------------------|---------|----|---------|----|----------------------------|---------|----|---------|----|
| Ark. Tex. | 5,800 | 9 | 3,898 | 8 | Rochester, N. Y. | 62,900 | 14 | 58,494 | 16 |
| Calif. Ga. | 13,500 | 9 | 14,201 | 12 | Rockford, Ill. | 102,700 | 17 | 40,457 | 18 |
| Ill. Wisc. | 102,900 | 16 | 41,493 | 15 | Roswell, N. M. | 19,800 | 18 | 11,861 | 16 |
| Ind. N. H. | 213,300 | 13 | 167,643 | 15 | Sacramento-Stockton | 299,900 | 21 | 138,373 | 23 |
| Iowa, Minn. | 19,900 | 12 | 10,586 | 8 | St. Joseph, Mo. | 67,200 | 11 | 20,764 | 11 |
| Ind. Ind. | 15,700 | 26 | — | — | St. Louis, Mo. | 135,700 | 14 | 99,551 | 12 |
| Mich. Mich. | 7,700 | 8 | 7,993 | 12 | Salinas-Monterey | 353,000 | 20 | — | — |
| Ore. Ore. | 18,400 | 17 | 9,867 | 16 | Salisbury, Md. | 7,100 | 12 | 6,730 | 12 |
| Tenn. Tenn. | 59,100 | 10 | 60,758 | 12 | Salt Lake City-Ogden-Provo | 75,900 | 18 | 45,072 | 16 |
| Miss. Miss. | 15,400 | 9 | 13,692 | 12 | San Angelo, Tex. | 3,000 | 8 | — | — |
| Fla. Fla. | 126,400 | 19 | 115,486 | 19 | San Antonio, Tex. | 40,100 | 10 | 49,052 | 13 |
| Wisc. Wisc. | 153,400 | 17 | 11,393 | 18 | San Diego, Calif. | 232,500 | 26 | 76,602 | 22 |
| St. Paul | 77,900 | 10 | 79,726 | 11 | San Francisco, Calif. | 348,700 | 20 | 253,105 | 18 |
| N.D. N.D. | 3,100 | 6 | 1,656 | 4 | Santa Barbara, Calif. | 145,200 | 25 | 41,367 | 22 |
| Mont. Mont. | 6,700 | 12 | 7,735 | 13 | Savannah, Ga. | 17,700 | 11 | 16,503 | 14 |
| S. D. (and Reliance) | 3,000 | 6 | 4,883 | 8 | Seattle-Tacoma | 92,700 | 15 | 106,517 | 17 |
| Pensacola | 53,000 | 14 | 48,244 | 17 | Selma, Ala. | 5,900 | 12 | 1,627 | 11 |
| El Dorado | 34,500 | 11 | 37,726 | 18 | Shreveport, La. | 44,600 | 11 | 39,433 | 13 |
| Ala. Ala. | 44,900 | 13 | 20,687 | 12 | Sioux City, Iowa | 34,500 | 13 | 17,676 | 12 |
| Ind. (and Marion) | 37,000 | 24 | 34,679 | 27 | Sioux Falls, S.D. | 26,800 | 10 | 15,733 | 9 |
| Tenn. Tenn. | 58,200 | 11 | 58,387 | 13 | South Bend-Elkhart | 73,800 | 24 | 65,513 | 25 |
| La. La. | 106,700 | 18 | 74,470 | 17 | Spokane, Wash. | 62,100 | 18 | 57,452 | 20 |
| N. Y. N. Y. | 887,400 | 14 | 719,590 | 13 | Springfield-Holyoke | 66,200 | 13 | 59,733 | 15 |
| Portsmouth-Newport News- | 48,800 | 12 | 40,464 | 12 | Springfield, Mo. | 25,000 | 11 | 19,437 | 11 |
| Impton | | | | | Syracuse, N.Y. | 85,400 | 13 | 78,887 | 14 |
| Platte, Neb. (and Hayes, | 3,200 | 10 | 7,605 | 13 | Tallahassee-Thomasville | 30,200 | 13 | 24,248 | 14 |
| Cook) | | | | | Tampa-St. Petersburg | 90,400 | 18 | 78,504 | 16 |
| W. Va. W. Va. | 30,900 | 11 | — | — | Terre Haute, Ind. | 62,700 | 17 | 28,609 | 13 |
| Midland (and Monahans) | 30,000 | 18 | 23,430 | 21 | Toledo, Ohio | 280,100 | 17 | 71,885 | 17 |
| Okla. Okla. | 65,700 | 15 | 57,755 | 15 | Topeka, Kans. | 34,200 | 12 | 16,962 | 12 |
| Neb. Neb. | 50,200 | 13 | 43,549 | 13 | Tucson, Ariz. | 55,700 | 14 | 22,985 | 15 |
| Dayton Beach | 76,400 | 20 | 64,146 | 17 | Tulsa, Okla. | 68,900 | 14 | 46,428 | 12 |
| Iowa Iowa | 29,100 | 14 | 9,903 | 10 | Tupelo, Miss. | 4,500 | 5 | 4,662 | 7 |
| City, Fla. Fla. | 34,400 | 17 | 20,472 | 15 | Tuscaloosa, Ala. | 4,300 | 11 | — | — |
| W. Va. W. Va. | 8,100 | 15 | 6,079 | 14 | Twin Falls, Ida. | 4,900 | 14 | 4,680 | 14 |
| N. D. N. D. | 3,100 | 6 | 1,215 | 5 | Tyler, Tex. | 15,000 | 9 | 13,621 | 11 |
| Ill. Ill. | 64,800 | 20 | 46,233 | 19 | Utica, N.Y. | 81,000 | 14 | 34,866 | 15 |
| Pa. Pa. | 511,500 | 18 | 395,989 | 18 | Waco-Temple | 27,100 | 10 | 20,085 | 13 |
| Ariz. Ariz. | 61,800 | 14 | 43,416 | 13 | Washington, D. C. | 232,300 | 13 | 182,993 | 12 |
| Pa. Pa. | 196,800 | 13 | 194,763 | 15 | Watertown-Carthage | 24,100 | 14 | 9,727 | 13 |
| Poland Springs | 61,300 | 12 | 49,253 | 12 | Wausau-Rhineland | 31,600 | 10 | 17,280 | 12 |
| Ore. Ore. | 119,800 | 21 | 117,865 | 22 | West Palm Beach, Fla. | 120,800 | 19 | 53,264 | 20 |
| Me. Me. | 1,600 | 6 | 1,930 | 8 | Wheeling-Steubenville | 197,600 | 14 | 149,343 | 15 |
| R. I. R. I. | 231,400 | 14 | 211,168 | 14 | Wichita Falls-Lawton | 25,500 | 14 | 29,821 | 18 |
| City City | 81,800 | 17 | — | — | Wichita-Hutchinson | 53,100 | 14 | 42,925 | 16 |
| Durham | 65,700 | 11 | 40,153 | 11 | Wilkes Barre-Scranton | 107,300 | 18 | 76,964 | 20 |
| S. D. S. D. | 6,700 | 9 | 5,146 | 8 | Wilmington, N. C. | 28,600 | 13 | 23,455 | 13 |
| Nev. Nev. | 17,500 | 22 | 19,633 | 26 | Yakima, Wash. | 30,200 | 18 | 33,141 | 22 |
| Va. Va. | 50,100 | 11 | 32,094 | 10 | Youngstown, Ohio | 133,000 | 21 | 69,263 | 25 |
| Wyo. Wyo. | 1,800 | 10 | 1,158 | 8 | Yuma-El Centro | 5,600 | 15 | 5,149 | 16 |
| Va. Va. | 74,100 | 12 | 36,575 | 12 | Zanesville, Ohio | 21,100 | 17 | 9,654 | 19 |

Israel (Continued from page 27)
 For the world's fair in Montreal, Gen. Cockfield, Brown is waging heavy spot campaign in markets within a 600-mile radius of Montreal. Beyond this inner circle, a similar schedule is being carried on, one way or another, most of the major U. S. tv markets are covered. The spring bash follows a pre-Christmas sendoff campaign for the promotion in a number of cities. For some years, travel to Europe, Asia and to Japan has

been promoted on tv by airlines. This year Braniff through Wells Rich Greene Inc. is using tv to promote travel to "The Difficult Countries" on the Pacific coasts of South America, served by its recently acquired Panagra subsidiary. Air France is beating the drum for Tahiti as well as for its home country.
 But tv advertising by other government tourist agencies shows no signs of increasing in the near future. A spokesman for the Greek

National Tourist Office said tv would not be used this year, although last year the office "collaborated with Olympic Airlines" in underwriting some 20 minute spots in the New York market. Instead, the Greeks are intensifying their print campaigns in so-called "class" magazines: *Holiday*, *The New Yorker*, *The Saturday Review*, *Harper's*, *The Atlantic Monthly*. Campaigns are also running in the Canadian edition of *The Reader's Digest* and in the *New York Times*, *The Los Angeles Times*,

and *The Boston Globe*.

Tv may be too mass a medium to reach travelers disposed to go to Greece, the spokesman indicated. "It's not like Jamaica, where a young secretary or teacher can fly for a weekend or a week for a few hundred dollars. Nor is it (like Britain or France) one of the first countries in Europe to which a first-time European traveller will go."

It may not be until the inauguration of lower-cost supersonic jet travel that Greece again tries to reach a mass market through tv, the spokesman indicated.

With the exceptions of France and Jamaica, then, it looks as if tv is merely token for foreign travel accounts, and it is likely to remain so until the day of the SST, still some five years off. In the meantime readers will flip through the pages of any "class" magazine and stagger away with a headful of wanderlust, dreaming of bikinied guides in the museums of the Riviera, lapis lazuli, fjords, and Macchu Picchu. Foreign travel will continue to increase at an accelerating rate. Figures for '66 are not yet available, but in '65, to Europe alone, one-and-a-half million Americans embarked on pleasure tours, up from a million-and-a-quarter the previous year. As recently as 1962, the number of tourists was under one million.

Future Looks Better

When the supersonic transports usher in an era of mass transatlantic, transpacific, transcaribbean travel, when round trips over the ocean drop in cost to nearly half what they are today, the nations may flock to tv to get their share of U.S. trippers.

Then the foreign tourist campaigns will break out of the coastal ghettos and pitch across the nation. Tourist volume will be such that few promoters will complain, as one did recently, that tv "costs too much" for his office to use. And the objection that tv is "too mass a medium" will not apply when a trip to Europe ceases to be a status symbol, becomes nothing more imposing than a trip to Jones Beach. ■

Funds (Continued from page 23)

rocket in flight, pointing upwards, [promising the same route for its investors' money?].

"Rockets in those days weren't too successful. I recall the argument I had with the representative of that particular fund. It went on for many months until he finally wore me down. I said, 'All right, use a rocket, but point it downwards.'"

The SEC delegates most of the burden of screening fund advertising to the National Association of Securities Dealers, the industry's association that, in effect, makes most of the decisions on mutual fund ads. Most mutual fund sponsors belong to the NASD. All members are required to file every fund advertisement with the NASD as early as possible and no later than three days after the ads have begun to run. All funds, whether members of NASD or not, must file their ads with the SEC before they have run 10 days.

Take it to Court?

Normally the NASD administers the SEC's policy on advertising long before the advertising has been placed. The NASD will determine whether it believes the individual advertisement is acceptable. If NASD approves an ad, it is almost certain to pass through the SEC unscathed. However, on questionable ads, the NASD will interpret the SEC's position and might suggest or recommend changes. Almost always they are made.

If the fund insists its advertisement is proper as is, it can take it to the SEC staff and even to the commission itself for approval. If unsuccessful there, the fund's last resort is to go ahead and place the advertisement and wait for the SEC to clamp down, and the disagreement would be settled afterwards.

Practically, most mutual funds feel it's extremely important to maintain the best possible relations with the SEC. Few have ever made an issue of advertising policy, although many think it is unjust. The SEC can exert a variety

of crippling pressures on a stub mutual fund. Indeed, the SEC bla the entire mutual fund industry December in a lengthy report congress. It recommended legisla that would end front-end loads "excessive" sales commissions. Mutual funds for good reason fee is prudent to avoid tangling with SEC on the subject of advertising regulations, when even greater problems loom in the future.

Despite the treacherous char between the SEC-NASD, especially regard to tv commercials, a num



of mutual funds have found the joney is well worth the danger. To there are three mutual funds depend heavily on tv advertising promote fund sales and general public awareness of the fund name. They are The Dreyfus Fund (the fund on tv, and by far most spectacularly successful), The Oppenheimer Fund, and The Manhattan Fund.

There may be as many as a dozen more mutual funds that have been in tv, are in tv, or are planning to go into tv on much smaller scales experimentally. Among them are One William Street, Waddell Reed's United Funds, the Steadman Funds, the Winfield Growth Fund, Financial Industrial Fund, and National Securities and Research Corp. There are more than 300 other mutual funds that have never been in tv and have no immediate plans to change. Most of them do not advertise at all, or, if they do, use only direct mail.

Trailblazer in 1958

The Dreyfus Fund blazed the path into the golden wonderland of television in 1958. After testing in the key market, Los Angeles, Dreyfus added spots in New York, Boston, Philadelphia, and Salt Lake City.

...ater, spot tv was used in Miami
...point financial reminders to
...nners and retired folk. And spot
...bles have run in Chicago, De-
...it, St. Louis, San Francisco and
...m).

By the end of 1958 Dreyfus' total
...t assets had more than doubled in
...ear, going to \$36.6 million. The
...tef tv whetted Dreyfus' appetite
...e fund subsequently committed
...elf even more heavily to the
...din. By the end of 1966, Drey-
...s as one of the major funds in
...ation, with total net assets of
...6 million. Total shares outstanding
...umped from 5.8 million at the
...d 1958 to 129.2 million at the
...d 1966.

... J. Dreyfus, chairman of the
...ar says simply and to the point:
...orks for us." Important as tv
...len to Dreyfus, however, most
...op feel tv must share credit for
...ad's outstanding success with
...e performance of the fund's grow-
...g investments. The product itself
...as a winner. The Dreyfus fund
...lies that tv attracts large audi-
...ces of business and professional
...en sports, weather, and news,
...d few select entertainment pro-
...am and directs its spots at them.
...he and also believes the age of
...ockbuyers is going down as the
...ner affluence is going up. There-
...re is an increasingly efficient
...edin for reaching men and
...ome climbing the income ladder.

Subduing a Lion

Dreyfus concentrates the majority of
...s advertising in sports program-
...ing especially in the fund's three
...ajo markets, New York, Chicago
...nd Los Angeles. Dreyfus launched
...s most recent ad campaign in Los
...ange, March 4 with all commer-
...ials in color for the first time. The
...and rote its dealers, "This tv cam-
...aign will reach approximately 3,-
...00,000 homes every week." Along
...with television, the campaign pack-
...ge includes 114 outdoor poster
...panel ads in *Life*, *Time*, *News-*
...week, and *U.S. News and World Re-*
...ort.

Dreyfus' well-known trademark is,

of course, the Dreyfus lion. The lion
...was the funds' trademark before
...Dreyfus went into tv—a happy coin-
...cidence because he has proved to be
...an ideal subject for the fund's tv
...commercials.

In the first tv commercials, the
...lion slunk out of a Wall Street sub-
...way station, wended his way through
...downtown streets, passed a police-
...man and a newsstand en route, and
...then entered the company's offices.
...However, the Dreyfus lion, since his
...debut, is reported to have been
...slightly subdued by the SEC.

The scenes of the lion passing the
...policeman and the newsstand alleg-
...edly violated SEC regulations pro-
...hibiting humans in mutual fund ads.
...Most of the Dreyfus spots seen these
...days merely show the lion emerging
...from the subway and then pouncing
...on the Dreyfus pedestal. Doyle
...Dane Bernbach recently completed
...four new commercials for the Drey-
...fus account. The commercials may
...run into trouble with the SEC be-
...cause the lion (a new one, because
...the original lion died) is shown
...again mingling with humanity.

Hands are Symbols

The Oppenheimer Fund is another
...of the major funds on television with
...10- and 20-second spots scattered
...around the country in major mutual
...fund markets. The short commercial,
...approved by the SEC after long and
...arduous consultation, builds up the
...fund's four, interlocking, hairless
...hands.

The Oppenheimer campaign was
...created by Gordon and Weiss and
...was launched in January 1965. The
...agency sought to market the fund the
...same way packaged goods are mar-
...keted—by familiarizing the public
...with the name and transferring the
...awareness into increased sales.

Awareness studies before and after
...the initial six-week campaign showed
...an immediate impact. Recall of the
...tv spots was mentioned by more than
...70 per cent of the people in the sur-
...vey. Newscasts and primetime 20's
...featured the movement of the hands
...as symbols of desirable fund charac-
...teristics of safety, reliability, profes-

Announcing publication of a major new timebuying reference volume, the

1967 RADIO PROGRAMMING PROFILE

- Full-page PROFILE sheets on over 600 AM stations in the top 100 markets
- Complete weekday schedules with current programs and personalities
- The program "type" for each and every program
- Individual program "Comment sections"
- Quarterly updating service, immediate "red flag" mailings for major changes
- Bonus programming information sheets
- \$95 for the first volume . . . \$30 per copy for additional copies . . . includes full-year updating service

Available immediately
for more informed,
more efficient use
of Spot Radio.

BF/COMMUNICATION SERVICES, INC.
341 Madison Avenue, New York 10017
Phone: (212) MU 6-2149

sionalism, togetherness, strength, and mutuality.

Increased sales followed close on the heels of increased awareness. Total net assets were \$31.8 million by March 31, 1965, as against \$27.8 million at Dec. 31, 1964. By April 14, 1965, they had risen to \$33.6 million. At the time, Leon Levy, Oppenheimer Fund president, said, "Net sales have been running at a rate several times higher than a year ago." Today Oppenheimer's total net assets are more than double the April 1965 figure. Oppenheimer's testing revealed that the main reason people buy mutual funds are the advantages of diversification and professional management. "Using package goods selling techniques, the television commercials were planned specifically to sell name and image for the Fund," said Jerome Gordon, executive vice president and marketing services director of Gordon and Weiss, Inc.

The agency's biggest hurdle after accepting the Oppenheimer account in December 1963 was the trademark, Mr. Gordon recalled. "We worked with a variety of symbols before deciding on the hands, which gave us flexibility for movement on television and expressed human qualities of strength and friendliness. The bulk of the ad budget goes to tv."

The Oppenheimer account left Gordon and Weiss last fall, following one of the fund's directors, Benjamin Lipstein, to Sullivan, Stauffer, Colwell & Bayles where Mr. Lipstein became director of SSC&B's research and information services. The campaign, however, is much the same.

The newest of the big three tv funds is the Manhattan Fund, sponsored by the Tsai Management and Research Corp. The Manhattan Fund, less than two years old, is to the mutual fund industry as Wells Rich Greene is to the advertising industry. It is unorthodox, young, capable, growing fast, and referred to as "hot." The fund was founded and is headed by Gerald Tsai Jr., who has proved himself to be a shrewd investor of large portfolios and an equally shrewd promoter of his own fund.

The Manhattan Fund entered tv at the end of 1966 with spots in New York, Los Angeles, San Francisco, Washington, D.C., and Boston. The commercial etches a rough approximation of the Manhattan skyline rising out of the name, "Manhattan Fund, Inc." The fund's identification, reeking of SEC controls, is, "A mutual fund that seeks possible long-term growth in capital for its shareholders."

Of the three mutual funds heavily involved in tv, Dreyfus has the biggest advertising budget. It is estimated to be something slightly over \$1 million, with most of it going into spot tv. The Oppenheimer Fund is said to have an advertising budget of close to \$1 million, with more than half of it going into tv. The Manhattan Fund's budget is about \$300,000. All three funds say television is one of the major stimulants to fund growth.

However, not all funds that have tried television have found it to be worth the considerable effort and expense. In the summer of 1965, One

William Street tried a six-week campaign in Syracuse, N.Y. along with a direct mail campaign. The fund also ran a comparable direct mail campaign, without tv, in Waterbury, N.Y. The results of the admittedly very limited test showed no difference in awareness of the fund in the two cities, and One William Street was edged out of the medium. The fund's no-load (no salesmen or sales expenses) policy, determined heavy expenses in a mass market medium such as television to be wasteful, because a minimum of \$500 is required to buy into the fund.

But television's mass market appeal is a great temptation to other mutual funds. The small Winfield Fund Inc. last January announced that it had prepared a 10-second spot commercial for two markets beginning in February. "Our goal for the campaign is being," Robert R. Hagopian, president of the fund, said, "is to get the campaign in areas where we are getting especially strong investor and dealer support.

"It is a goal born of necessity, of course. At this stage of our development, we have nothing like the promotional resources of the Dreyfus, the Mannhatts and Oppenheimer Funds," Hagopian said he believed the Winfield Growth Fund will be the first mutual fund of its size ever to advertise on television. "But others are bound to follow before very long," he added. "Other mutual funds will have to increase their promotional budgets in order to compete effectively against the big boys of the field." The first two spots were on the Winfield spot schedule in Seattle and Minneapolis.

National Securities and Investments Corp. ran a test tv campaign in California a few years ago. A 60-second commercial, dramatically photographed by Bert Stern, showed the company name into a block of stone. A competitor said the advertisement was "Cecil B. DeMille approach with a classic definition of strength and stability."

Nevertheless, National Securities decided to pull out of tv. "We haven't got some good results from television, it's a dramatic way, it's also a safe way," noted a National Securities

Visit the one convenient place to survey syndicated product

TELEVISION FILM EXHIBIT TFE '67

Associate members: NATIONAL ASSOCIATION of BROADCASTERS

AT THE NAB CONVENTION

Big daily prizes

CHICAGO → APR. 2 → APR. 5

the entire 5th floor
Conrad Hilton Hotel

man. He said the fund had not to be "media-oriented" and begun to seek more ways to dealers "more immediate and marketing tools."

But two years ago the Keystone of Boston ran a trial tv campaign on a local station, but found it to get glamour into its Key-trademark. Since its original Keystone, with its agency, Dore-Co., has revised and cleared a commercial with the SEC, so far hasn't done anything with

no matter how you look at it, the fund industry as a whole does not regard advertising, especially on tv, as an important element in its marketing strategy. The main causes are, of course, the fund's price and the SEC.

Protect the Public

The theory of the SEC restrictions stems from the Depression legislation which rules that the public must be protected from misleading advertising and extravagant claims.

The promotion of mutual funds, a primary objective usually is to induce mutual fund dealers because most funds are sold by dealers. If dealers can be won over to an individual fund, they will make a great effort to sell it. Advertising directed to the public is one of the most recent, and round-about ways of stimulating the dealers.

More common, if controversial, is the use of stimulating dealers is to engage in "reciprocal business," a practice in which dealers successful in selling a lot of fund shares are rewarded with purchase orders for individual fund portfolio. The dealers then receive commissions on both the sale of individual fund and purchases and sales of individual fund portfolio. Sales contests and incentives are not unknown tools used by mutual funds to keep the dealers interested.

At least a few funds, however, are approaching the problem of dealers differently. They seek to "force the dealer's hands" by going directly to the public and stimulating a grass-roots demand for the fund to which the dealers would have to respond.

Under this theory, television and other mass marketing media such as national consumer magazines play an important role.

The fund seeks to establish wide public recognition of its name. When the prospective investor meets the dealer, he suggests the fund he has heard of; the dealer must at least have an answer why the fund is not a suitable investment. The approach is similar to that of many airlines. Airlines must have the strong support of travel agents but usually get that support by creating a general public demand that the agents are free to satisfy at everybody's profit.

For all the money that mutual funds manage and earn, few funds have the kinds of ad budgets that would finance a marketing plan on the scale of TWA or American. Perhaps more important, most mutual funds do not have a history of extensive and expensive marketing efforts complete with research.

Why Only Dreyfus?

The emphasis has traditionally been on fund performance and dealer support. Perhaps one reason for this is that very few fund senior executives reached the top through the sales department. There are few important sales studies or market research reports in which a greater effort could be grounded. The industry cliché that "mutual funds are sold, not bought" refers to the dealers' selling abilities, not the fund's ability to sell directly to the buyer.

Normally mutual funds that also have a brokerage house under the same corporate roof are more receptive to sweeping marketing suggestions. They usually have more to spend on advertising because, although the books of the brokerage house and the funds must be separate, the fund saves on the commissions it pays in the buying and selling of stock for its portfolio. Both Dreyfus and Oppenheimer are part of large corporations that include brokerage firms.

In Dreyfus' case, the brokerage house is also advertised on tv, which reinforces the fund's tv advertising. Many people say the no-load funds

are the most inviting prospect for increased fund advertising because of the selling potential in their lack of sales charges or sales commissions.

The nagging question, however, remains: "If television has done so much for the Dreyfus Fund, why don't more of the funds see if it can do the same for them?" Perhaps it is only a matter of time. After all, 20 years ago mass market appeals to the small depositors were almost unknown in the banking industry. Today, banks depend heavily on their tv advertising and have become as marketing conscious as many package goods industries. Perhaps mutual funds will go the same route. There is a strong not entirely unfounded hope that the SEC will relax its rules on the theory that greater freedom and more advertising would produce greater fund competition—and the public interest is generally thought to be best served by competition. ■

WTRF-TV STORY BOARD

7

BOOM*

AVENGED! It would take 50 people working night and day for 200 years to make the same mistake an electronic computer can make in only two seconds. Now, do you feel more secure?

WTRF-TV WHEELING

AVERAGE is the only thing we have to count on.

WHEELING WTRF-TV

HALF AS POPULAR! Do you still consider a guy popular if he just has a semi-circle of friends?

WHEELING-STEUBENVILLE

ANOTHER new multi-million dollar addition is underway for Ohio Valley's park system (already a model for the nation).

ALL COLOR WTRF-TV

THE WHEELING Pop Symphony Buffet has been served outdoors at Oglebay Park's Sunken Garden for years. The censor of this column, Milt Gutman, asks if this makes it the first Topless Restaurant?

ALL COLOR WHEELING

A NOW GENERATION SWINGER is a cat that's not too chicken to horse around in the old rat race.

UPPER OHIO RIVER VALLEY

PUTTERING AROUND! The nineteenth hole is where the golfer practices his swig.

WTRF-TV WHEELING

*BOOM! World's longest boom on the world's third largest power shovel (Gem of Egypt) is operating in the Wheeling area. So what? More jobs, more payrolls for the folks who buy what they see on WTRF-TV. Ask your Blair Television man all about the WTRF-TV audience.

WHEELING-STEUBENVILLE TV

IN THE MINISKIRT controversy, there are very few disinterested observers.

CHANNEL SEVEN

NB

WHEELING, WEST VIRGINIA

Research

(Continued from page 21)

used in the previous survey, and the result shows a *trend line*. That trend is what is significant." Acknowledging that his newspaper report was skimpy on details of the survey, the research executive said conclusions were derived from "a national probability sample of 1,600 families." Interviewing had taken place in the home, but the results were similar to those uncovered in an earlier survey conducted last April for New York's educational outlet, WNDT. In that survey, five-day diaries had been placed in New York area homes, and 1,373 completed diaries were recovered. A basic conclusion from that study:

"Deprived of the ballot, the better educated, and more discriminating adult casts his opinions on current fare by turing his back on the family tv set even when it's turned on."

Now other researchers moved in. Alfred Politz Media Studies reported that its doorbell-ringing interviewers found only 41 per cent of all U.S. households using tv during an average evening minute, whereas the comparable Nielsen figure is 58 per cent. And only 24 per cent of adults were viewing, said Politz, as against the Nielsen claim of 41 per cent. *Life* magazine and Dr. Leo Bogart saw to it that this data got to the ad agencies. Dr. Bogart tossed out a few additional points in an address last month before the International Newspaper Advertising Executives.

Riposte by NBC

Brand Rating Index figures show, he said, that while 37 per cent of adults in the \$5-8,000 annual income group are heavy evening tv viewers, only 26 per cent of those in the over-\$10,000 group are heavy viewers. The *1966 Television Reach and Frequency Report* from W. R. Simmons and Associates, he said, showed median weekly evening tv viewing hours in households with incomes up to \$8,000 was 16.1 hours; while in the \$10-15,000 homes, it was 12.9 hours, and in \$15,000-plus homes, it was 11.2 hours.

The riposte from NBC research was swift. The Politz study, said

NBC, was conducted in the fall of 1965, although released as *Coincidental Recall of Television Viewing, July, 1966*. And, since it was obtained from in-home interviews, those homes in which no one answered the doorbell were counted as "not home, and tv not in use." The network itemized numerous conditions under which persons at home (and perhaps watching tv) would not answer the door late at night. Anyway, it was pointed out, the tv survey "was but a small phase of a study designed primarily to measure magazine audiences . . . a research effort supported in good measure by the magazine industry."

Print the Truth

The hint that survey results might be slanted to please those parties paying for the survey was discussed with Lou Harris. "Since you appear in a great many newspapers," was the question put to him, "isn't it likely that the papers would be particularly glad to run columns critical of television?" In answer, the executive noted that the bulk of work done by his company is in market research for such firms as Standard Oil, AT&T, the New York Stock Exchange and many others. And he recalled columns syndicated under his by-line that were favorable to television; one, in particular, pointed out that pro-football telecasts succeeded in capturing a wide spectrum of viewers, including the upper-income, better-educated group. "The day the truth is not printed," he said, "is when you go out of business."

As noted earlier, the definitions of truth are sometimes at variance with each other. A. Edward Miller, president of Alfred Politz Research, quite sensibly rejected the NBC hint of bias in the company's studies, and disregarded the carefully detailed data on sizable numbers of "at-homes" viewing tv who refused to answer the door, and at the same time welcomed the network's charges:

"Such claims are healthy for us and the research industry, too. They force you to pin down your methodology, so that your results are ac-

ceptable. What you try to do as close to the truth as you can. You're aware of the fact that if studies don't stand up under investigation, you won't be making more. So if you're a legitimate company, your people lie awake wondering whether or not they've covered all the bases."

In checking out the Simmons figures on weekly viewing by income groups with an official of that company, TELEVISION AGE was told several days of effort failed to produce numbers reported by Dr. Bogart. "The problem," said the man at Simmons, "is that our data is produced in such a way that it masks audience characteristics per individual programs. Probably what Dr. Bogart did is add all the programs and average them out—a perfectly legitimate procedure. We, of course, have little to say about how they use the data furnished them."

Pulse Boosts Radio

That factor—how clients use (and misuse) research data—has appeared previously in inter-media controversies, and will no doubt appear frequently in the future. For there is such a wealth of research material available today that the right numbers can be found to make a case at any point, if not to *prove* it. Sometimes all that is necessary to show one medium or a research firm to proclaim something as a fact when new data shows is contradictory to what prior data revealed. For example, in reporting on the results of its experimental "Three Stage Media Pulse" conducted last August in New York, Pulse Inc. trumpeted the news that more area residents listen to radio than watch tv in half the time periods in which the two media compete. Radio dominates the scene Monday-Friday from 6 a.m. to 6:30 p.m. in terms of audience, said Pulse, with the tv audience larger after 6:30. The research firm noted that in 1964, last year that radio and tv were estimated by one company, the former not on one sample, tv sets-in-use figures were shown overtaking radio levels as early as 9 a.m."

Since almost any picture

to do more radically in two years, the survey might not necessarily be as accurate as the previous one was wrong. It is almost certain is that the survey, patently more favorable to radio than to television, will call for a careful analysis (and rebuttal) by other researchers, other media. There is no final answer. One attack at it—the release of Nielsen data from the November-December 1966 report, intended to show that “audience levels have remained approximately the same” in 1965 and ’66—was gleefully received by Dr. Harris and his counterparts at other companies. The glee stemmed from the NTI disclosure that the number of hours viewed per household per week had dropped from 39.6 in 1955 to 39.1 in homes where the head of the house had one or more years of college.

The drop, chortled Lou Harris, vindicated his findings. The difference was small as it was (0.5 hours)—had no significance, even if based on the “Nielsen technique of measuring only sets-on in homes. (Dr. Harris of the Bureau of Advertising scoffed when the Television Information Office used earlier Nielsen data to show viewing had increased in prime time by half a percentage point between 1955 and 1966. “An increase of as much as 50 percentage points,” he said, would not be statistically significant.)”

Dr. Harris’ “final word” seems destined to be but one utterance in a protracted debate. ■

Celanese (Continued from page 28)

Advertising, Inc., in New York, seemed to think they could, if they used spot television. Last May, before Grey even took over the Celanese account, the agency was asked to develop a dramatic consumer program for 1967. Although print advertising had become the proven path to success, “we felt we could get more top of the mind awareness from tv,” Mr. Fahy said.

“If Celanese could advertise the ownership and sponsorship of a series of quality specials as well, it would also gain added prestige in the trade. And buying locally, they could advertise just as they had in magazines, with possibly greater effect.”

But the plan involved complicated merchandising and marketing strategy never attempted on tv before, and no one knew if it would really work. “It wasn’t the first time anyone had bought time for specials on a local basis,” Mr. Gutwillig noted.

“But we were asking for something new. Because we had to bring manufacturers and retailers into the picture, we insisted that stations not only broadcast the programs in prime time but that all stations clear each show for the same week, the exact week we specified.

“We had to have control over air dates so that retailers could take advantage of the press tie-in and manufacturers could get their lines out to the stores the week of the spot push for their brands.” Most stations didn’t like the restriction, he said, “and out of a goal of 50 markets, we never expected to clear more than 45.”

Right Show Found

But the idea was put to the clothing and home furnishing manufacturers and got a tremendously enthusiastic response. So Celanese talked to Four Star International about the *Something Special* series which was in syndication. Mr. Gutwillig felt the package of one-hour color musical variety shows had solid entertainment value, “but it lacked something

in fashion projection, and we felt the balance of target audience could be improved.”

They agreed to buy four reruns and seven new shows, which would be produced with the special needs of the Celanese Co. in mind. Stars on the new shows wear fashions made of Celanese fibers. And the variety of talent was selected to appeal to all segments of the viewing audience which might buy clothing and home furnishings made of Celanese fibers. The youth market will be wooed by such names as Buddy Greco, Frankie Avalon, and Susan Barrett. One show featuring Jean Pierre Aumont and Marisa Pavan is expected to have ‘class’ appeal. And to round out the format, Celanese called on the universal appeal of such talents as Count Basie, Duke Ellington, and Peggy Lee.

The format looked good, Mr. Gutwillig said, “so we set about the tedious job of media buying, working out tape dates with talent, merchandising, and trying to work with re-



Douglas, formerly vice president and general manager of WFIE-TV in Evansville, was named general manager of WSBT-TV-AM-FM South Bend, Ind.

BUYING TIME

IN AUGUSTA?

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

Represented by
The Katz Agency, Inc.

R^o A RUST CRAFT STATION

tailers." But they still didn't know if they could sell it to the stations. Most stations were enthusiastic about the idea of airing a local program pre-sold and featuring top name talent, particularly since they got a significantly larger share of the advertising dollar for a local show than for network originated programs; 41 of the 50 stations contacted were network affiliates. But stations would have to clear time according to sponsor specifications, and this could be a problem.

There followed a lot of travelling and personal negotiating with station managers. Activity in Grey's media department was frantic, Mr. Fahy recalled. "It was a tremendous effort and it wasn't easy," Mr. Gutwillig said, "but we actually got all 50 markets and made history in terms of a media buy."

It was also "the most expensive syndicated package that has ever been produced for television," according to Ken Joseph, vice president at Four Star. Mr. Fahy estimated total cost for the shows at around \$2 million. But the 11 specials, billed as *The Celanese Center Stage*, will provide Celanese with 77 commercial minutes.

Commercials for women's and men's wear and home furnishings will push Fortrel, Arnel and Celanese Nylon. They will feature top brand name manufacturers, such as Jonathan Logan, Bobbie Brooks, After Six, and Botany 500, and an average of three top retail outlets in each market. To further stimulate trade activity, Celanese is offering sole billing in each commercial to any retail store agreeing to stock the entire line to be advertised in its market the week the special is aired.

In a back-up drive, the Celanese Co. is encouraging heavy promotion tie-in at the station level. Kits for each show, including mats for press advertisements, slides, photographs for ads in local editions of *TV Guide*, and a series of one-minute taped spot commercials have been sent to each station.

"We spoke with every promotion and public relations man involved," Mr. Gutwillig said, "and we followed



As the year's outstanding Avery-Knodel salesman, Wallis Ivy Jr. (l.) manager of the rep's Dallas office, accepts the Shoelather Award from J. V. Knodel (r.), president. At center, Tom Norsworthy, president of Norsworthy Mercer, Inc., adds a pair of laces.

up with similar kits to radio and tv press editors and 310 trade paper editors." They also put together a series of taped radio interviews with the stars of each special for distribution in all 50 markets and personally called all editors and news services to make sure all needs were met.

The stations themselves are also pushing the series with their own slides, and supplementary promotional material. As an indication of how stations are reacting to the project, WBAL-TV Baltimore placed a full page ad in the *Baltimore Sun* last week lauding the Celanese Co. for bringing such quality programming into the area.

In many markets, Mr. Gutwillig notes, the first show, set to appear the week of March 6, was given as much as ten days of pre-show build-up. And WOR-TV New York, WGN-TV Chicago, and KTLA-TV Los Angeles have planned pre-show parties and previews for the press, retailers, and manufacturers in their markets. As an unexpected bonus, *TV Guide* has offered to run close-ups of the stars on *Celanese Center Stage* in those issues appearing in the 50 markets involved.

"Fifty wasn't a magic number," Mr. Gutwillig said, "but the proportion of slack-off time to sales after that did not warrant our going any further." Although these 50 markets reach only 50 per cent of the con-

sumer population, he pointed out "they cover 70 per cent of the homes, 73 per cent of apparel sales and 71 per cent of home furnishings sales"

"Network might have given us a consumer," Mr. Gutwillig explained "but not the merchandising value." In spot we finally found a way to make tv flexible enough to work for us. What we have is a series of tailor-made shows for a tailor-made audience in tailor-made markets. And he says that station entertainment points to the opening of new markets for drives by Celanese and other advertisers in the future. The result: more local programming, possibly a new way for industry advertisers to make television work for them.

"A lot of sponsors are beginning to lean toward this," says Ken Joseph at Four Star, "because the pattern of syndication rather than network fits in with their peculiar merchandising needs. The flexibility of syndication, after all, cannot be paralleled on network."

Celanese is optimistic about the results of its 1967 drive and is looking forward to more of the same in advertising in the future. And other soft goods advertisers watching the outcome, the spot tv industry may have cause for similar optimism as the market for local sales takes on much wider proportions."

In the picture



MR. GRIFFIN

'Spot is the primary medium . . . ?

For a man who once held the distinction of being the youngest war broadcast director with a war agency (Knox-Reeves Advertising, Minneapolis), the rise to the top of a large corporation may seem some degree inevitable. But Lloyd Griffin, president of Peters Griffin Woodward, Inc., New York, brought his key of hard work and ambition to the task.

He started at the bottom with the representative, then known as Free Peters Inc., as a salesman in Chicago in 1945. But he soon became the head of the Chicago office, and in 1950 was in New York as vice president of sales in radio and tv. Six years later, he was president of the television division, and at the end of this year he succeeded Weston Peters as president of the corporation.

He hasn't changed much, Mr. Griffin noted. "The work is the same, only there's more of it." Unpretentious but with confidence and authority, the new PGW president spoke about his career, the current state of the spot tv industry, and how it has meant to be involved in the stimulating business of broadcast.

"We are part of an industry that has increasingly added to the growth of our whole economic system," he said. "The electronic services, news and entertainment, have become a more integral part of our lives year by year, creating the desire for new products and more diverse sales channels."

Admitting the increased sales effectiveness of all media over the last 20 years, he singled out broadcasting as the only new element on the economic scene. "Broadcasting has put personal salesmen into the homes of consumers," he observed. And since corporations grow in proportion to the number of customers they can

reach, many companies could not have grown to their present greatness without the aid of the broadcast media.

Asked to comment on what seems to be the diminishing growth rate of spot business in recent years, he said this was more an indication of spot's coming to maturity than of its decline. "As the industry matured," he noted, "the number of opportunities for added growth became more limited, partly because of self-imposed codes and partly because stations are selling up to their limits."

But to attract more of the advertising dollar, he added, "stations are always finding new ways to create more inventory and make it more valuable to the advertiser. Networks are increasing the quality of shows supplied to the stations and stations are increasing their own production in day and late night slots."

Did he feel the trend among advertisers was more toward network than spot buying? "I would say it's the other way around. National spot is the primary medium, paralleled by the services provided through the networks." But he added that the next three or four years would see "an interplay between stations and networks as both seek the most effective balance between each kind of programming." Citing what he called a well-known cliché, he said, "Some advertisers are best served by networks, budgeting on a national-average concept of media. Some are best served by national spot, budgeting and marketing regionally, seasonally, market by market. And some should buy both."

The needs of these advertisers, he continued, spark what should be "sensible competition" between network and spot tv. "There should be no dominance by either," he added. "We need strong networks to make stations stronger."

Firmly convinced that the future of spot is a bright one, Mr. Griffin seems to have an equally bright and busy future, as well as an impressive past. Educated at Northwestern University in Illinois, and at Columbia University's Graduate School of Business, he was the 1964 recipient of Northwestern's Alumni Medal. He is currently president of the Station Representatives Association and a member of the Broadcast Pioneers.

Reflecting on the changes in the station rep business over the last 20 years, Mr. Griffin took particular note of the increased services provided to stations. "Rep firms have increased their services in all areas of station representation, from selling to counselling, promotion to research, and programming," he said, "much like the development of agency services to advertisers."

When he's not at his office, Mr. Griffin is at home in Scarsdale with his wife Dorothy. He enjoys golf and fishing in his spare time, and is a rather impressive amateur photographer.

A "correction" item from Joe Kaselow's advertising column in the New York World Journal Tribune:

"The seventh agency which found it had a product conflict and withdrew its presentation for U.S. Plywood was Ogilvy and Nather Inc., not Kenyon & Eckhardt, as mentioned yesterday."

(Ogilvy and Nather? Some days, Joe, nothing goes right. Right?)

* * *

Our-Busy-Legislators Department. Resolution No. 1025, introduced in the House of Representatives of the State of Kansas, by Messrs. Winkelman and Fowler:

WHEREAS, it has come to the attention of this body that the Columbia Broadcasting System has announced that at the end of this season, the popular tv feature *Guns smoke*

will be discontinued; and

WHEREAS, this popular one-hour program has been telecast for 12 years and has led all other programs in popularity, and

WHEREAS, this program has recaptured the virility and rugged character of the Old West and has instilled in our contemporary thinking a respect for the hardships and privations of our pioneer parents who founded the great state of Kansas; and

WHEREAS, the rugged physique of Matt Dillon has not only stood for law and order but also caused a small tv screen to seem larger; and

WHEREAS, the publicity has brought thousands of visitors to Dodge City, Old Front Street and Kitty's Long Branch Saloon, and these visitors have advertised to the world the virtues of our smog-free atmosphere and the beauty of Kansas sunsets:

Now, therefore,

Be it resolved . . . that the Columbia Broadcasting System be urged to reconsider its programming decision and that *Guns smoke* continue to be televised so long as the Arkansas River flows to the gulf and red blood flows in American veins.

(Our map shows the Arkansas River flowing into the Mississippi several hundred miles above the men. But let's hear that heart-warming part about "the publicity" more time . . .)

* * *

President Johnson made headlines when he called a portrait of his "the ugliest thing I ever saw." Sen. Robert F. Kennedy is not to let the publicity gap widen between him and the President. According to a newspaper report, Kennedy taped a recent tv interview in New York, and then told reporters: "I'm sick and tired of seeing my face and hearing my voice on tv"

* * *

While the former "Overmyer work" endeavors to get on the air as a fourth network, Frank Scully, sales promotion director for Hertz rent-a-car, claims there already is a fourth network in operation. Scully ran across the undercover work when Hertz produced a commercial in which a balloon, representing Avis, slowly deflated at off-camera voice ticked off the Hertz sales points. The spot could get a Code seal under the recent "knock" rule protecting competitors but Mr. Scully said the commercial would still run. Where? "On 'Preparation H' network."

* * *

Attention, New Haven Alpinists: WNHC-TV Hartford-New Haven give an "Up Our Tower" certificate to anyone who makes it to the top of the station's new 1,549-foot tower above Mad Mare Mountain.



O. Henry called New Orleans one of the nation's 3 "story-cities." Newsmen know it continues to be—with Garrison assassination investigation latest to focus eyes on this city. As always,

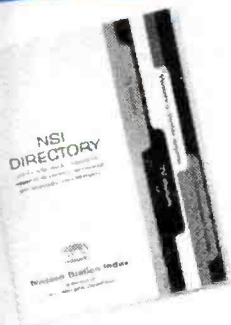
John Chase, New Orleans' only editorial TV cartoonist, puts the dramatic situation into quick-and-proper understandability for thousands of nightly viewers.

WDSU-TV New Orleans
NBC • BLAIR TV

Visit us at the NAB Convention

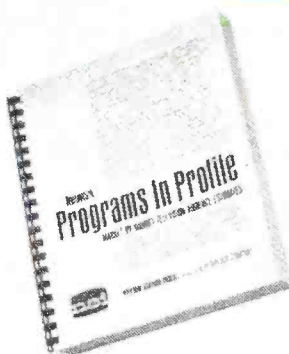
April 2-5 • Room 1000 • Conrad Hilton Hotel • Chicago

This is a good time to see and ask questions about
Nielsen Broadcast Services



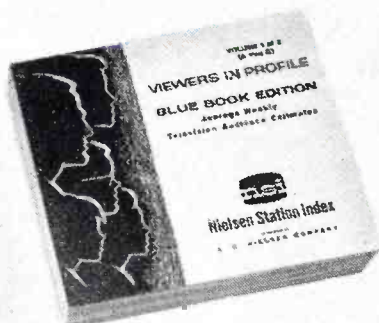
the NSI DIRECTORY

- 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.



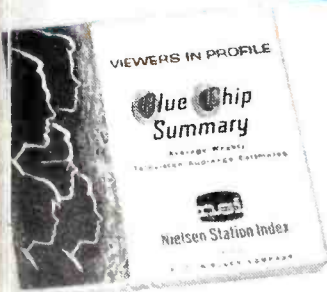
the NSI PROGRAMS IN PROFILE

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



the NSI BLUE BOOK

Published 6 times a year to give you a single, consolidated reference source containing all NSI Market Reports.



the NSI BLUE CHIP SUMMARY

- fine-tip information issued 6 times a year:
- trends of NSI (and/or Metro) areas
- number of reportable TV stations
- Daily part average audience estimates (1/4 hr. & cumes)
- and more
- all in one handy volume



Nielsen's U.S. TELEVISION OWNERSHIP ESTIMATES

An annual report showing TV ownership by:

- geographic areas
- Nielsen territories
- county sizes
- time zones
- county within State



Nielsen Station Index

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

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

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

If you lived in San Francisco...



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