

V. 15 #1

# Television Age

Vol. 15

**Renaissance of uhf affects major and minor markets**  
**Production of tv specials: the outsiders move in**  
**The profits, promises and problems of football on tv**

**PAGE 27**  
**PAGE 30**  
**PAGE 32**

25 Years of  
Advertising  
Contributed  
For The Public Good



**2,138,669,000**  
**TV**  
**IMPRESSIONS**  
Help Keep America Beautiful

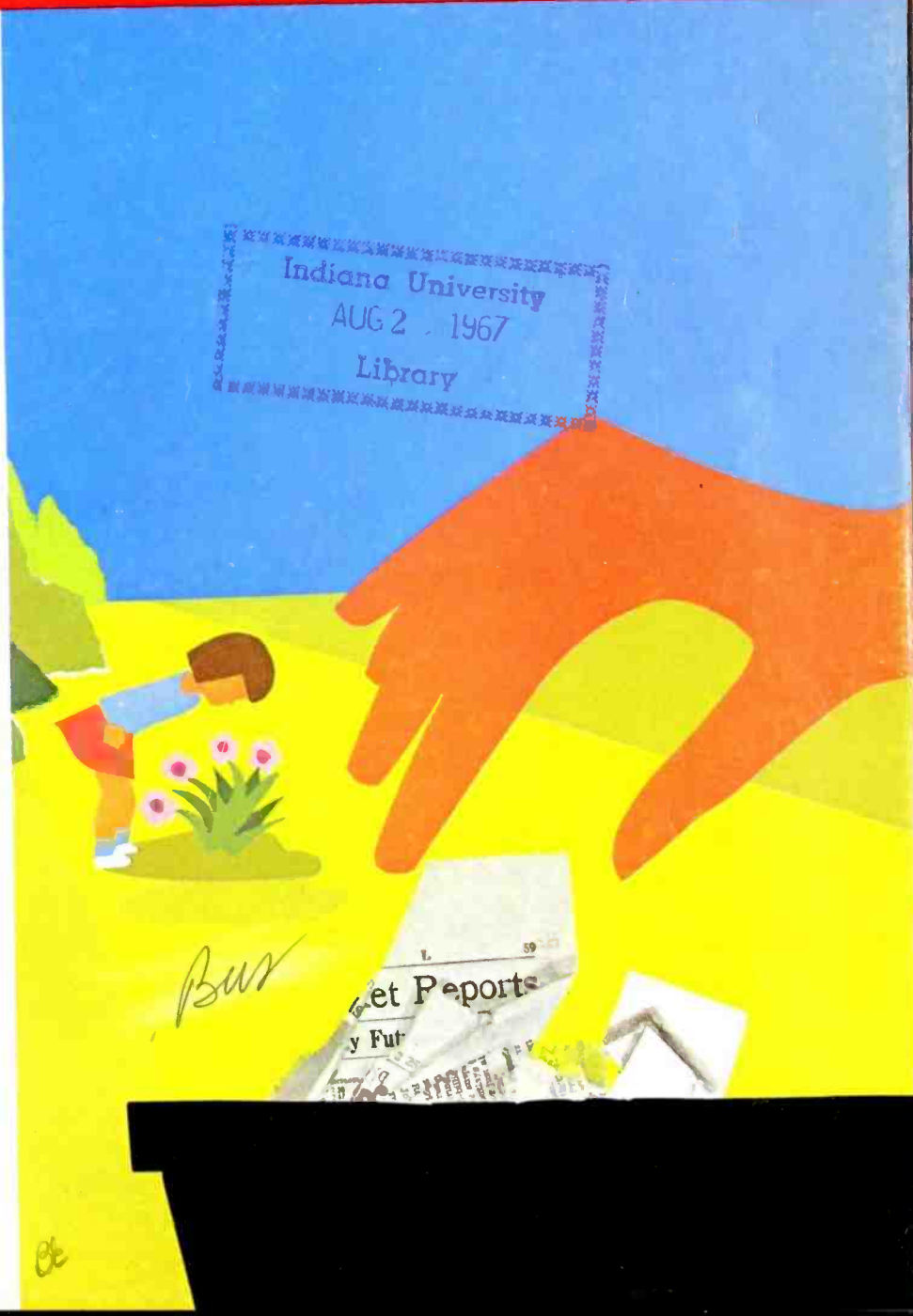
That's the reach the Petry represented TV stations contributed to this Advertising Council campaign last year. They believe in serving as well as selling.

THE ORIGINAL STATION REPRESENTATIVE



THE PETRY REPRESENTED TELEVISION STATIONS - RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON  
DALLAS • DETROIT • LOS ANGELES  
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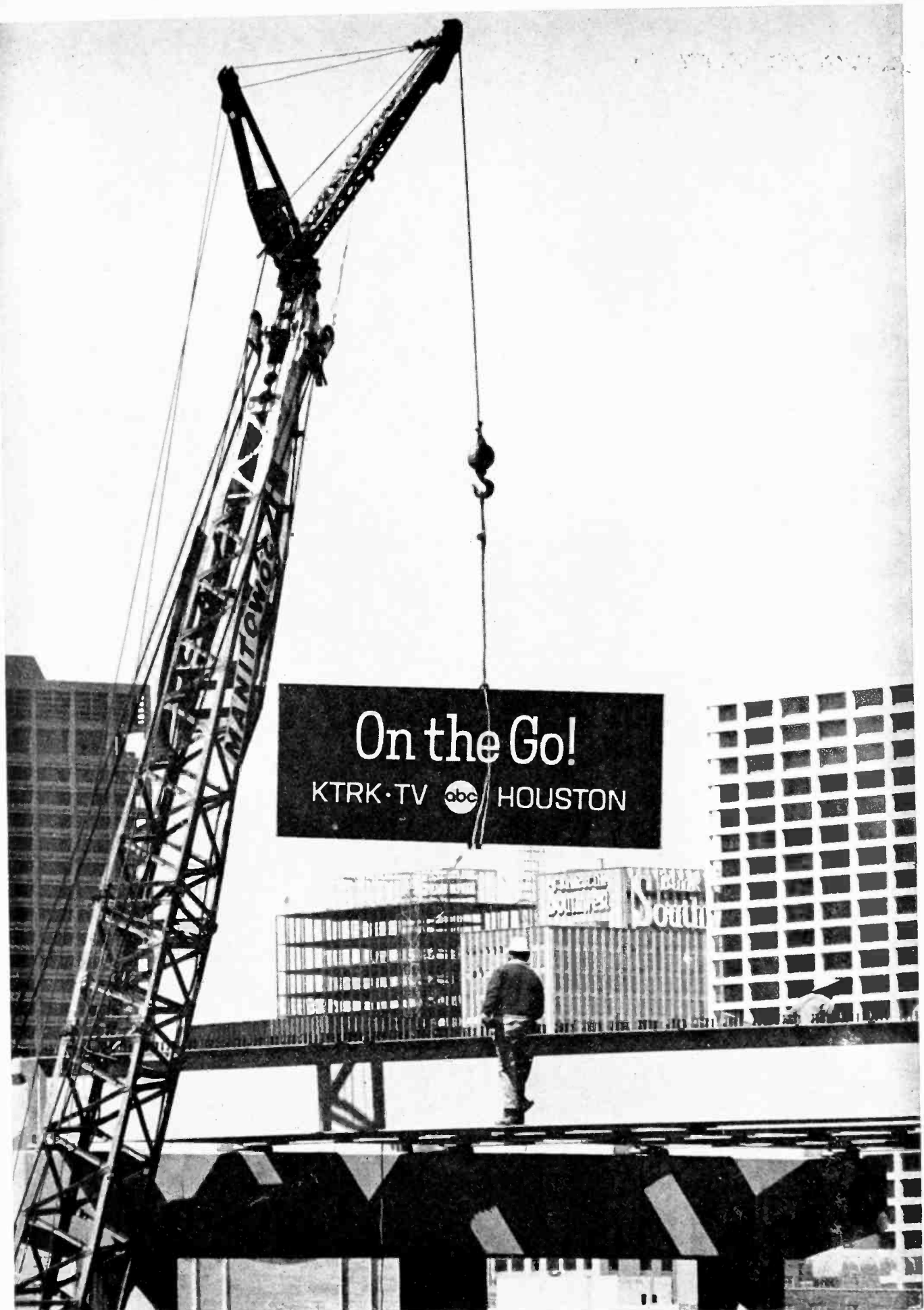
123

123

GO

**123  
current  
Universal  
features...  
92 in color,  
the greatest  
line-up ever...  
solidly backed  
by major groups  
and stations...  
from mca tv!**

 **niversal features from mca tv**

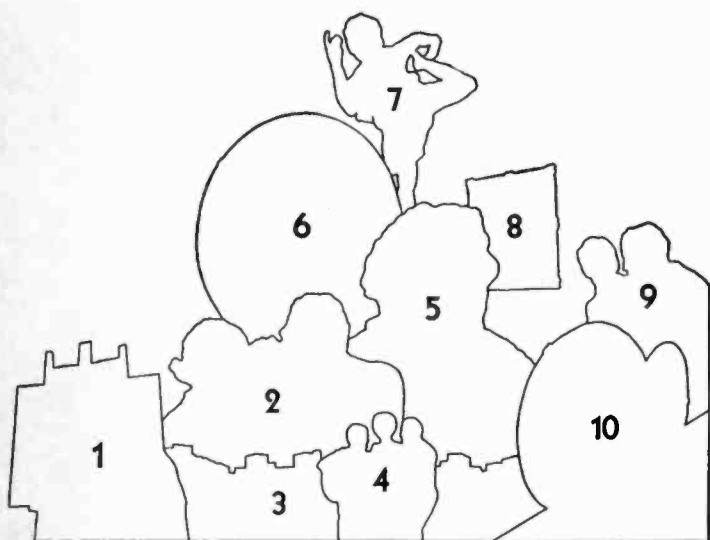


# But what have we done for New York, Los Angeles, Chicago, Philadelphia, and St. Louis lately?

Season after season, the five CBS Owned television stations provide viewers with the finest local programming in all broadcasting. Individually, each regularly prepares and broadcasts a wealth of community-oriented programs. In addition, as a

group the stations co-produce large-scale, wide-scope series and specials of mutual interest to all five communities.

Recently, for example, the stations presented Eye on Art, a five-part series of hour-long color programs which comprised a sweeping survey of current art trends in five major patron cities. Narrated by such "name" personalities as Edward G. Robinson, Vincent Price and Alexander Scourby, the programs attracted large audiences and such favorable press comments as Variety's



1. WBBM-TV "Eye on Art." Artist Seymour Chwast.
2. WCBS-TV "Repertoire Workshop: Stud. Kitch. Api." Actors Ruth Buzzi and Charles Nelson Reilly.
3. WCAU-TV "Eye on Art: Signature Against the Sky." Bryn Mawr College dormitory by architect Louis I. Kahn.
4. WBBM-TV "Repertoire Workshop: Oscar Brown and His Friends." Entertainers Louis Henrique, Jean Pace and Oscar Brown, Jr.
5. KNXT "Repertoire Workshop: The Wake of Mollie McCabe." Actress Marjorie Bennett.
6. KMOX-TV "Eye on Art: The St. Louis Scene." Moderator Vincent Price.
7. WCAU-TV "Repertoire Workshop: Mojuba!" Dancer Lone Nosh.
8. KNXT "Eye on Art: Los Angeles... Through the Looking Glass." Narrator Edward G. Robinson (self-portrait shown).
9. KMOX-TV "Repertoire Workshop: Spirit of Fifty-three." Actors Ruth Burke Horvey and Tom Brooks.
10. WCBS-TV "Eye on Art: The Walls Come Tumbling Down." Artist Robert Rauschenberg.



Written with insight...filmed exquisitely...a treat to the eye and the intellect."

Then there is Repertoire Workshop, the continuing series designed to showcase young, creative and performing talent from the stations' broadcast areas, now in its fifth season. During its run, the Workshop has chalked up an impressive number of "firsts," the end result of more than 10,000 auditions of performers and scripts!

The future promises a great deal more. More impressive five-station projects, both on and off

the air, which reflect their deep community involvement. More programs of the surpassing quality which has just won for the stations 6 Ohio State Awards—including 5 of the 8 local commercial television station awards made!

What have we done lately? Keep in touch and you'll see.

## **©CBS Television Stations**

CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES,  
WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS



## Facts in focus...

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

For complete details  
call, wire or write



## Nielsen Station Index

NSI EXECUTIVE AND EASTERN  
SALES/SERVICE OFFICE  
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NSI SALES/SERVICE OFFICES  
CHICAGO (60601)  
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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

61429

AUGUST 14, 1967

## Television Age

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*The renaissance of uhf will affect major and minor markets and the way they're bought.*

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*Complete, four-page tally of commercial uhf stations in continental U.S. shows 120 on the air plus 137 CP's.*

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**THE MGM  
TELEVISION  
MEDIUM  
IS THE  
MESSAGE**

Programming  
turned on for  
today...  
tuned in to  
tomorrow!

---

1967/68 Season

METRO-GOLDWYN-MAYER TELEVISION  
PRESENTS

# The Man from U.N.C.L.E.

Fourth Year Premiere  
Monday, September 11  
8:00-9:00 P.M. on the  
NBC-TV Network in color

Starring Robert Vaughn  
and David McCallum  
Co-starring: Leo G. Carroll

Executive Producer: Norman Felton  
Producer: Anthony Spinner  
An Arena Production





# AKTARI

near Premiere Tuesday, September 5  
8:30 P.M. on the CBS-TV Network in color

ing Marshall Thompson, Cheryl Miller,  
e Summers, Hedley Mattingly, Hari Rhodes

ors—Executive Producer  
er: Leonard B. Kaufman  
d by Ivan Tors and Art Arthur  
ed by Ivan Tors Films, Inc.



METRO-GOLDWYN-MAYER TELEVISION PRESENTS  
**Off To See The Wizard**  
Premiere Friday, September 8, 7:30-8:30 P.M.  
on the ABC-TV Network in color  
Executive Producer: Chuck Jones  
Animation sequences Produced and Directed  
by Abe Levitow



RO-GOLDWYN-MAYER TELEVISION  
PRESENTS

# ONDO

Premiere Friday, September 8  
10-9:30 P.M. on the  
ABC-TV Network in color

Directed by Ralph Taeger

Starring Kathie Browne  
Noah Beery

Producer: Andrew J. Fenady

MGM-TV Presentation  
in association with  
Cajac Productions, Inc.,  
and The Fenady Associates, Inc.



METRO-GOLDWYN-MAYER TELEVISION  
PRESENTS

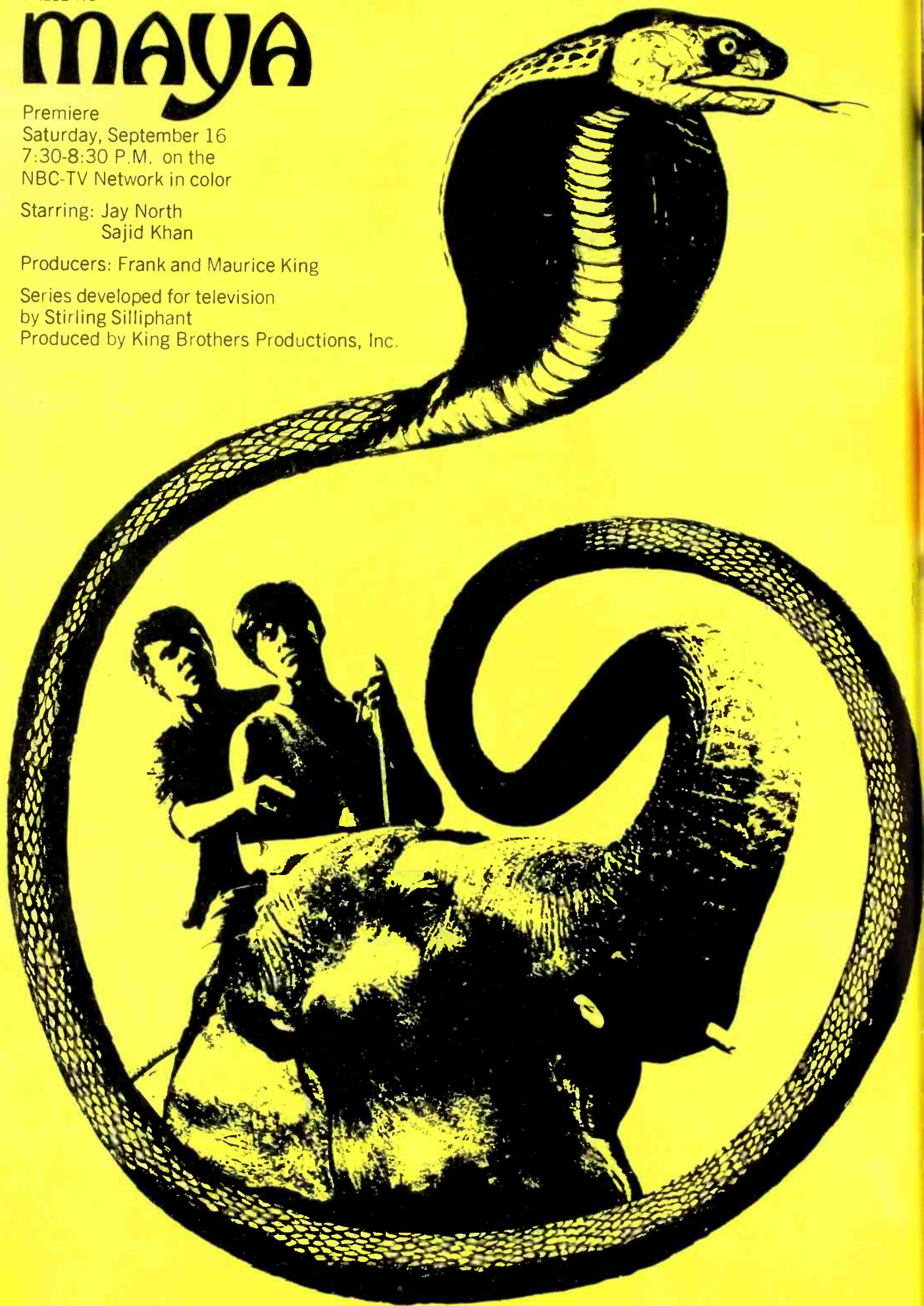
# MAYA

Premiere  
Saturday, September 16  
7:30-8:30 P.M. on the  
NBC-TV Network in color

Starring: Jay North  
Sajid Khan

Producers: Frank and Maurice King

Series developed for television  
by Stirling Silliphant  
Produced by King Brothers Productions, Inc.



# Flipper

Returns to NBC-TV  
Sundays January 1968



## MUTINY ON THE BOUNTY

Starring: Marlon Brando  
Trevor Howard  
Richard Harris  
September 24  
8:00-11:30 P.M.  
ABC TV  
Special TV Premiere  
Sponsored by  
Ford Motor Company



**MGM  
FEATURE**

**FILMS**

Thursday  
and Friday Night  
Movies on CBS-TV

### Rise & Fall of the Third Reich

Documentary in association with  
Wolper Productions for Xerox.



### Dr. Seuss' HOW THE GRINCH STOLE CHRISTMAS

Holiday Special  
returns on CBS-TV



### Tom & Jerry

Third Year Premiere Sunday September 10  
on the CBS-TV Network in color

# Specials for Tomorrow

#### Dr. Seuss' HORTON HEARS A WHO

One-hour animated  
Special

#### Walt Kelly's EQUAL TIME FOR POGO

One-hour animated  
Special  
Produced by  
Chuck Jones

#### MUSICAL SPECIALS

Original and famous  
MGM properties  
created for television  
by Broadway producers  
Cy Feuer and  
Ernest Martin

#### DOCUMENTARY SPECIALS

Adventure, events and  
investigations of people and  
places by award-winning  
writer-producer team of  
Irwin Rosten and N. L. Noxon



METRO-GOLDWYN-MAYER TELEVISION/New York/Chicago/Culver City/Atlanta/Toronto

# Television Age

OL. XV

No. 1

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# Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital . . . the state's key retail and distribution center. Boise's influence extends to every part of Idaho

KBOI-TV reaches more homes, men and women from 7:00AM to 1:00AM than any other Idaho television station.

NSI & ARB Feb.-Mar. '67. Audience measurements are estimates only, based on data supplied by indicated sources and subject to the strengths and limitations thereof.



# KBOI

## TELEVISION

Channel 2 CBS

BOISE

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

Represented by



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

# There are **TWO** South Bend TV Markets

Look twice at the South Bend market—averaged figures just don't apply to WSBT-TV. ARB's Television Coverage/65\* for example. That study shows LaPorte County (27,900 TV homes) as a secondary county for WSBT-TV—but not for this "averaged" 3-station market. Berrien County, Michigan, with 45,600 TV homes is not in South Bend's ADI. Yet Television Coverage/65 showed that WSBT-TV was watched more hours per week than any other station!

Since the '65 study we've quadrupled our power to 2,175,000 watts—and added total color capability—including our own color newsfilm processor. WSBT-TV has a market of its own—no other station can cover it. From South Bend go with the big colorful one—WSBT-TV. Why settle for less?

\*Subject to qualifications described therein.

**WSBT-TV** **22**  
**SOUTH BEND**  
REPRESENTED BY KATZ



## Letter from the Publisher

### Bureaucratic Arrogance

The latest chapter in the agonizing ITT-ABC merger saga demonstrates the human element of peevishness, arrogance and irresponsibility of governmental bureaucracy.

It is interesting to note that the Justice Department has gone into the Court of Appeals with its case to be based not on anti-trust but on a request for remanding the proposed merger back to the FCC. It is pretty obvious that the strategy is one of delaying any decision beyond the December 31 deadline when the merger agreement expires.

By that time, the Department of Justice is hoping that the parties will be tired of legal harrassment and call off the deal. If there was ever a more disgraceful display of bureaucratic arrogance over the past quarter of a century, one cannot recall it to mind.

Even the manner in which the announcement was made was a nose-thumbing gesture. The Justice Department could have waited until after the Pacific Coast Stock Exchange was closed before announcing it would continue its fight against the merger.

The government agency might argue that the closing times of stock markets are not its concern but whoever was responsible for deciding the timing obviously took the New York market into account because the bombshell was fused to go off after the Eastern close.

After the announcement, ABC stock went down on the Pacific Coast Exchange as though someone had pulled the plug, as indeed they had, and many investors went with it. The stock plummeted 16¼ points, one of the sharpest declines in the history of the exchange in the 50 minutes of trading that were left.

The Justice Department had waited so long before announcing its opposition to the merger that most people thought it had given up. In fact, on the day of the announcement (Thursday, July 20), ABC rose 6½ points to 102 on the New York Stock Exchange amid rumors that the Attorney General would approve the merger.

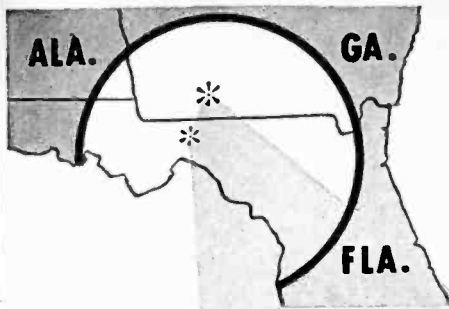
The Justice Department should have made the decision earlier and let its position be known on a Friday night after all of the exchanges had closed. This would have given investors time to digest the news. While this might not have prevented selling, it is reasonable to assume trading would have been more orderly given the cooling off period.

As it was, there was not enough time even for investors on the New York Stock Exchange to appraise the situation. There was such a pile-up of sell orders on Friday morning that the exchange had to delay the ABC opening until 12:50 P.M. The stock closed that day at 80⅛, off 21⅞.

What started as an inter-governmental squabble is having wide repercussions. ABC has been given a bolo punch. The ABC stockholder is taking a beating, too, but if the merger is thwarted, the real loser will be the American public.

Cordially,

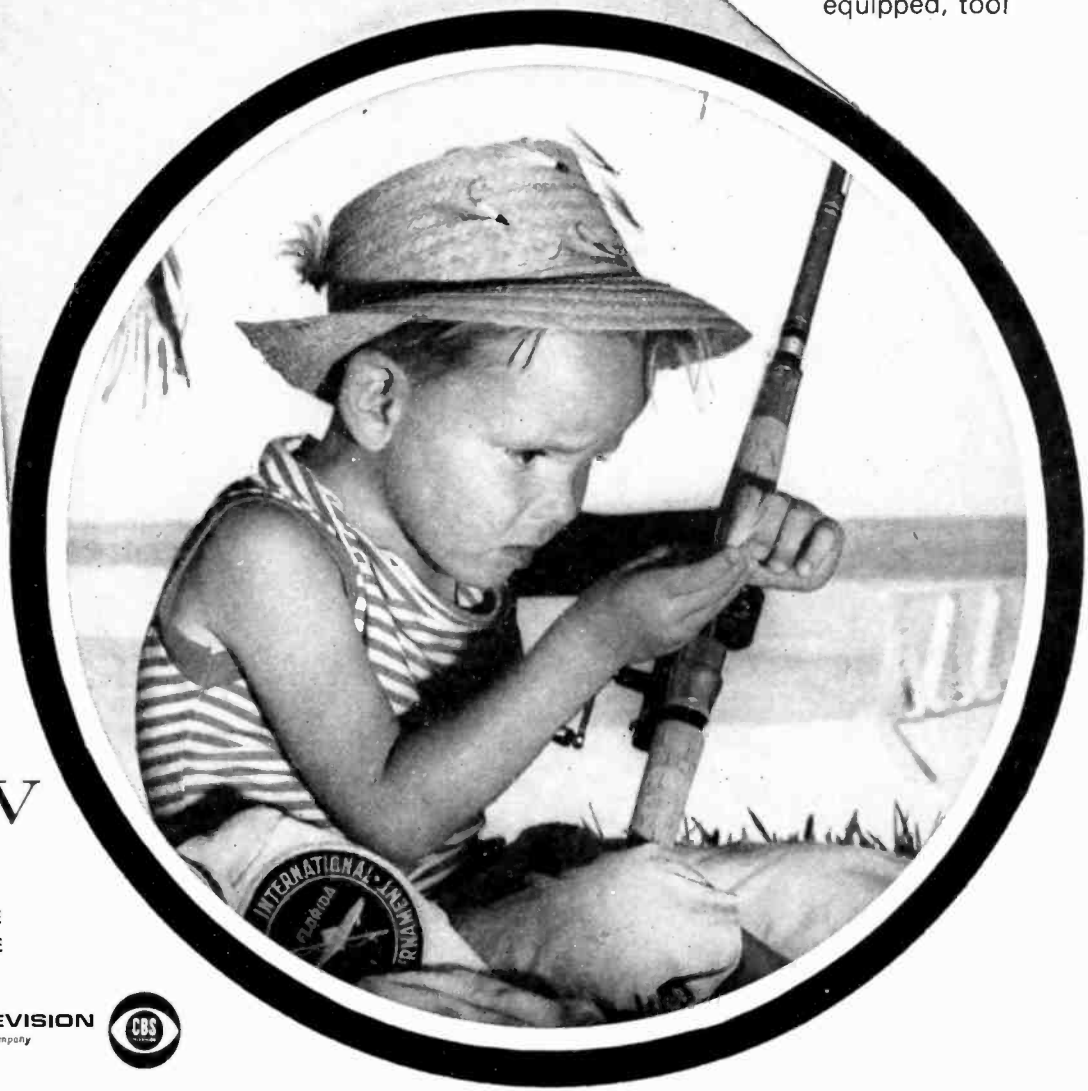




# WCTV-land

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

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



**WCTV  
6**  
TALLAHASSEE  
THOMASVILLE



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



## Letters to the Editor

### A Link With The Past

Thank you for your "In the Picture" of July 17. I am impressed by the number of your readers. I've had several letters from people I hadn't heard from in a long time—mostly commenting about your use of my High School Annual picture.

The article said that WTRF-TV was Wheeling's only television station. WSTV-TV, Steubenville (20 miles away) is also licensed to serve Wheeling and is the CBS affiliate for the Wheeling area. So, we do not have the luxury of a monopoly—neither do we want it.

ROBERT W. FERGUSON  
President, WTRF-TV  
Wheeling, W. Va.

### Latchstring Is Out In Dallas

I thought your article on our company was excellent (*How To Kill Two Birds With One Medium*, TELEVISION AGE, June 5, 1967). Many thanks, and our latch string is always out should you decide to visit "Big D".

FRANK T. MAGONI  
Vice President, Marketing  
Frigiking Division  
Dallas, Texas 75220

### 'A Complete Story'

I thoroughly enjoyed reading the Frigiking story in the June 5 issue of TELEVISION AGE.

I thought the article told a complete Frigiking test market story in a very informative yet entertaining way. I am sure that your readers, as well as interested parties in the air conditioning industry, will gain much knowledge from it. Even though I was completely familiar with the information, I found the story refreshing and extremely interesting.

NORMAN W. WILKENS  
Acct Exec., Caldwell-Van Riper, Inc.  
Indianapolis

### Paying For Creativity

Apparently you know how I feel about the inflated salaries of creative people (as expressed in the article "Creative Salaries—Out of Control?", TELEVISION AGE, July 17, 1967). And I think it's long overdue that someone publicly denounced it.

EDWARD A. MCCABE  
Scali, McCabe, Sloves, Inc.  
New York, N.Y.

### 'An Engaging Article'

Thanks for the quote by me (TELEVISION AGE, April 24, 1967, *The Angle Researchers Forgot*). An engaging article. In fact there were several articles of specific interest to me, both as to topic and rounded treatment.

LEE ARONS  
Vice President Research  
Television Bureau of Advertising  
New York, N.Y. 10020

### J.B. Admires Lawrence Welk

I have a copy of a reaction to my article on Lawrence Welk from a Mr. Ziegler, who apparently is a big butter and egg man from Los Angeles. (See July 31 issue.)

This letter has much in common with similar letters of righteous indignation. They are flattering in that they believe that my editorial opinion requires a rebuttal. They are incomplete in that they deal out of context with what I hoped was a clear article; namely, they read only what they want to read and ignore the beginning and the end.

Please tell Mr. Ziegler that I have the greatest admiration for Lawrence Welk because the public has placed him in a top category. I don't pretend to know why Lawrence Welk is such a great success but he is.

Let me quote from my last paragraph: "The network can only renew him and the advertiser should buy him." What greater recommendation can I give than that?

J. B.

### Hong Kong Import Market

We much appreciated your article on Hong Kong (July 3, 1967). We firmly believe that station HK-TVB is going to grow rapidly and help considerably towards the expansion of Hong Kong as an import market, both for American and European goods.

The dominance of Japan in this market is already known, but perhaps with the growth of HK-TVB, American and British manufacturers will be able to utilize the medium with renewed success for the benefit of their products.

MIKE GOODRICH  
Sales Manager  
TIE Sales, Ltd.  
New York, N.Y.

### Effect On The Programmer

Thank you so much for your fine article ("New Lease On Life for Agency Program Man?", TELEVISION AGE, June 19, 1967) and comments relative to my outlook on the subject.

ALFRED L. HOLLENDER  
President, Grey International  
New York, N.Y.

## ■ SUBSCRIPTION SERVICE

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Subscription rates: U.S. and Canada — 1 year \$7; 2 years \$10. (Rates for other countries available on request.)

Change of address: Please advise four weeks in advance. Enclose address label with change indicated above old address.

● Please include a Television Age address label to insure prompt service when you write us about your subscription.



American International Television, Inc. presents from San Francisco  
**THE NEW GYPSY ROSE LEE SHOW IN COLOR** already sold coast to coast in such major markets as KGO-TV San Francisco, WABC-TV New York, WBKB-TV Chicago, WWJ-TV Detroit, WJAR-TV Providence, R. I. KGGM-TV Albuquerque, New Mexico, KBIM-TV Roswell, New Mexico, KHBV-TV Las Vegas, KABC-TV Los Angeles, and WHEN TV Syracuse — One-half hour daily, New Season starts Monday, September 11th.

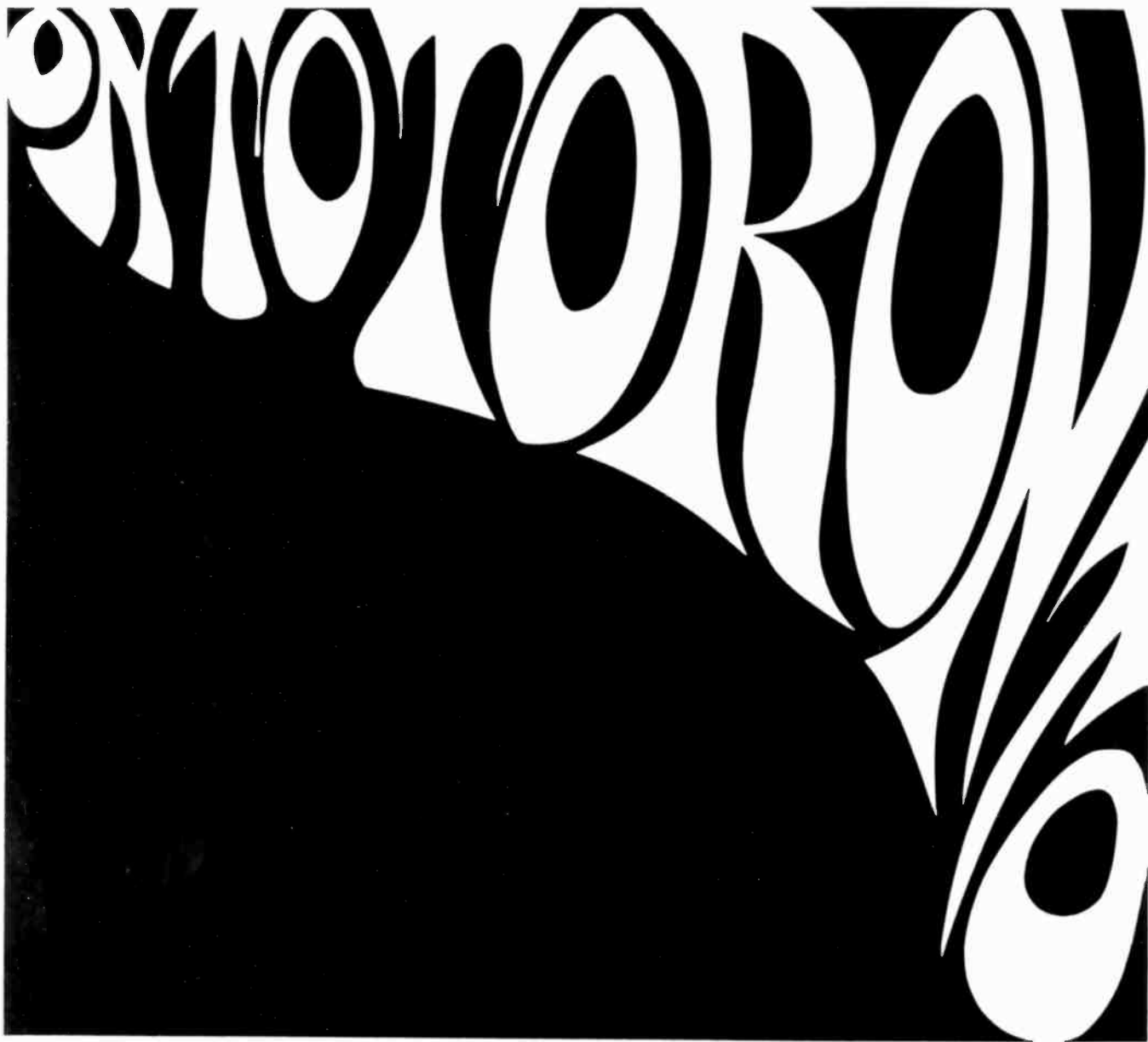
# GYPSY

**FRESH! DELIGHTFUL! MAD-CAP! CHEERY!  
GLITTERING! IRREPRESSIBLE! PROVOCATIVE!**

# INCOMPARABLE!

CONTACT AMERICAN INTERNATIONAL TELEVISION, INC. FOR THE "NEW SEASON"  
at 165 West 16th Street • New York, New York 10036 • Circle 5-3035

*American*  *International*



If you're a promotion man, you should be exploring the changing role of promotion in the exploding field of communications. You should meet with other promotion experts eager to share their know-how and professional savvy. You should head on to Toronto this fall for the 1967 BPA Seminar . . .

**MAN: The Communicator.**

On to Toronto . . . where the promotion is!  
12th ANNUAL SEMINAR, ROYAL YORK HOTEL,  
TORONTO, CANADA,  
OCTOBER 16-18, 1967.

For the full story contact BPA.

NON-MEMBERS: Come join us. Registration fee applies to your membership dues!



**Broadcasters Promotion Association**  
1812 Hempstead Road  
Lancaster, Pennsylvania 17601

Get your registration in now . . . while you are thinking about it! Early registrations save you money!

CHECK ONE:

Voting Member  Affiliate Member  Associate Member  Non-Member

Advance Registration: BPA Member \$50.00, Non-Member \$65.00

Registration at Seminar: BPA Member \$55.00, Non-Member \$70.00

Are you bringing your wife? Yes ..... No .....

Name .....

Station or Firm .....

Address .....

City ..... State .....

Attached is my check for \$ ..... as my advance registration fee.

*Mail this registration form with your check to BPA address above.*

### Robby Kennedy's 'lively' show

Senators have long had weekly videotaped or filmed reports to their constituents, usually telecast outside of prime time in markets in their home states. But the upcoming weekly half hour of New York Sen. Robert F. Kennedy promises to be different from the majority of such reports.

Involved in the production and distribution is veteran programmer and syndicator Jack Lynn, head of The Lynn Company. He said the Kennedy half hour will be more than a report to constituents. "It will be a lively show, with headline guests and discussions of top-of-the-news issues."

Lynn said he hopes to get the show on primetime in every market in New York State. Like the other Senatorial shows—and Kennedy assistant Frank Mankiewicz estimates that 70 of the 100 Senators have tv programs—the Kennedy series will be aired on the cuff as a public service.

### New School May Get Permanent Campus

If *Malibu U.*, summer replacement show on ABC-TV, does well enough in the ratings, it may get a berth in ABC-TV's "second season" schedule next January. Meanwhile, Petersen Productions, which made its first series sale with *Malibu U.*, is talking with ABC-TV about possibilities for another youth-oriented series.

### Simplified spot pricing method arouses interest

There's growing interest in agency-station arrangements setting standard rates by day parts in advance for individual advertisers so that invoices are easier to process. This is not practical for all clients but some media people feel it can work with a big volume account. Later would pay rate card, in effect, through an "average" price, but agency wouldn't have to check bills as carefully. Agreement might cover as long as a year and would hold as long as volume is close to that agreed on.

### CBS Decides to Go Gavel-to-Gavel

After holding out for months, CBS has decided to go gavel-to-gavel on convention coverage in '68 (see "Political conventions: the gavel-to-gavel issue," June 19, 1967, TELEVISION AGE). CBS News chief Richard S. Salant will go along with the other networks as a practical matter, not out of conviction. "It's too hard to change habits," he says wearily.

### Tv's Ability to Reach the Poor

Tv's impact in pushing home the realities of violence in the civil rights disturbances is balanced by its ability to reach disadvantaged individuals, many of whom are poor readers either because of lack of education or en-

vironmental influences. The fact of tv's ability is beginning to come home to broadcasters. For example, a WBBM-TV Chicago program on Saturday afternoons, *The Opportunity Line*, run in cooperation with the state employment service, has helped place about 1,700 in jobs since early June. Three-fourths of these come from underprivileged areas. Many of these placed would not otherwise have known about the jobs.

Another CBS station, WCAU-TV Philadelphia, started a show under the same name August 12, also on Saturday afternoons, and WCBS-TV New York is scheduled to debut the idea (under the tentative title *Career Fair*) with some format variations September 9.

### Cartoonists Wonder Where the Action Went

Troubled by a continued shrinkage in the use of animation for tv commercials, the New York local of the screen cartoonists union (IATSE) is initiating a \$5,000 market survey on attitudes toward animation held by agency producers, art directors, account men and advertising managers. The survey is being conducted by Oxtoby-Smith, Inc.

### Dispute on Standard Spot Contract?

Two industry groups may end up going in opposite directions on the subject of a standard spot contract. The station relations subcommittee of the 4As broadcast policy committee is working on an updated and simplified contract form while TvB's "Systems of Spot" group is wondering whether or not it should recommend dropping the spot contract altogether. Many feel the contract is an unnecessary piece of paperwork, since spot works on an "honor" system anyway and many contracts are signed after the campaign begins.

### As the Twig is Bent

The end of the Twiggy craze that has swept teenage America since last spring was confidently predicted for the fall by the publisher of a magazine that has ridden the Twiggy wave along with the rest of the adolescent service books. He based his prediction on a canvassing of teens in Southern California, where, he avers, the most significant changes in teenager cults start and stop long before they have been bounced across to the East Coast and then refracted into the hinterlands.

### 16 Will Go Where 35 Fears to Tread

For the first time a tv "entertainment" series is being shot in 16 mm instead of the usual 35. The show, *N.Y.P.D.*, is being filmed around New York City by Talent Associates. The producers say that 16 mm can get into tight spots where 35 mm could never go. Perhaps the latest "New York" series (antecedents: *Naked City*, *East Side, West Side*; *Hawk*) may succeed in offering more intimate glimpses of the city.

# Business barometer

National spot has gone down in June, the second month this year which showed a dollar decline compared with last year. For the first time this year, the cumulative spot total is running behind '66 — though by only a sliver. For whatever comfort it may provide, some of the drop may be due to pre-emptions early in the month because of the Arab-Israeli war. However, figures are not available on the precise impact of these pre-emptions.

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Compared with May, June spot revenue dropped no less than 14.8 per cent. The revenue figure for May was \$76.7 million.

The half-year total for spot now tallies \$405.7 million, compared with 405.8 million in '66, representing, when rate increases are taken into account, an actual drop in spot activity.

Interestingly, the loss level in June went across-the-board, insofar as size of station was concerned. In the under-\$1 million-a-year annual revenue class, the drop was 7.1 per cent; for the \$1-3 million group, it was 7.2 per cent down, and in the \$3 million-and-over class, the decline was 7.8 per cent. This consistency is unusual, but may be a reflection of the pre-emption situation.

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## NATIONAL SPOT

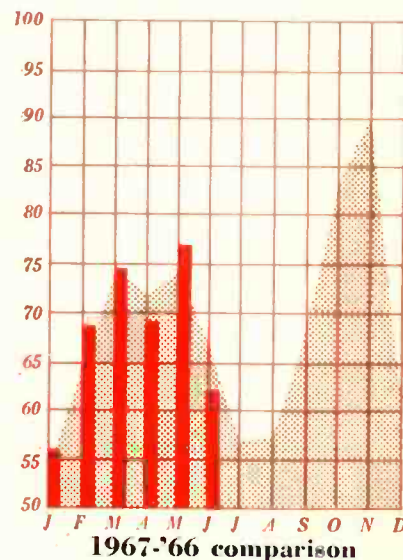
millions of dollars



June (down 7.6%)

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

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\$1-3 million	-7.2%
\$3 million-up	-7.8%



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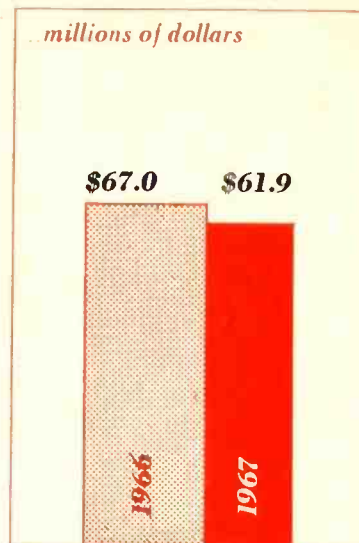
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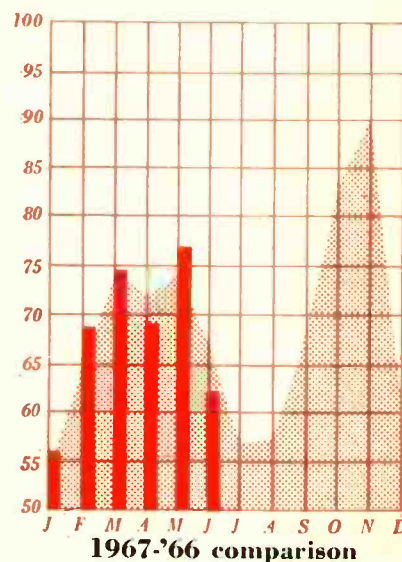
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(Continued on page 66)

# Planning an advertising campaign?

## THINK *FORWARD* A NEW CORPORATE GROUP WITH A FORWARD LOOK.

If your campaign calls for a buy in any or all of these forward-looking markets, depend on the members of the Forward Group to deliver.

### THE FORWARD GROUP

WKAU  
Kaukauna, Wisc.

WMTV  
Madison, Wisc.

KCAU-TV  
Sioux City, Iowa

WSAU/AM/FM/TV  
Wausau, Wisc.

Marshfield News Herald  
Marshfield, Wisc.

Merrill Daily Herald  
Merrill, Wisc.

Rhineland Daily News  
Rhineland, Wisc.

Wausau Daily Record Herald  
Wausau, Wisc.

Wisconsin Rapids Daily Tribune  
Wisconsin Rapids, Wisc.





# *In Sioux City, people are looking forward!*

Because

KCAU-TV (formerly KVTM), a Forward Station, has taken another giant step to exclusive (ABC) programming for the entire Sioux City/Sioux Falls "Greater Siouxland" Area.

Moving forward is our business. To provide these forward markets with the service they need, we were first on the air 14 years ago. 1½ years ago we looked forward and saw the need for our 2000 ft. tower, and today we see that, in our markets, our "exclusive ABC programming" is what our people are looking forward to.

Keep your spot buy moving forward. KCAU-TV, a member of the Forward Group.

Represented Nationally by: The Meeker Co.

In Minneapolis by: Harry S. Hyett Co.

In the Southwest by: Busby, Finch and Woods, Inc., Atlanta and Dallas



# EQUATION FOR TIMEBUYERS

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

\*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.  
or call



C. P. PERSONS, Jr., General Manager

*The renaissance of uhf  
will affect major and  
minor markets and the  
way they're bought*

## Uhf's changing face

*Higher-gain antennas,  
more powerful transmitters  
are closing coverage gap  
between uhf and vhf. Below,  
114-ft. RCA uhf antenna at  
test site near Camden, N.J.*



**B**eset by catv, unhappy about rating methods and struggling for technological parity with vhf, commercial uhf can still look back on the past few years with satisfaction. Stations are increasing in number, income has been rising, set saturation is steadily improving and broadcasters in intermixed markets are growing more confident about profits.

With 1966 figures on broadcast revenue due momentarily from the Federal Communications Commission, indications are that there will not be any major change in direction for uhf total income figures. Revenue has been rising firmly in fairly even steps; from 1962 to 1965 the annual increase had been about \$5 million.

About 35 commercial u's are expected to go on

the air this year, double the 1966 figure. (This TELEVISION AGE estimate has been increased over its earlier figure of 30 new u's for 1967, of which a third were expected to be commercial outlets. See "After the Equipment Boom . . ." in the June 19 issue.)

From 1959 to 1964, the number of new u's exceeded 10 in only one year. Since passage of the all-channel set law in 1964, however, the on-air totals have been climbing consistently. There are about 120 commercial u's on the air, the largest number since the middle 50s. As for set saturation, it can only go one way—up.

The enthusiasm expressed by uhf broadcasters today, while genuine, is, unlike the rash optimism

of the 50s, tempered by awareness of a host of problems. The turning back of five uhf CPs by Harcourt, Brace & World is a reminder that broadcasters cannot tackle *any* market but must carefully assess a myriad of factors. The transfer of the five Overmyer CPs to the U.S. Communications Corp., is, on the other hand, evidence that one man's poison can be another man's meat.

There are few formulas for success. In theory, uhf can succeed in almost any size market—if the market is chosen with care, if the broadcaster can fill a programming need, if the competition leaves gaps, if the broadcaster has the capital to swing a large-market operation, if he'll be satisfied with local revenues and modest profits in a small market and if management is sound, selling is professional and programming is creative.

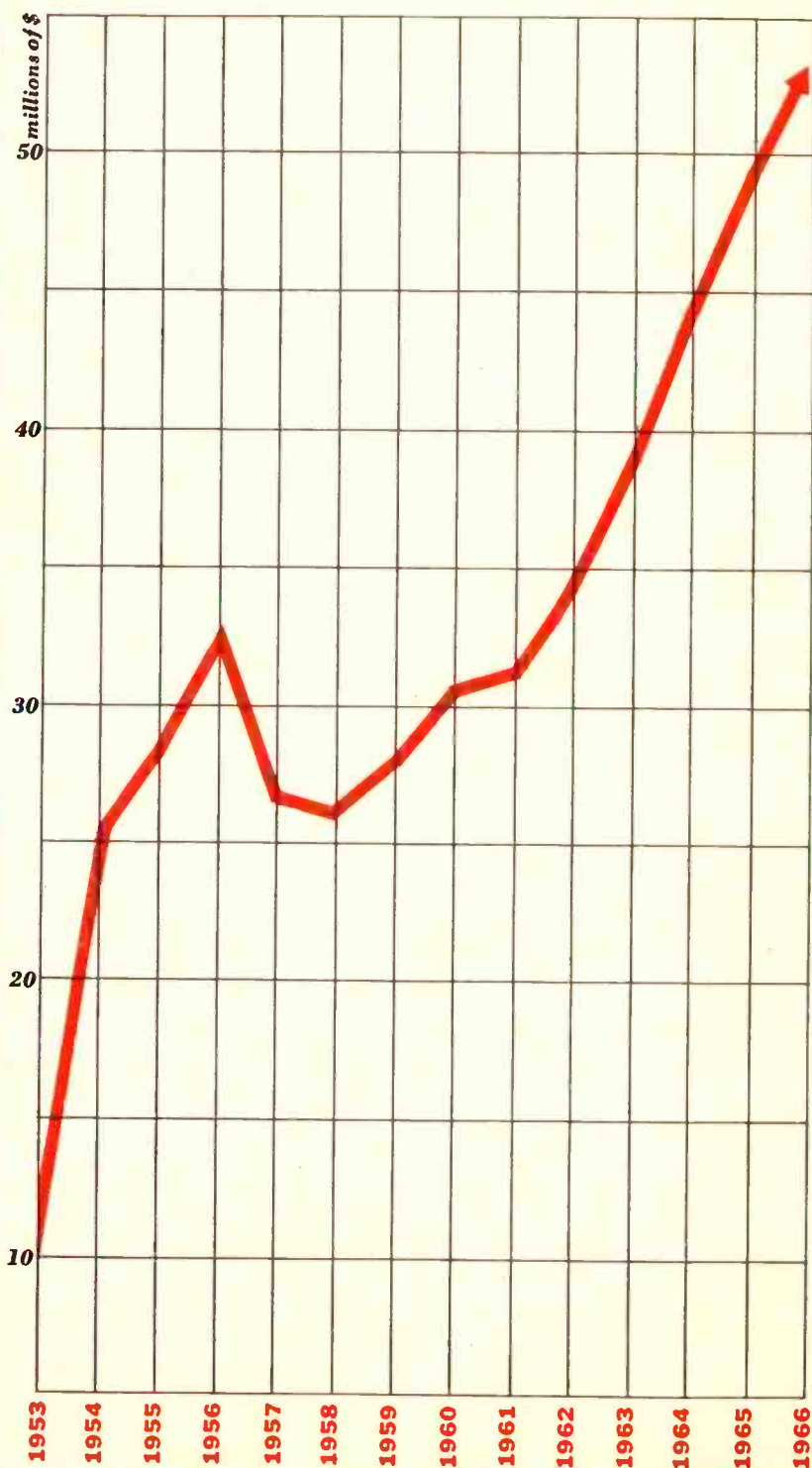
These requirements are being fulfilled in enough cases to say that uhf is changing the map of television by expanding the number of non-network services. As of May, there were already about 40 markets with four or more stations. Well over half had mixed (vhf-plus-uhf) facilities. (See chart on page 36.)

Counting only CPs outstanding and assuming they'll all hit the air, the number of four-or-more-station markets will double in the near future. Of the 80-odd potential total, nearly 70 markets will have mixed facilities. It can be assumed that most of the independents will be uhf.

On the negative side, there is an obvious wariness about uhf by the biggest broadcast entities, notably the networks and Westinghouse. Part of this is undoubtedly on unwillingness to accept a profit level a smaller broadcaster would settle for. But the networks are looking at uhf more intensively these days and one knowledgeable observer said recently he wouldn't be surprised if one or more of the webs end up with a u before the end of the year. The general expectation is that the networks, when

### Total uhf revenue

1953-65



Source: FCC

***Uhf broadcasters, while optimistic as a group, differ on the potential of the medium in luring national spot business***

they move, will buy into established, already-profitable uhf operations.

The consensus is that the networks will certainly get into uhf, later if not sooner. What are they waiting for? Technological improvements, higher uhf saturation and an opportunity to get into major markets. Whether this caution is wisdom or lack of vision is another question. It has been pointed out that, as a group, the broadcast majors, groups as well as the networks, did not show any remarkable foresight when tv got started. The result was they had to ante up what at the time were large investments for existing vhf stations. However, the webs face a headache today because buying a station will probably mean stripping another outlet of its affiliations.

Even some of the uhf operators point out that, so far as getting national spot business is concerned, uhf is not a wide open situation. There are undoubtedly opportunities for limited-power uhf outlets aiming to exist on local business and a smattering of spot. Obviously, that's not where the big money boys are looking.

One representative opinion sizes up the situation this way: In the top five markets, possibly in the top 10, two uhf services should be able to make it. Up to the 25th market, one u shouldn't have much trouble turning a satisfactory profit. The 26th to 50th market will separate the men from the boys. A smart operator in the 45th market can make hay while a not-so-smart broadcaster in the 35th will fall on his face. From the 50th to 100th market, watch out.

After the 100th, forget it.

These, of course, are rules of thumb; they apply to 1967 and assume an operation of interest to national and regional advertisers. They are by no means acceptable to a considerable number of uhf broadcasters.

In the very-top markets, uhf operators are taking varied routes to carve out an audience of enough size or selectivity to interest the advertiser. Besides the conventional indie format, ethnic programming is important in the top three markets. This latter focus is determined, for the most part, by the vhf independents already on the scene, particularly New York and Los Angeles.

In the New York area, WNJU-TV is heavily Spanish. WCIU-TV Chicago carries a number of minority-appeal shows, including Negro and Spanish. KMEX-TV Los Angeles is all-Spanish.

The latter is in the black, according to Rene Anselmo, executive vice president of Spanish International Network, which represents a number of stations both north and south of the Mexican border. The Los Angeles outlet went on the air in late 1962 and in its third year began showing a profit.

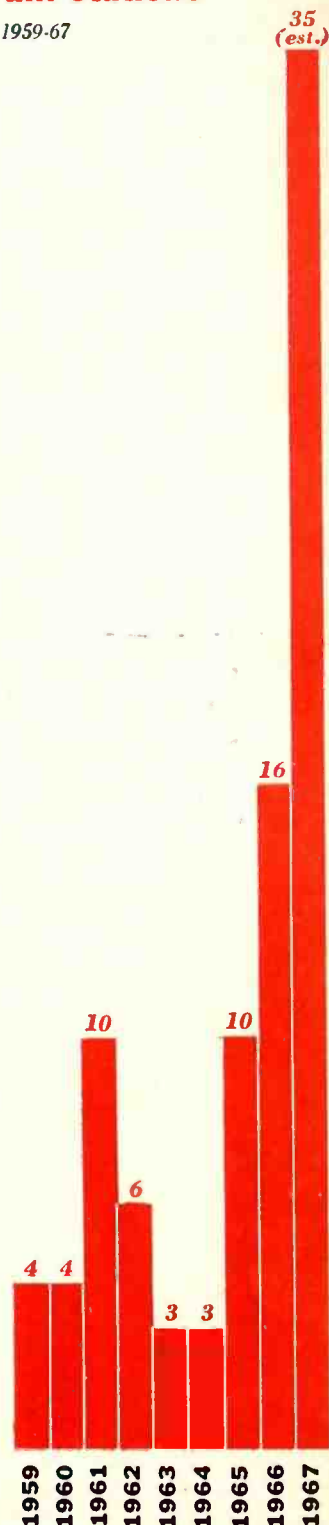
Spanish International Stations, which owns KMEX-TV, also has KWEX-TV San Antonio, similarly uhf and 100 per cent Spanish. The Texas station reportedly began showing a profit recently, five years after its present owners took over. SIS will open Spanish u's in New York (target: early '68) and Phoenix (target: late '67).

Because of the relatively low audience levels and the limitations of the syndicated rating services, SIS has its own audience surveys made. These are usually done once a year by ARB using the telephone coincidental method. In addition, following a complaint by SIS, the Broadcast Rating Council did a personal coincidental study in San Antonio which showed, Anselmo said, an

*(Continued on page 40)*

**New commercial uhf stations**

1959-67



Source: TELEVISION AGE

1967-68 outside specials include: 1-7, CBS—Barbra Streisand, "Belle of 14th St.," Ellbar Prods.; Rosemary Harris, "Dear Friends," Titus Prods.; Jason Robards, "Spoon River," C & F Prods.; John Gielgud, "From Chekhov With Love", Talent Assocs.; "The Emperor's New Clothes", Prince St. Players Ltd.; Flanders & Swann, "At the Drop of Another Hat", Talent Assocs.; Roger Coggio, "Diary of a Madman", Arthur Cantor. 8, ABC—Truman Capote, author, "Miriam", and "Among the Paths to Eden", Hubbell Robinson Prods. 9-11, NBC—George Schaefer, producer-director, Hallmark Hall of Fame, Compass Prods.; Genevieve Bujold, "St. Joan", Hallmark; "Bob Hope Christmas Show", Hope Enterprises.



1



2



3



5



4



6



7

Specials are so "in" these days that any non-network source can get one on a network—provided, that is, that he's a top-ranking, established producer with a big-name star or stars, has a pretty good program concept and doesn't come from an ad agency.

With some exceptions, this appears to be the way things stand today. But things, even in television, are looking up, and there is more willingness to forego the highest possible rating in favor of what one agency executive calls "prestige, image and government approval."

David Susskind, a long-time critic of the quality of week-in-week-out programming, some of which he has produced himself in order to get money to produce the quality stuff, said on a recent *Merv Griffin Show* that specials were "the real measure of television, the zest and excitement of television." The "much-maligned" networks, he added, "have really subsidized them," and often lost money on non-smash offerings, out of a belief that the public "should see them."

While the number of entertainment specials increases healthily each year—there will be 60 or 70 more next season than last—the estimated 170 or so is a relatively small number compared with the flood of submissions from dozens of producers and agencies vying for their place in the tv firmament. For instance, last season CBS-TV accepted 50 ideas out of 2,000 submitted.

All three webs say that they welcome any and all ideas for specials from any and all sources.

On the strength of *Ages of Man*, *Death of a Salesman*, *The Crucible*, *The Glass Menagerie*, *The Final War of Olly Winter* and *Mark Twain Tonight!*, CBS feels it's "in the best possible situation—we can pick the absolute best," says Michael Campus,



*Independent producers  
are getting a bigger break,  
but only if they have  
the cash and the stars*

## **Specials: the outsiders move in**



director of special programs.

The only criterion, he says, is "How good is it?" insisting that "we don't put on a show only for good ratings." (One agency man, though, insists that CBS won't touch original musicals).

On tap for next year are such as a Royal Shakespeare Company package, pacted before the relatively unknown Paul Scofield scored in the film of *A Man for All Seasons*; the third Barbra Streisand special; *Spoon River Anthology*; *The Rivalry*, with Richard Boone and Martin Gabel; *From Chekhov With Love*, and *Diary of a Madman*.

The buying of *Spoon River*, which lasted only three months on Broadway, and *Diary*, based on Gogol and featuring a single, unknown actor, indicates that CBS is not going strictly after mass audiences—as far as specials go, that is.

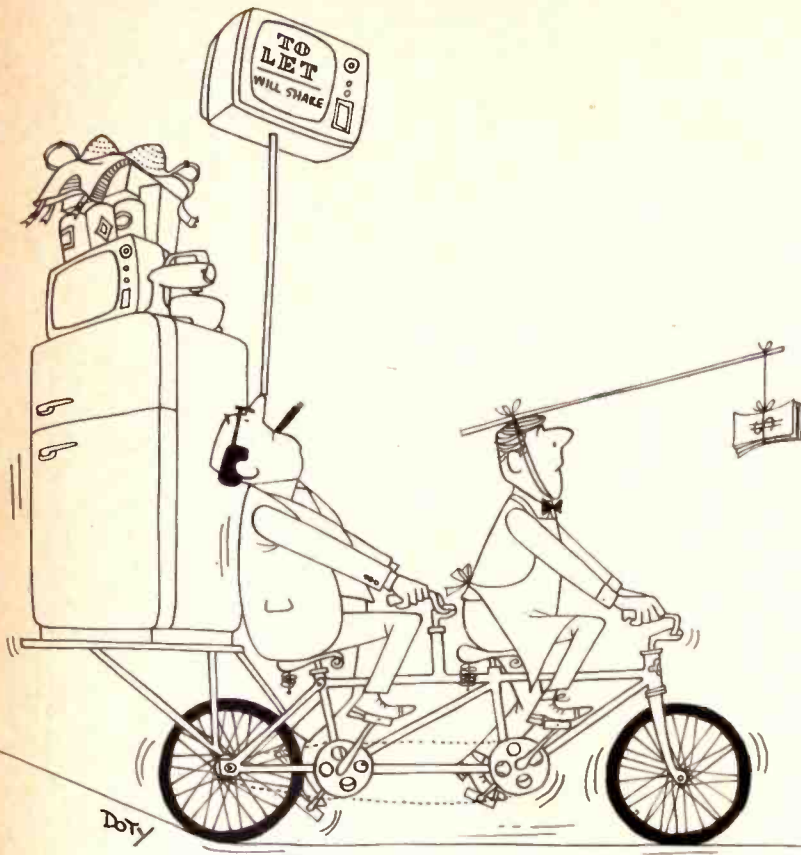
Alvin Cooperman, special-programs vice president for NBC, describes his web's policy as an "open-door attitude." NBC, he says, "will screen, audition, read or listen to any idea, in any form, from any packager, producer, writer or star" in an attempt to offer viewers the "widest spectrum" of talent.

The splurge in specials, he says, is "overwhelming" and "exciting," but it has its obvious limitations—"It's like a kid with two cents—there's a lot of candy in the store and you can't buy all of it."

Recent noteworthy NBC specials were Bob Hope's annual Christmas offering and Gene Kelly's *Jack and the Beanstalk*. To be seen in the coming season are such as Richard Rodgers' *Androcles and the Lion* and *Saturday Night Around the World* and five new *Hallmark Hall of Fame* productions.

ABC says simply that it has no taboos (short of obscenity, of  
*(Continued on page 66)*





## Tv co-op: peddling ahead slowly

*It's still around  
but not many firms  
have added it  
to their plans during  
the past ten years*

**T**here used to be a lot of talk about co-op advertising on tv. One reason was there wasn't much tv co-op around and broadcasters, once they began sniffing its revenue potential, began beating the local bushes for business and urging manufacturers to add tv to the list of approved media in co-op plans.

Another reason for the talk was that, once co-op got a foothold, the usual problems cropped up: (1) lack of control over local-level promotion, (2) double-billing arising out of local-national rate differentials or, occasionally, outright fraud and (3) the headaches of monitoring commercials.

These problems also existed with radio and newspapers but complaints about tv always seem to be louder than those about other media.

In recent years, tv co-op has sunk out of public view. This is partly due

to the fact its use has become routine in certain industries, particularly appliances. But it also reflects a less than zesty growth.

Among the sparse data available on the extent of tv co-op are two studies by the Association of National Advertisers, and they are admittedly less than conclusive. The first, published in September 1955, found that of 145 co-op agreements in 19 product categories, 67, i.e., 46.2 per cent, placed no restriction on the use of tv.

The second, in August 1965, this time of 171 agreements in 30 product categories, found 96 allowing tv without specific approval, a percentage of 56.1, indicating no major increase in the acceptability of tv as a co-op medium.

Similarly, the cases in which the use of tv required specific approval decreased from 6.2 per cent of the pacts in '55 to 2.9 per cent in '65; and the specific prohibition of tv

also dipped, from 4.1 per cent of the agreements to 3.5 per cent.

Over the same decade, the unrestricted use of radio for co-op declined from 56.5 per cent of the agreements to 52.6 per cent, and its limitation to use only with specific approval declined from 5.5 per cent to 2.9 per cent, while its prohibition also decreased, from 5.5 per cent to 3.5 per cent.

In the 1955 survey, 76 of the 145 pacts tabulated approved tv either freely or with specific approval, compared with 90 for radio; in 1965, it was 101 of 171 in tv, against 95 in radio.

In the late 50s and early 60s, the Television Bureau of Advertising prepared periodic surveys of the extent of co-op in the medium, but abandoned them when it found its data could not be updated accurately. The industry, according to TvB,

hardly even noticed their disappearance.

This lack of knowledge of tv co-op was borne out by TELEVISION AGE's informal poll of industry organizations, all of which were at a loss for facts, and manufacturers, whose knowledge was generally limited to their own firms.

Indeed, even the chairman of the ANA cooperative advertising committee, John G. Roemer of the Simmons Co., admits that he doesn't have basic data: and another committee member says he hasn't been to a meeting in over three years and is no longer notified of upcoming get-togethers.

Finally, in a pamphlet on co-op being prepared for late-'67 ANA publication by Ed Crimmins, vice president of the Advertising Checking Bureau, there will be no specific details on tv. The reason: the data are not currently available and are difficult to amass.

The lack of information about co-op seems clearly connected with lack of enthusiasm. What's the reason for this? What are co-op's advantages and disadvantages?

Co-op is a complex subject but it generally can be defined as a way for the manufacturer to stimulate local advertising of his product by paying some of this ad cost. It also is supposed to stimulate the manufacturer's own sales on the ground that retailers will be inclined to buy from the man who helps them promote the product. Co-op is often used to "buy" sales to the distributor or retailer.

Like other direct and indirect forms of pricing, co-op is covered by the controversial Robinson-Patman Act, a 1936 law amending sections of the 1914 Clayton Anti-trust Act. The prime cause of its passage was, at the time, A&P, whose buying

power and ability to get discounts had aroused the fears of small business struggling out of a depression.

The heart of the law is a clause which bans discrimination in price between purchasers "of commodities of like grade and quality," where the result substantially diminishes competition.

The law also requires a businessman to make his product or service "available on proportionally equal terms to all other customers competing."

This means that if a co-op deal is made with a particular retailer, proportional discounts must be offered to competing dealers.

The act's co-author, Rep. Wright Patman (D-Tex.), who is still a member of Congress, called it "the golden rule of business." In 1938 he wrote that it "does not prohibit any legitimate cooperative advertising agreement" but "only insures legitimate practice."

Otto Kleppner wrote in *Advertising Procedure*, "It was designed to protect the 'little merchant' from the 'big fellow' who could use volume of business to get *excessive* advantages from the seller" (emphasis by Kleppner).

But ANA general counsel Gilbert H. Weil reflects long manufacturer opposition to aspects of Robinson-Patman when he calls it "a poorly drafted law" that "flies in the face of normal business practices." Manufacturers, however, have "adapted" to it and "become more proficient" in operating within its strictures, he says.

Weil concedes that neither he nor anyone else has come up with an alternative that would pass Congress.

Al Seidman, attorney-in-charge at the Federal Trade Commission's New York Office, says flatly: "There is very little likelihood of changes

in the near future."

The bulk of co-op advertising is in newspapers. The ANA found, in November 1966, that of 83 respondents, 77 (or 92.7 per cent) used papers for co-op, 47 (56.7 per cent) used radio and 35 (42.2 per cent) used tv. The report noted that "radio and television . . . are used on a relatively frequent basis, although not allocated a proportional amount of dollar support." The majority of the newspaper co-op users spent a median of 73-78 per cent of their co-op budgets in papers; the majority of the tv co-op users spent a median of 1-5 per cent of their co-op budget in tv, ranking last among the various media, even "other" (Data was lacking only for transit advertising).

The November '66 ANA roundup found that co-op (in all media) was used most by manufacturers of major appliances, wearing apparel,

(Continued on page 65)

# The uhf universe

*Tally of commercial uhf stations in continental U.S. shows 120 on the air plus 137 CPs granted by FCC*

The chart on this and the following three pages presents the latest available data on commercial uhf stations in the continental U.S. It lists 120 outlets on the air plus 137 CPs granted by the Federal Communications Commission.

The material was put together by Med-Mark, Inc., from FCC information. Uhf channels are listed by city of license except where the allocation is close enough to a larger market to warrant including the channel in that market.

Defining markets in conventional terms, Med-Mark tabulated 39 out of 164 two-or-more-station markets with four or more stations. Of these, 24 are mixed markets. If outstanding CPs are included, the four-or-more-station market total comes to 77 out of 180 markets. Of this latter group, 68 are mixed markets, and 10 markets have seven or more stations.

City	Channel & call letters	C P channel no.	Total uhf alloc.
<b>ALABAMA</b>			
Anniston		40	1
Birmingham	42-WBMG		3
Decatur	23-WMSL		
Dothan			2
Florence	15-WOWL	26	2
Gadsden			2
Huntsville	19-WAAY		3
	31-WHNT		
Mobile			2
Montgomery	20-WCOV		3
	32-WKAB		
Selma			1
Tuscaloosa	23-WCFT		2
Tuscumbia			1
<b>ARIZONA</b>			
Phoenix		21-33	3
Tucson			2
<b>ARKANSAS</b>			
El Dorado			1
Fayetteville			1
Forth Smith			1
Hot Springs			1
Little Rock		16	1
Pine Bluff			2
<b>CALIFORNIA</b>			
Bakersfield	17-KLYD		3
	23-KERO		
	29-KBAK		
Concord-San Francisco		42	1
Corona-Los Angeles	52-KMTW		1
Fresno	24-KMJ		4
	30-KFRE		
	47-KJEO		
	53-KAIL		

City	Channel & call letters	C P channel no.	Total uhf alloc.
Hanford		21	1
Los Angeles	22-KWHY		2
	34-KMEX		
	19-KLOC		1
Modesto			2
Palm Springs			1
Redding			2
Riverside-Los Angeles	40-KXLA		
Sacramento		40	2
Salinas-Monterey		45	2
San Bernardino		30	2
San Diego	39-KAAR	51	2
San Francisco	32-KSAN	20-26	5
		44	
San Jose		36	2
Santa Barbara		14	1
Santa Rosa		50	1
Stockton			2
Ventura		16	1
Visalia	43-KICU		1
<b>COLORADO</b>			
Boulder			1
Colorado Springs			1
Denver		20	1
Fort Collins			1
Pueblo			2
<b>CONNECTICUT</b>			
Bridgeport		43	1
Hartford	18-WHCT	61	2
New Britain-Hartford	30-WHNB		1
New Haven		59	1
New London			1
Waterbury	20-WATR		1
<b>DELAWARE</b>			
Wilmington			1
<b>DIST. OF COLUMBIA</b>			
Washington, D.C.	20-WDCA		3

City	Channel & call letters	C P channel no.	Total uhf alloc.
<b>FLORIDA</b>			
Clearwater		22	1
Coconut			1
Daytona Beach			1
Fort Lauderdale		51	1
Fort Pierce	34-WTVX		1
Gainesville			1
Jacksonville	17-WJKS	30	3
Jay West			2
Lake City			1
Lakeland			1
Melbourne		31	2
Miami		23-39	4
		33	
Ocala			1
Orlando		35	1
Panama City			1
Pensacola			2
St. Petersburg	38-WSUN	44	2
Tarasota			1
Tallahassee			2
Tampa		28	1
West Palm Beach			2
<b>GEORGIA</b>			
Albany			2
Athens			1
Atlanta		36-17	3
Augusta		54	2
Columbus		54	2
Macon		41	2
Rome			1
Savannah			1
Waco			1
Valdosta			1
<b>IDAHO</b>			
Boise Idaho Falls			1
Idaho Falls			1
Pocatello			2
<b>ILLINOIS</b>			
Aurora			1
Bloomington		43	1
Champaign	33-WCHU		2
Chicago	26-WCIU	44	4
	32-WFLD		
Danville	24-WICD		2
Decatur	17-WAND		2
Elgin			1
Freeport-Rockford	23-WCEE		1
Galesburg			1
Jacksonville		14	1
Joliet		14	1
La Salle	35-WEEQ		1
Peoria	19-WIRL		4
	25-WEEK		
	31-WMBD		
Quincy			1
Rockford	17-WTVO		2
Springfield	20-WICS		3
Urbana			1
Lawrence		40	
<b>INDIANA</b>			
Lafayette			1
Bloomington			1
Elkhart	28-WSJV		1
Evansville	14-WFIE		3
	25-WEHT		
Fort Wayne	15-WANE		4
	21-WPTA		
	33-WKJG		
Gary		56	1
Hammond		62	1

City	Channel & call letters	C P channel no.	Total uhf alloc.
Indianapolis			2
Kokomo			1
Lafayette	18-WFAM		1
Marion	31-WTAF		1
Muncie	49-WLBC		2
Richmond		43	1
South Bend	16-WNDU		3
	22-WSBT		
Terre Haute			1
<b>IOWA</b>			
Ames			1
Burlington			1
Cedar Rapids			1
Davenport		18	2
Des Moines		17	3
Dubuque			2
Fort Dodge	21-KVFD		1
Iowa City			1
Ottumwa			1
Sioux City		14	1
Waterloo			1
<b>KANSAS</b>			
Hutchinson			1
Salina		34	3
Topeka		27	3
Wichita		24	2
<b>KENTUCKY</b>			
Ashland			1
Bowling Green			1
Hopkinsville			1
Lexington	18-WLEX		3
	27-WKYT		
	32-WLKY		
Louisville		21-41	3
Owensboro		19-31	2
Paducah		29	1
Pikesville			1
Somerset			1
<b>LOUISIANA</b>			
Alexandria			2
Baton Rouge			1
Lafayette			1
Lake Charles		29	1
Monroe		39	2
New Iberia			1
New Orleans		20-26	3
Shreveport			1
<b>MAINE</b>			
Lewiston			1
Portland			1
<b>MARYLAND</b>			
Baltimore	24-WMET		3
Cumberland			2
Salisbury	16-WBOC		1
Cambridge		56	1
<b>MASSACHUSETTS</b>			
Boston	38-WSBK	25	4
	56-WKBG		
	32-WRLP		
Greenfield			1
New Bedford			1
North Adams	19-WCDC		1
Pittsfield			1
Springfield	22-WWLP		2
	40-WHYN		
Worcester	14-WJZB		3
<b>MICHIGAN</b>			
Battle Creek			1
Bay City			1

City	Channel & call letters	C P channel no.	Total uhf alloc.
Detroit	50-WKBD	20-62	3
East Lansing			1
Flint			1
Grand Rapids		17	1
Jackson		18	1
Lansing			2
Mount Clemens			1
Muskegon	54-WMKG		1
Port Huron			1
Saginaw	25-WKNX		2
Traverse City			1

#### MINNESOTA

Bemidji			1
Duluth			2
Minneapolis-St. Paul		29-39	2
Rochester			1
St. Cloud			1
St. James			1

#### MISSISSIPPI

Vicksburg			1
Biloxi			1
Greenville			2
Hattiesburg			1
Jackson		16-40	2
Laurel			1
Meridian		30	2

#### MISSOURI

Cape Girardeau			1
Columbia			1
Jefferson City			1
Joplin		16	1
Kansas City		41-50	3
		62	
Poplar Bluff		15	1
St. Joseph			2
St. Louis		24-30	2
Springfield		27	1

#### MONTANA

Billings			2
Butte			2
Great Falls			2
Missoula			2

#### NEBRASKA

Grand Island			1
Lincoln			2
Omaha		15-42	2

#### NEVADA

Las Vegas			1
Reno			2

#### NEW HAMPSHIRE

Lebanon	49-WRLH		1
Concord			1
Hanover			1
Manchester		50	2
Portsmouth			1

#### NEW JERSEY

Asbury Park		58	1
Atlantic City			1
Newark			1
New Brunswick-N.Y.	47-WNJU		1
Paterson		41	1
Vineland			1
Wildwood	40-WCMC		1

#### NEW MEXICO

Albuquerque			2
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City	Channel & call letters	C P channel no.	Total uhf alloc.
Carlsbad			1
Hobbs			1
Las Cruces			1
Roswell			2
Santa Fe			1

#### NEW YORK

Albany-Schenectady		45	2
Amsterdam			1
Binghamton	34-WBJA 40-WINR		2
Buffalo		49	3
Elmira	18-WSYE		2
Ithaca		52	1
Jamestown		26	1
Kingston			1
Patchogue			1
Poughkeepsie			1
Riverhead			1
Rochester			2
Syracuse		43	2
Utica			2
Watertown			1

#### NORTH CAROLINA

Asheville	62-WISE		2
Burlington			1
Charlotte	18-WCCB	36	2
Durham			1
Fayetteville		40	2
Goldsboro			1
Greensboro		48	2
Greenville			1
Hickory		14	1
Kannapolis			1
Lexington			1
Morgantown			1
Raleigh		22	1
Rocky Mount			1
Waynesville			1
Wilmington			1
Wilson			1
Winston-Salem			1

#### NORTH DAKOTA

Bismarck			2
Fargo			1
Grand Forks			2
Minot			2

#### OHIO

Akron	23-WAKR		2
Ashtabula	15-WICA		1
Canton	29-WJAN	67	2
Chillicothe			1
Cincinnati		19	2
Cleveland		61	2
Columbus		47	1
Dayton	22-WKEF 16-WKTR		2
Defiance			1
Lima	35-WIMA		2
Lorain		43	1
Marion			1
Newark			1
Portsmouth	30-WRLO		2
Sandusky			1
Springfield		26	1
Toledo	24-WDHO		3
Youngstown	21-WFMJ 27-WKBN 33-WYTV		4
Zanesville	18-WHIZ		1

#### OKLAHOMA

Bartlesville			1
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City	Channel & call letters	CP channel no.	Total uhf alloc.
Midland			1
Lawton			1
Muskogee			1
Oklahoma City	14-KLPR		4
Tulsa		23	2
<b>REGON</b>			
Portland			1
Eugene			1
Portland			1
Salem			1
<b>PENNSYLVANIA</b>			
Allentown			1
Altoona			2
Bethlehem			1
Erie	24-WJET 35-WSEE	66	3
Greensburg			1
Harrisburg	21-WHP 27-WTPA		2
Hazleton			1
Johnstown	56-WARD		1
Lancaster			1
Lebanon	15-WLYH		1
Philadelphia	17-WPHL 29-WIBF 48-WKBS		3
Pittsburgh		53-22	2
Reading			1
Scranton	22-WDAU 16-WNEP		4
Wilkes-Barre	28-WBRE		1
Williamsport			1
York	43-WSBA		2
<b>RHODE ISLAND</b>			
Providence		16	2
<b>SOUTH CAROLINA</b>			
Anderson	40-WAIM		1
Columbia	19-WNOK 25-WOLO		3
Florence		15	2
Greenville			1
Rock Hill			1
Spartanburg			1
<b>SOUTH DAKOTA</b>			
Rapid City			2
Sioux Falls			2
<b>TENNESSEE</b>			
Chattanooga			1
Greenville			1
Jackson			1
Kingsport		19	1
Knoxville	26-WTVK		2
Memphis		30	2
Murfreesboro			1
Nashville		30-17	2
<b>TEXAS</b>			
Abilene		32	2
Amarillo			1
Austin	42-KHFI	24	3
Beaumont			1
Brownsville			1
Corpus Christi			1
Dallas		39-33	3
El Paso			2
Fort Worth		21	1
Galveston		16	1
Harlingen			1
Houston	39-KHTV	20	3
Laredo			1

City	Channel & call letters	CP channel no.	Total uhf alloc.
Longview		16	1
Lubbock		34-28	2
McAllen			1
Marshall			1
Midland		18	1
Nacogdoches		19	1
Odessa			1
Richardson			1
Rosenberg		45	1
San Antonio	41-KWEX	29	2
Sherman			1
Temple			1
Texarkana			1
Tyler			1
Victoria		19	2
Waco		25	2
Wichita Falls			1
<b>UTAH</b>			
Ogden			2
Provo			1
Salt Lake City			2
<b>VERMONT</b>			
Burlington		22	1
<b>VIRGINIA</b>			
Charlottesville		29-64	2
Danville		24	2
Lynchburg			1
Norfolk-Newport News- Portsmouth		33-49	4
Richmond			2
Roanoke	27-WRFT		1
<b>WASHINGTON</b>			
Bellingham			2
Everett			1
Kennewick			1
Pasco	19-KEPR		1
Richland	25-KNDU		1
Seattle			1
Spokane			2
Tacoma			1
Walla Walla			1
Yakima	23-KNDO 29-KIMA		3
<b>WEST VIRGINIA</b>			
Bluefield			1
Charleston			2
Clarksburg			1
Fairmont			1
Parkersburg	15-WTAP		2
Wheeling		14	2
<b>WISCONSIN</b>			
Appleton			1
Eau Claire			1
Fond Du Lac		34	1
Green Bay			1
Ganesville		57	1
La Crosse			2
Madison	15-WMTV 27-WKOW		3
Manitowoc			1
Milwaukee	18-WTV	24	3
Oskosh			1
Racine			1
Sheboygan			1
Superior			1
Wausau			1
<b>WYOMING</b>			
Casper			2
Cheyenne		27	2

average level of 16,000 homes in prime time compared with 23,000 recorded by ARB.

Whatever the true audience, both stations appear to be accepted by national advertisers. The rep said from 75 to 100 clients have bought time, among them soap's "Big Three," P&G, Colgate and Lever; plus Lorillard, R. J. Reynolds, Shell Oil, Armstrong Tires, etc.

"But we had a helluva time at first," Anselmo says. He feels one reason for the stations' ability to get business is that SIN doesn't sell them as a specialized medium. "We don't look for a 'Spanish budget.' We go after the regular market budget."

The other uhf outlet in Chicago, WFLD owned by Field Communications Corp., and the recipient of a considerable investment, is number five in the market, following the vhf indie, WGN-TV.

On the air about a year and a half, the station has not gotten near the break-even point. Sterling C. "Red" Quinlan, president and general manager, estimates it will take another two years before the station shows a profit. "It takes a year just to educate people on what you're doing," Quinlan explains.

In struggling to find the proper program format, Field is betting a hefty bundle that sports and movies will attract more national spot. It spent about \$1 million for the White Sox baseball rights and will air 144 games during the '68 season. One-fifth of the package has already been sold to Meister Brau beer. The station also bought an adult-oriented 148-feature package from Walter Reade-Sterling and will air it under such titles as *For Adults Only* and *Movies that Swing*.

### Programming Costs

The Field station's total investment in programming amounts to about \$2 million a year. After August 28 it will be on the air over 60 hours a week, which means more than \$600 an hour for direct programming costs, probably a record for a uhf station.

One market being watched carefully is Philadelphia, where three u's are competing with three v's, thus presenting a uhf version of the New

York situation. WPHL-TV expects to get in the black during the last quarter, aided by a growing uhf penetration figure getting close to 70 per cent.

The station has kept tabs on share data in New York and Los Angeles (where there are four indies) as well as in its own market. ARB figures show the Philly independent share had risen to 12 (9 a.m. to Midnight) in March 1967 compared with nine in November 1966, an increase of a third. In both prime time and Noon-to-5 p.m. blocks, the rise was 40 per cent. The 12 share compares with 32 and 31 in New York and Los Angeles, respectively.

Says Leonard B. Stevens, executive vice president of WPHL-TV and vice president for operations of the U.S. Communications Corp.: "That 12 share for three u's at 62 per cent uhf penetration is equivalent to a 19 share with 100 per cent all-channel sets. Compared to the shares in New York and Philadelphia you might say the projected 19 figure indicates we are, at present, 59 per cent as ef-

fective as the independents in those markets."

Stevens says the way for uhf indies to make it is the same as that for any independent. He describes his key program elements as sports, movies, kid shows and off-network series.

The Stevens station is slugging it out with WKBS-TV, a Kaiser Broadcasting outlet licensed to Burlington, N.J., and one of four major-market Kaiser u's now on the air. Besides Philadelphia, the latter group now has u's in Detroit (WKBD-TV), Los Angeles (KMTW, licensed to Corona) and Boston (WKBG-TV, licensed to Cambridge and owned in partnership with the Boston *Globe*). Kaiser has also targeted KHJK-TV to be on the air in San Francisco by early '68. In addition, it has an application before FCC for WKBF-TV Cleveland, a joint venture with Superior Broadcasting Corp.

### A Close Battle

This means Kaiser will have u's in six key markets, all of which are in the million-homes-and-over category. U.S. Communications, assuming its application for transfer of the five Overmyer CPs goes through, will be close behind in terms of uhf market franchises.

It will match wits with Kaiser in, besides Philadelphia, San Francisco (KEMO-TV) and will also program in Pittsburgh (WECO-TV), Houston (KJDO-TV, licensed to Rosenberg), Atlanta (WBMO-TV) and Cincinnati (WSCO-TV, licensed to Newport, Ky.). The latter four, measured in terms of tv homes in ARB's Areas of Dominant Influence, fall between 500,000 and 1 million vhf homes each.

Richard C. Block, vice president and general manager of Kaiser Broadcasting Stations, notes that three of its four outlets are now being programmed "aggressively." The exception is its station in the Los Angeles area, where the competition is fierce. "You've got eight independents there, half of them u's and one more u is coming on," he points out.

Block sees a booming future for uhf and is not worried about the Los Angeles area, where he feels there will be continued growth. But he figures that his station there will have to do all its own programming.

(Continued on page 66)

2  
ringadingding  
fights  
tonight.

Have we got fights for you. We got fights that'll slap you right out your chair.  
7 till 8. Floyd Patterson digging Jerry Quarry.  
A mean slugfest, maybe the best in years.  
8 till 10. Minnesota Fats rassles Knoxville Bear on the pool table. It'll knock your eye out.  
All on WFLD-TV Channel 32.  
(We can lick any station in town for sports.)

CHANNEL  
32

*Heavy newspaper promotion by WFLD Chicago, one of two uhf outlets there, appears in "Daily News" and "Sun-Times," both Field newspapers, owner of the station.*



## Movies and More Movies

The big question in television programming is the trend of feature motion pictures in their ability to hold audiences. The second big question is, where will the product come from? The last big question is, how do you prejudice a super movie? Since movies are now the single largest source of television programming, somebody had better answer the questions correctly.

To get the facts out of the way, ma'am, movies, in general, are second only to variety as a top category by program types. Since movies are at least twice as long as variety shows, the statistics are not quite comparable. These facts simply strengthen the story for movies as reliable time fillers for harrassed network programmers since the averages are so steady.

To dig further into the movies, the three-year trend is not only steady but even slightly up over past years with the share of audience also well up. The use of big box office movies in the first part of the broadcast year doesn't prevent the second half moving up from that base—which may indicate that no one knows what makes a big movie in television.

While almost everybody watches movies, regardless of sex, income, age or number in household, the skew is toward larger households (it seems that single men and women go out to the movies in person and hold hands), younger marrieds, and middle and upper income homes.

This all makes sense when you figure that young marrieds are stuck with the kids yet still like to keep up with contemporary movies. The fact that they are average or better income-homes simply reflects the affluent times.

Since the movies also enable the networks to have a spot carrier with premium priced minutes, because of this fine record of success on the average, the tendency would be to program more movies in prime time with a few giants as specials to take an entire evening of programming. That is if the product is available.

The stock market is often a barometer of programming. Old line motion picture companies are being absorbed by larger companies—Gulf and Western bought Paramount and Desilu, Transamerican absorbed United Artists, Seven Arts bought Warner Brothers with Wall St. help, a french bank is the principal owner of Columbia, and MGM is sliding into new hands.

Perhaps the MCA acquisition of Universal was the leader in this direction. Investors saw the resurgence of motion pictures in the boxoffice and the rising value in television with no end in sight.

Network television now virtually guarantees an average motion picture a profit, with little or no sales, advertising, or print costs, and when the network usage is over there are still local markets for third run and vast untapped foreign markets in rapid growth patterns.

Despite rising costs, lack of strong stories and ridicu-

lous star demands, the future of motion picture companies looks grade A to many investors.

The cost of an average movie is in the area of \$3 million negative costs. Using the familiar yardstick of two times negative costs for prints, advertising, and distribution, the vehicle must gross over \$6 million to break even.

The majority of movies do about that in worldwide theatrical distribution over a two-year period. Because of this the producers—most are independent today—sharing in the profit rarely see any money. Only the distributor makes money on a break-even. Now all that is changed, thanks to television.

The networks will pay \$500,000 for first run and second run. Subsequent syndication should double that, including present and future foreign runs. That means that a net profit of at least \$750,000 is guaranteed if the picture has a theme suitable to television and is fairly good.

The shortage of material is so keen that a deal can be made for future delivery per picture, or in a package of current pictures, from a major distributor as soon as the picture is reviewed.

Twenty five per cent net profit from a \$3 million investment is okay by any standard, especially when the negative is still in the hands of the distributor for subsequent sale to uhf stations, or China, or Africa, or India, or the USSR in some distant future.

The end result of the arithmetic on feature motion pictures made especially for television is not in yet, but it is known that these pictures have done well on television. The problem is that the known income that is collected first is only half of the cost of the negative and the income from foreign markets is not likely to be



the same as an average motion picture as sketched above.

A theatrical use in the US after a first run on television with a 10 million homes viewing is very unlikely. It may well be that the old pattern will prevail . . . make a good picture for theatrical release first and in a year get the profit from television.

Because of the rising interest in financial companies taking over film companies, it is quite possible that the number of films, made in the USA, suitable for television, will increase to the minimum 180 per year

(Continued on page 70)

# Film/Tape Report

## THREE TO MAKE READY

Robert Gaffney set up a new commercials production studio with director Everett Aison and producer Byron McKinney. The outfit is called Seneca III.

Producer-director Gaffney, who has worked extensively in features and industrials, filmed *Sky over Holland* for the Netherlands exhibit at Expo 67, as well as another film running at Expo, *Motion*, running continuously in the pavilion of Canadian National Railways.

Aison, also a graphics designer and chairman of the film school at New York's School of Visual Arts, produced and directed *Post No Bills*, a current contender at the Edinburgh Film Festival.

McKinney, formerly head of tv production at J. Walter Thompson and earlier, production topper at Fuller & Smith & Ross in New York, won a Venice SAWA Grand Prix four years ago. He had been an agency producer for 15 years.

## TROUBLED WATERS

The Federal Water Pollution Control Administration is sending prints of 60-second and 20-second films alerting Americans to the dangers of water pollution, to tv stations around the country.

Each of the films—three '60s, three '20s—is a strong statement of the urgency of cleaning up America's waters. For example, one of them, to the accompaniment of a nostalgic ballad called *My River*, opens to shots of debris-laden water, river covered by industrial scum, effluvia of factories, tankers dribbling chemicals into the stream, and other enchantments of the industrial environment.

Another shows a deserted beach town, the cottages all boarded up, as voice-over, children chant "we are goin' swim-min'," while the camera dips down to surfside to show the beach littered with dead fish, the boardwalks posted with "Danger—bathing prohibited—Polluted Water" signs. (The '20s are lifts from the 60-second films)

The beach spot ends with a glimpse of a water rat scurrying among the marine waste, with a voice warning

that since nothing was done, "now the beach belongs to him."

The third spot shows a guy setting about to make a pitcher of lemonade with the available water supply. First milky, then rusty, then oily, then acidulous, then sludgy elements go into the pitcher, until the result is a one pitcher microcosm of what has happened to the country's water.

Charles Rogers of the Water Pollution Control Administration said the campaign was conceived as a way "to tell the American people that we're running out of clean water."

To sock the message across, it was decided to use a documentary style, unlike the whimsical cartoon treatment used by the division of the Department of Interior in an earlier campaign.

On a budget of \$30,000, excluding print costs—700 prints of each of the spots are being shipped to stations—the films were produced by Quest Productions, headed by William Jersey, who made the widely-



FISHEATER: HIS BEACH NOW

acclaimed *A Time for Burning* for the Lutheran Council.

Jersey directed the film, from a script by Michael David. Producer was Don Buchsbaum of Quest. The song, *My River*, was written and sung by folk singer Tom Paxton.

The Advertising Council is urging stations to run the spots as often as possible.

## I KNOW A PLACE

Petula Clark, or Pet Clark as she is called by show biz types, was nailed by Young & Rubicam as spokeswoman in tv and radio commercials for the Plymouth division of Chrysler.

She'll not only be spokeswoman, but songswoman, warbling the praises of the '68 line, starting this September.

## PSYCHIC PHENOMENA

Three shows are in the works exploring psychic phenomena, chiefly, extra-sensory perception. King Features Tv is taping a pilot with Joseph Dunninger, familiar to audiences in the heyday of radio and the early days of tv.

Kreskin-O'Malley-Reda, set up last month by veteran producer Tom O'Malley with ESP specialist Kreskin (no first name) and agent Lou Reda, is working on two ESP shows, one of them the pilot for a daytime strip notion called *What's on Your Mind?* the other a pilot for a nighttime half-hour about ESP "and other occult phenomena."

In King Features' Dunninger format, the mind reader will interview persons who have had psychic experiences, and specialists in hypnosis, psychedelic drugs, etc.

Television's first ESP show, back in 1959 on a national network and packaged by Norman, Craig & Kummel for Chesebrough-Pond's, did not make it past the first 13 weeks.

It used a \$64,000 format, with contestants who claimed they had experienced ESP being tested in their claimed powers by being asked to say what cards were in the hand of their opponent in the other isolation booth. Vincent Price was the host. The show was called *E.S.P.*

The Dunninger shows, however, based on the clairvoyant's earlier vaudeville turn, did well on radio and on tv. But it was not a game show; Dunninger always won.

## SHINGLES AND CRAWLS

The west coast branch of MPO Videotronics, MPO-TV of California, branched out into videotape production, with the installation of vtrs and machinery for the Videotronics tape-to-film transfer process developed by Technicolor Corp. The New York headquarters of MPO opened up tape operations earlier this year.

## LUV TAKES TWO

Commercial scorer David Lucas has his music running with *Luv*, on the current cinema rounds, in the form of the soundtrack for *Two*, short produced by Wylde Films.



## Eagle Eye

Use Harry, the eagle-eye film man. But shoot tape.

Now the creative talent for tape productions can be the same as that for film. With Reeves video equipment and Reeves know-how, you can choose any production house, producer, director, or cameraman. With Reeves, any film man

can use tape as easily as film.

Tape gives you presence, believability, instant rushes, speed. Tape is electronic production for an electronic medium.

We know these electronics. Our talent is to sit behind the scenes and make our video cameras function as easily as film cameras,

with the added advantages of tape.

Reeves video equipment goes to any location or any studio in the world. And after the shooting, Reeves backs you up with every post production service.

If you love your creative people in film, you'll love them more in tape.



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SOUND STUDIOS

A DIVISION OF REEVES BROADCASTING CORPORATION  
304 EAST 44TH STREET, NEW YORK, N.Y. 10017. (212) OR 9-3550

*"There is only one magazine that represents such diversified interests in the field of broadcast today and that magazine is TELEVISION AGE. News of TV commercial production is vital to me, and I find TELEVISION AGE an excellent source of information."*

**DIXIE L. THOMPSON**  
Senior TV Producer  
Cunningham & Walsh, Inc.



In 1964 Dixie Thompson joined the TV department of Cunningham & Walsh, where she is senior TV producer. Her career began in her college days at Washington State University where she majored in drama and music.

Miss Thompson's first job in broadcasting was with radio station KOL in Seattle. She then entered the agency field with Strang and Prosser as Director of Broadcasting, writing, producing and directing.

Then off to California as Associate Producer on the "Double or Nothing" show through the Ward Weelock Company. Still in California, Miss Thompson was a part of the radio and TV creative force of Leo Burnett, The Toni Company and NBC's TV department. But Tatham-Laird put her on the move again with radio and TV work, not only on the West Coast, but in Chicago and New York as well.

In her "spare time" Miss Thompson is an ASCAP lyricist and special material writer for nite-clubs and the "Ice Capades."

## **Television Age**

### **AMPEX ABROAD**

The Ampex HS-100 high band color recording system for instant replays and stop action is being used for the first time outside the United States this summer at the Pan American Games in Winnipeg, for replays each night in the Canadian Broadcasting Corp.'s networking of highlights of the games. Eleven of the Ampex high band vtrs are being used by the CBC at the games.

- Agency production men in charge of client screenings may want to note that Sylvania has developed a tungsten halogen projector lamp with an internal reflector. The 500-watt BCK lamp has an average rated life of 50 hours. It uses a Sylvania Tru-Focus base and socket.

### **QUICK CUTS**

- Still photographer Jerome Ducrot is working on assignments with Elektra Film Productions. Ducrot recently directed films at Elektra for accounts of J. Walter Thompson, McCann-Erickson, Dancer-Fitzgerald-Sample and Monroe F. Dreher.

- F&B/CECO is offering a schedule of production and equipment insurance to renters of film production equipment, with premiums for equipments floaters predicated on a percentage of the rental cost.

### **THE LION SINGS?**

Metro-Goldwyn-Mayer made a deal with Cy Feuer and Ernie Martin to make tv musicals out of MGM properties.

- In New Orleans, WVUE is running a one-week course in self-defense for women. The five half hours, telecast at 9:30 AM, were made with the help of the New Orleans Police.

- *Seven Surprises* (sic), documentary feature film distributed to tv stations in the U.S. by Warner Bros.-Seven Arts, had its Canadian premiere earlier this month at Expo 67.

The film was made by Quartet International in association with The National Film Board of Canada, with animation by Norman McLaren and Evelyn Lambart.

One of the participants in Quartet International, Harvey Chertok, who is also director of promotion and ad-

# Advertising Directory of SELLING COMMERCIALS

vertising for Warner Bros. Seven  
rts. was producer on the film.

The feature, which so far has been  
dd in about 100 tv markets, has  
ken prizes at a number of the in-  
rnational film festivals, including  
erlin, Venice, Edinburgh, and Brus-  
ls, and won an Oscar in Hollywood.

Arena Productions set Tom Man-  
ewicz to work writing a tv series  
ot, *Zoom*; one of four series Nor-  
an Felton, head of Arena, is de-  
loping for NBC-TV.

General Film Laboratories began  
sing a new technique developed by  
re Howard A. Anderson Co. for  
aking dupe negatives of film ele-  
ents containing optical and special  
fects work.

The technique is being used in  
rocessing film for five series for  
hich Anderson makes film opticals  
nd photographic special effects:  
*The Guns of Will Sonnett*, *Good  
orning, World*; *Get Smart!*, *Acci-  
ental Family*, and *Gomer Pyle*.  
Anderson's technique is also being  
sed by Consolidated Film Industries  
n eight series.

Reeves Sound Studios started  
sing a new audio recording system  
vised by Emil Neroda of Reeves  
r George Schaefer and The Hall-  
ark Hall of Fame.

Now being used at Reeves in com-  
ercials, the system combines record-  
ing of 16mm or 35 mm magnetic  
lm simultaneous with the videotape  
ecorder audio track, thus preserving  
e original quality of the audio  
rough successive generations of  
ideo editing.

## ACOSTA'S CREWE

Commercials director-producer  
RMAN ACOSTA, late of FilmFair in  
ew York and Hollywood, is head-  
ng up the recently formed Crewe  
ompany Films division of Bob  
rewe's Crewe Group of Companies.

Under Acosta's supervision, Crewe  
ompany Films is working on prop-  
erties for Paramount Pictures, one of  
hem a vehicle for pop idol Mitch  
yler.

Acosta has worked as a designer  
nd as a director on a number of  
eatures—*Whatever Happened to  
Baby Jane?* and *The Soldier*, among  
others—and several tv shows, among  
hem *Experiment in Terror*, *The  
Janny Thomas Show*, and *The Lively  
ines*.

## American Express Travelers Cheques • O&M



WCD, INC., New York

## Carling Brewing Co. • Jack Tinker & Partners



TAPEX, New York

## American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

## Chevrolet • Campbell-Ewald



THE TVA GROUP, New York

## AT&T American Hospital Supply • N. W. Ayer



PAUL KIM & LEW GIFFORD, New York

## Cold Power • Norman Craig & Kummel



FORD FILM ASSOCIATES, INC., New York

## Burlington Industries "Tricot" • D03



COLODZIN PRODUCTIONS, INC., New York

## Delta Airlines • Burke Dowling Adams/BBDO



KEITZ & HERNDON, INC., Dallas

# Advertising Directory of SELLING COMMERCIALS

Eastman Kodak International • J.W.T.



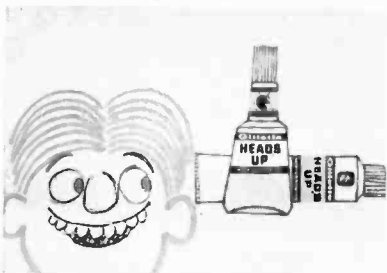
MOVIERECORD, INC./ESTUDIOS MORO, New York

Johnson & Johnson • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Gillette "Heads Up" • Doyle Dane Bernbach



PELICAN FILMS, INC., New York

Kenner Toy Company • Leonard M. Sive



JAMIESON FILM COMPANY, Dallas

Gillette Techmatic Razor • Jack Tinker



VIDEOTAPE CENTER, New York

Lintit Fabric Finish • Lennen & Newell



MUPPETS, INC., New York

Grape Nuts Flakes • Case Associates



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

Lone Star Gas • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

## INTERSTATE COMMERCE

Totem Productions in New York merged with Bill Ackerman Productions in Midland Park, New Jersey, a company specialized in film animation.

Bob Franz, Werner Koopmann and Ken Walker, who formed Totem in April 1966, said the new linkup enables Totem to provide a total range of services in stop-motion, live action, graphics, special effects and animation.

The trio had worked together in those areas at TVG before setting up Totem Productions. Ackerman, who has made animated cartoons for Hanna-Barbera, Shamus Culhane and Ray Patin, has a staff of 15, along with inset sound stage, Xerox animation equipment and Oxberry animation stand.

Colodzin Productions established a base of operations in Europe by linking up in a facilities-swapping arrangement with a studio in Rome, Edizioni Aurora Tv.

Aurora, headed by Vinicio Congiu, makes tv commercials (in the Carroselle and Tic Tac forms that prevail on Italian tv), cinema commercials, and tv programs. Aurora also distributes tv programs and cinema commercials.

Commenting on the linkup, CPI president Robert S. Colodzin said his studio had been built on the premise that it could take a storyboard or an idea anywhere in the world where it might be best executed.

## COLORING MONOCHROME

It sounds like a miracle, but anything may be possible in the electronic art:—a way has been found to telecast black-and-white film in color.

Before syndicators start dashing to the vaults to exhume their monochrome oldies, it should be pointed out that the "miracle" only works with cartoons. So when you get down to the vaults, head straight to the catacombs where the black-and-white cartoons are mouldering.

What has happened is this: WPX New York has been colorcasting black-and-white cartoons, using a transmission translator that picks up nuances of gray and tints them according to the light or dark scale of the particular gray.

The device was developed by Riker Video Industries of Hauppauge, N.Y.

# Advertising Directory of SELLING COMMERCIALS

Otis S. Freeman, vice president for engineering at WPIX, said the on-air tests have shown that the color, although it may not be as brilliant nor as sharp-hued as original colorfilm, is acceptable by viewers since its use is limited to animated material. Normally, WPIX programs color cartoons and telecasts them in color.

## COMMERCIALS MAKERS

ED GRAHAM rejoined McCann-Erickson, this time as creative director of McCann-Erickson's Los Angeles office.

He started out in the communications industry as a copywriter at McCann-Erickson in New York, later



GRAHAM

went to Young & Rubicam where he wrote commercials for a number of accounts. One of his creations was the Bert & Harry Piel campaign.

Later Graham set up Goulding-Elliott-Graham to produce commercials with the men who had played the parts of *Bert & Harry*, and then Graham decided to go it alone as Ed Graham Productions, which turned out a number of network cartoon series, among them *Linus the Lionhearted*, and scores of commercials.

KENNETH M. MERRITT joined D'Arcy Advertising in New York as associate creative director. He had been copy supervisor at Kenyon & Eckhardt and at J. Walter Thompson.

Art directors MICHAEL ANTEBI, late of Kane Light, Gladney, and JOSEPH S. CARRI, late of LaRoche, McCaffrey & McCall, joined Doremus & Co.

Cinematographer and still photographer TIMOTHY GAFAS, president of Galfas Productions, recently escorted Frank Sinatra on a concert tour of seven cities, photographing the performer for a *Look Magazine* takeout.

Marlboro • Leo Burnett



FILMFAIR, HOLLYWOOD

Noxzema • SSC&B



FILMFAIR, NEW YORK

Mennen Skin Bracer • J.W.T.



LIBRA PRODUCTIONS, INC., New York

Ozark Airlines • D'Arcy



FRED A. NILES—Chicago, HOLLYWOOD, New York

The Nestle Company • Leo Burnett



TOTEM PRODUCTIONS, INC., New York

Quaker Oats Co. • Compton Advertising



WGN CONTINENTAL PRODUCTIONS, Chicago

Northern States Power Co. • Campbell-Mithun



SARRA, INC.

Revlon • Grey Advertising



TV GRAPHICS, INC., New York



DRURY

Director - cinematographer DRUMMOND DRURY joined Filmex. A freelance in recent years, Drury was from '58 to '62 vice president in charge of photography for Filmways. On his own hook, he has filmed a number of features, including *Shop at Sly Corner* for Associated British Picture Corporation, and *Coeur de Maman* for Quebec Productions.

DONALD E. ADAMS joined Association Films as controller. He had been controller of General Switch Company, and earlier was chief accountant with the Curtiss-Wright Corporation in Caldwell, N.J.

DAVID J. BYRNES joined Harold M. Tulchin Productions as vice president in charge of sales and video tape operations. Byrnes was manager of tape operations at Videotape Center in New York. Earlier, he was an editor at NBC-TV and ABC-TV, and before that was a cameraman at NBC-TV.

In Chicago, JACKIE RIVETT was promoted director at the Fred A.



RIVETT

Niles Communications Centers, where she had toiled since 1964 as an assistant director.

Commenting on the promotion, Fred Niles said that "since 60 per cent of all commercial television advertising is aimed at women, it's time for a change," i.e., women to become more prominent in commercials making.

"We know she'll be able to add a dimension of taste, style and feminine appeal to the homemaker-oriented commercials we do," Niles promised.



GREENSTEIN

JERRY GREENSTEIN joined Trim Telefilm Services Corp. as general manager. He had been manager of the editing department at EUE/Screen Gems, where earlier he started up the studio's print and editorial departments and worked as post-production coordinator of print, optical and editorial work.



REAGAN

MACKEY

FRANK H. MOLLOY, JERRY J. SIANO, MRS. JEAN SIMPSON, CHARLES D. MACKEY and THEODORE M. REGAN, JR., all of them creative directors at N. W. Ayer & Son in Philadelphia, (except Mrs. Simpson who is a creative director in Ayer's Chicago office) were elected vice presidents of the agency.

GEORGE NAKANO joined Herb Skoble & Associates as director. Nakano was an art director at Young



NAKANO

& Rubicam, working on commercials for Jell-O, Johnson & Johnson, Bulova and other accounts.

Animation designer VINNIE BELL joined Coastal Film Service, division of Berkey Video Services.

Bell, a veteran of 15 years in commercials animation, has worked with CBS-TV, Ernest Pintoff, Mickey Schwarz, Film Graphics, Elektra,

Sorry you don't know me . . .  
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a 31-year old Journalist with 5 years experience, seeking a job as Film-Recordist, Reporter, or Correspondent with a T. V. Station, News Agency— or . . . anywhere in the world. Take the chance and get to know me:

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for NEW 1967 Price List F-767.



MPO Videotronics, Drew Lawrence, and Stars and Stripes Productions. He had a hand in the *Bert and Harry Piel* campaign, the *Emily Tip Tip Top Bread* campaign, and Pintoff's *The Interview* and *The Old Man and the Flower*.



DOADES

In Dallas, THOMAS W. DOADES joined Keitz & Herndon as staff producer, in charge of all tv commercial production.

He had been an art director at Reeves Knox in Minneapolis, working on General Mills, Alberto-Culver and Coleman Outdoor Products, and other accounts.

Earlier he was in Dallas as art director at Tracy-Locke, from '61 to '66, and before that was art director at Sam Bloom Advertising Agency.



DAVY

ROBERT DAVY joined WOI-TV Ames-Des Moines as director of program development and production. Davy had been acting manager of KWSC-TV Pullman, and earlier was with KPIX San Francisco.

Producer-director BOB MAYBERRY joined FilmFair, in Los Angeles. Mayberry had been a producer at Leo Burnett in Chicago and before that a director at Wilding.

### THE DOTTED LINE

Warner Bros.—Seven Arts sold *Country Music Hall* to WFBM-TV Indianapolis, WGAL-TV Lancaster, WFIE-TV Evansville, WREX-TV Rockford, WEEK-TV Peoria and WNEM-TV Saginaw/Bay City.

The U.S. program division of All-Canada Radio & Television Ltd. chalked up sales of *Ed Allen Time*, 30-minute colorfilm exercise show, in 30 markets, among them WOR-TV New York, WAST Albany, KTLA Los Angeles, WTCN-TV Minneapolis, WAIL-TV Atlanta, WPTV-TV Palm Beach, WCCB-TV Charlotte, WPRO-TV Providence and WAKR-TV Akron.

In Hong Kong, HKTVB, the second channel in the Crown Colony, which went on the air this month, bought 156 episodes of *Coronation Street* from Granada Television Overseas.

The Hong Kong station will run the British equivalent of *Peyton Place* with subtitles in Cantonese. The series is also on in Holland, and Canada, Australia, and New Zealand.



An evocation of the Israeli War of Independence in '48, the feature film *Hill 24 Doesn't Answer*, distributed by Trans-Lux Tv, has had a rash of new sales in the wake of recent Mideastern events. Buying the feature were WKBC-TV Boston, KOCO-TV Oklahoma City, KHJ-TV Los Angeles and WTCN-TV Minneapolis.

Meanwhile, Trans-Lux reported sales of *Pick A Show* to WOKR-TV Rochester, *It's a Wonderful World* to WSUN-TV St. Petersburg-Tampa, and a feature, *Man in the Moon*, to KABC-TV Los Angeles and KOCO-TV Oklahoma City.

### HITTING THE SILK

Triangle is distributing its color film coverage of the U.S. Parachuting Championships, held last month in Oklahoma, for the fourth year in a row.

## Advertising Directory of SELLING COMMERCIALS

Schmidt's Beer • Ted Bates & Co.



ELEKTRA FILM PRODUCTIONS, INC., New York

Snackaduos • Gardner Advertising



PACIFIC COMMERCIALS, Hollywood

Union Oil • Smock & Waddell, Inc.



PANTOMIME PICTURES, Hollywood

The Wander Company • Earle Ludgin & Co.



SANDLER FILM COMMERCIALS, INC., Hollywood

# Wall Street Report

**More Drama At M-G-M.** The drama at M-G-M continues to unfold in a manner that rivals any of the tales the company has produced in the film world. In the last decade the management has survived three proxy fights and innumerable internal crises—including the production of some films like *Mutiny On The Bounty* at a ridiculous cost.

It is now faced with the possibility of still another proxy struggle since Philip J. Levin, the New Jersey realtor and investor, who sought to gain control of the corporation earlier this year is apparently determined to have another try.

However, management seems equally determined to resist and has some tactical weapons in its hands that it lacked the last time. One of these weapons is the right to issue additional shares in order to consummate an acquisition. Within recent months two such prospects for acquisition have surfaced and there are several others reportedly proposed.

**Other Possibilities.** There was, for example, an earlier report that M-G-M was holding discussions with Teleprompter Corp. While preliminary discussions had been undertaken, reports of a deal were premature. The Teleprompter picture was complicated by the fact that Hughes Aircraft Corp. earlier announced acquisition of a substantial stock interest in the company.

## Five-year Summary of John Blair & Company

	1962	1963	1964	1965	1966
Sales* (millions)	\$8.9	\$8.9	\$9.4	\$10.4	\$10.6
Net Earnings (millions)	\$1.7	\$1.6	\$1.9	\$ 2.3	\$ 2.4
Per Share Earnings	\$1.34	\$1.30	\$1.51	\$ 2.17	\$ 2.35
Dividend	29¢	39¢	44¢	66¢	80¢

\* These revenues reflect commission income only.

Thus any acquisition of Teleprompter by M-G-M would have brought Howard Hughes into the M-G-M picture, directly or indirectly. Thus discussions with TP have continued. But apparently those talks have been concurrent with similar ones with John Blair & Co.

Blair & Co. is an unusual company in that it is a byproduct of the tv industry. Its basic function is that of a time buyer. It works for more than 100 tv and radio stations as an exclusive agent selling time to advertisers for use in spot commercials.

**Significance Of Spot.** These spot commercials, particularly national spot, represent about 43 per cent of the revenues to radio stations in the nation's top fifty markets and about 56 per cent of the revenue to the tv stations in those same markets. Blair represents stations in 25 of those major markets and as the demand for tv time grows so does the income of Blair.

The company's pre-tax profit margin has moved comfortably between 39 per cent and 44 per cent. In addition it has made some sound investments. It has, for example, gained 51 per cent of the stock of American Printers and Lithographers, a printer of color catalogs and ad brochures, a Chicago company. It also owns 10 per cent of the Boston Herald Traveler Corp. which not only publishes a paper in Beantown but also owns radio station WHDH and WHDH-TV.

Blair also owns a 30 per cent interest in Central Media Bureau, a computer programming and data processing organization servicing the advertising business. In addition it has made investments in Meredith Publishing and Scripps Howard

Broadcasting Co. stock. These investments have contributed to about 10 per cent of the company's revenues and income.

**Profits Hold Steady.** In the first half of 1967 Blair's revenues and profits are understood to have been



about the same as last year or \$5.3 million and \$1.05 per share. Wall Street analysts are predicting the company will show an improvement in the second half to bring total revenues for the year to \$12 million and earnings to \$2.50 per share or better. The price of the stock, meanwhile, climbed from the upper twenties in early July to \$37 in early August.

Initial reports suggest that the proposal has been made that M-G-M should issue 931,000 shares of its common for the outstanding Blair shares. But with M-G-M common selling at \$58 per share the possibility of a share-for-share swap seem highly unlikely.

There is, however, an interesting aspect to the situation. A catalyst in the talks between M-G-M and Blair has been Allen Klein. Mr. Klein represents some recording artists who work with M-G-M records and is co-owner of 56 per cent of the stock of Cameo-Parkway Records, a production-distribution company. He is also the owner of 150,000 shares of M-G-M common.

Klein is also a plaintiff in a suit against the Puritan Fund, alleging that the Fund contracted to sell him some 430,000 shares of M-G-M common last spring before the proxy fight. Approximately half of those shares were sold to Edgar Bronfman, president of Joseph Seagrams.

(Continued on page 66)

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

In a year of tight money and scant spot revenues, flexibility, spot's prime selling point, seems to also be to some degree its nemesis. Reacting to the latest TELEVISION AGE Business Barometer (p. 22), which shows national spot revenue for June off more than \$5 million, a substantial 7.6 per cent below June 1966, several rep spokesmen said the ease with which advertisers can move in and out of spot was partly to blame for the slump.

In a suffering economy, most believe, spot has become one of the chief areas where advertisers try to save money. "Business is down in general," one spokesman explained. "Since corporations want to present their stockholders with a healthy dividend picture, they're going to have to take the money from those areas that are most flexible."

Said another, "It's easier to pull out of short-term spot deals, and advertisers are going to hit those before trying to extricate themselves from longer, more involved commitments."

Also commonly blamed, of course, is competition from network television. "Network spot packages have been extremely competitive," one spokesman complained. "Short notice

sales have torn a leaf out of the spot revenue notebook."

Whatever the reasons for spot troubles, most spokesmen feel the situation is a temporary one. "Spot is like a sailboat that eventually rights itself," one spokesman said. Another pointed out that once corporations know what the new tax situation will be and can project their own sales and profit pictures, the economy will straighten out. Spot will return to a normal kind of schedule, with long-term buys to boost station income, he said.

Meanwhile, stations and their reps



*At Gardner Advertising Inc., St. Louis, Mary Howard is an associate media director in charge of training, media analysis and administration.*

are not idle. Preparations for new promotion presentations, which have come only infrequently in the last few years, are on the increase. The pitch is likely to be more sophisticated than it has been in the past.

"All spot pitches have been redundant, because good values don't change," one rep said. "We have to assume the basics and emphasize special packages and projects offered by local stations, as well as factors in the spot industry which are going to lead to its continued growth."

Spot then, is not yet facing doom. In the words of one rep, "it's in an extremely healthy state, considering the economy, and it will accelerate in years to come."

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

#### **Aqua-Tec Corp.**

*(Geyer, Morey, Ballard, Inc., N.Y.)*

Fall activity for WATER PIC breaks at issue date. The 25-market push will use fringe minutes and prime 20's through early December. Ed Richardson is the contact.

*(Continued on page 56)*



## COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
  - STOCKTON
- CALIFORNIA

Wake up your Western Sales. Line up eager new prospects in one of America's fastest growing markets: the \$5.30 billion Stockton-Sacramento market. Advertise your product or service on KOVR. Vitality in local programming and high-rated ABC network shows combine to make a perfect setting for your message. KOVR is the only way to go, in Stockton-Sacramento.

*Data Source: Sales Management's 1967 Copyrighted Survey — Effective Buying Income*



**McCLATCHY BROADCASTING**

BASIC ABC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION



Winners of WLAC-TV Commercial Production Division's contest for tv commercial ideas were, l. to r.: Mrs. Adeline Salzberg, Doyle Dane Bernbach, New York; Miss Enid Futterman, Grey Advertising, New York; and Ray Armbruster, Krupnick & Assoc., St. Louis. Mrs. Salzberg, first place winner, received a replica of the 1902 Rambler. All were flown to Nashville as guests of WLAC-TV.

### New Petry Booklet Available

Edward Petry & Co. has published a booklet detailing its non-selling activities on behalf of tv from March through June, 1967. In March, Petry Tv analyzed the current Tv Code time standards and announced a proposal for modification and improvement.

The proposal was advanced to provide the Code Board, 4As, NAB and other interested groups with what the booklet calls a starting point toward adjusting the "present imbalance" in the station-network commercial time relationship and affording stations

"a more equitable shake."

Two months later, Martin L. Nierman, Petry president, took a long range look at America's leisure time habits and predicted their effect on tv viewing and advertising in a talk before the American Women in Radio and Television.

And in June, a report on the shopping habits of the typical supermarket customer and the role spot tv plays in determining her purchasing decision was delivered at the Super Market Institute Convention.



J. E. Hauser, Jr., formerly general sales manager for WFAA-TV Ft. Worth, Texas, was named station manager.



George Anderson was named sales manager of WHDH-TV Boston, Mass. He was formerly manager of the Blair radio Boston office.

## One Seller's Opinion . . .

### THE OTHER SIDE OF THE COIN

Much has been said about the welter of paperwork at agencies. No one can deny the seriousness of the problem, or that the search for solutions is a monumental task. Quite often, however, a solution turns out to be no more than a process of "passing the buck" from agency to rep.

In the first place, let's remember exactly what the real and only function of the rep is: to sell a schedule, to transmit that schedule to the station, to confirm the schedule, and to process it. Of course, that's not the end of it. There are dozens of cancellations and changes in schedule occurring every week on every buy, information which we must record and transmit to each station. Remember also that every change requires a new contract. That involves a lot of paperwork, enough paperwork.

The seller is *not* responsible for policing an advertiser's schedule. Many agencies not only ask, they demand that we keep track of such things as product rotations and rateholders, as well as traffic and scheduling instructions.

First, policing of schedules on a weekly basis for rate and frequency information is the agency's responsibility, not ours. Some agencies have almost gotten to the point where they feel it is the rep's responsibility to report back to *them*. Although they are in the minority, they frequently represent multiple-brand advertisers. For these agencies, we have to keep a record of every spot on every station. It represents an inordinate proportion of time spent on paperwork, time which could better be spent keeping more efficient track of the data that is our responsibility.

Second, since changes in brand rotation do not require a new contract, this isn't information we need to know. Agencies should contact stations directly. By making a middleman of the rep, these agencies only create one more way-station for communications foul-ups. Contacting stations directly would not put a great burden of paperwork on agency shoulders, since they send such data to the station anyway, although generally after the fact.

Recently, a few agencies have started to cooperate in this respect. The situation was alleviated somewhat through action taken by SRA in concert with the 4A's. Effective last November 15, these two groups announced reps would no longer be expected to receive or transmit traffic, scheduling, or film rotation instructions. Problems are still caused, however, by those agencies who refuse to comply or who are not bound by 4A rulings.

The ruling also provided that all changes be submitted *in writing*, which brings us to another problem. Too many cancellations and changes in schedules which *are* within the province of the rep, are transmitted verbally. It would be a tremendous aid, which some agencies are already providing, if we could receive written confirmations of schedules after orders are placed. This would eliminate confusion and many of the discrepancies which plague both buyers and sellers.

It may seem paradoxical that, in our search to reduce paperwork, we are asking for another piece of paper. But let's face it. By the very nature of the spot business, paperwork will never really be eliminated. What we are all looking for is greater accuracy, efficiency, and speed.

It is not the purpose of this column to spew out a catalogue of complaints. Where credit is due, it must be paid. The effort to reduce paperwork problems has produced an increasingly better relationship between seller and buyer and a better understanding of the needs of both. Only by bringing such existing problems to the surface as those mentioned here, however, can an even better understanding be reached and difficulties resolved.



## GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Pick off the nation's Number One agricultural income market. Advertise on KMJ-TV, the San Joaquin Valley's first TV station. To reach your share of this 837,700 member market with total retail sales of \$1.35 billion, go first class on KMJ-TV.

*Data Source: SRDS, June 1967*



**McCLATCHY BROADCASTING**

BASIC NBC AFFILIATE REPRESENTED  
NATIONALLY BY KATZ TELEVISION

# Media decision makers make their decisions for KOMBO-TV

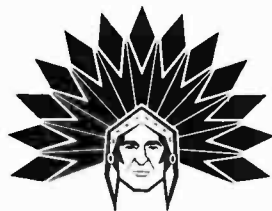
## Here's why!

- Lowest CMP TV homes. \$1.63 based on Prime 3 Plan. (3 prime spots KWWL-TV, 3 prime spots KMMT-TV).
- One buy covers Cedar Rapids, Waterloo, Dubuque, Mason City, Austin and Rochester.
- Covers the huge gap between Minneapolis; Des Moines and Davenport-Rock Island.

**KOMBO-TV** is:

**KWWL-TV** - Cedar Rapids, Waterloo, Dubuque

**KMMT-TV** - Austin, Rochester, Mason City



**BLACKHAWK  
BROADCASTING  
COMPANY**

Waterloo, Iowa

**Spot** (Continued from page 53)

### The Barcolene Co.

(Firestone & Assoc., Inc., N.Y.)

Commercials for BARCOLENE will be in 18 top markets through the end of September. Day and fringe minutes to reach women are being used. Dorothy Callenda is the contact.

### The British Motor Corp./

Hambro, Inc.

(Reach, McClinton & Co., Inc., N.Y.)

A 15-market push for the MGB/GT automobile breaks September 10. Men are the target of the fringe minutes on news and sports shows for four weeks. Buying is Lori Gurenwald.

### Brown & Williamson Tobacco Corp.

(Post-Keys-Gardner, Inc., Chicago)

Fourth quarter activity for RALEIGH and BELAIR cigarettes breaks September 10. Prime 20's will carry the message through December 31. Virginia Russett is the contact.

### Calo Pet Food Co.

(Foote, Cone & Belding, Inc., San Francisco)

Fall activity for CALO PET FOODS breaks October 1. The six-week flight will use late fringe and day minutes, independent 30's, and ID's in 28 major markets. Buying is Sharon Burke.

### The Charmin Paper Products Co.

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

Fourth quarter activity for PAMPERS DISPOSABLE DIAPERS breaks August 20. Late fringe minutes and prime 20's will be in St. Louis, Cape Girardeau-Paducah, Albany, Binghamton, Buffalo, Rochester, Erie, Syracuse, Watertown, Sacramento, and Indianapolis. Buying is Tom Carey.

### Combe Chemical, Inc.

(Street & Finney, Inc., N.Y.)

Commercials for JOHNSON FOOT SOAP and LANACANE will be in six selected markets through November 1. Day minutes and piggybacks will be used to reach women. Dottie Barnett is the contact.

### Diamond Crystal Salt Co.

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

August 21 is start time on a buy for DIAMOND CRYSTAL SALT. Fringe and day minutes to reach women will be in New York and Albany through October 8. Terry O'Hara is the contact.

### Economic Development

Association

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

Starting August 28, O&M takes its new client, PUERTO RICAN TOURISM, into television for the first time. Fringe and day minutes, some on weekends, will be used in seven selected markets. The

buy ends October 1. Doug Spellman is the contact.

### Economics Laboratory, Inc.

(Hicks & Greist, Inc., N.Y.)

Commercials for FINISH and JET DRY break September 18, and October 2. The eight to 13-week drive will use fringe and day minutes and piggybacks in 50 major markets. Buying is Joyce Kramer.

### Foremost Dairies, Inc.

(Dancer-Fitzgerald-Sample, Inc., San Francisco)

A various product push breaks October 11. Activity in 21 markets will be in day and fringe minutes and prime 20's for 10 weeks. Buying is Barbara Lewis.

### General Foods Corp.

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

Commercials for SHAKE 'N BAKE are currently in 40 to 45 major markets. Day and fringe minutes and 30's to reach women will be used through the end of August. John Spencer is the contact.

### General Foods Corp.

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

A full year buy for TANG breaks at issue date. The 75-market push will use day minutes to reach kids. Buying is Ron Zimardi.

### General Mills, Inc.

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

Commercials for KIX cereal will be in Washington, Sacramento, and Indianapolis through the end of August. Day minutes and independent 30's are being used to reach kids. Carol Ann Behn is the buyer.

### Hills Bros Coffee, Inc.

(Foote, Cone & Belding, Inc., San Francisco)

August 28 is start time on a buy for HILLS BROS. GROUND COFFEE. Prime 20's and fringe minutes will be used in 12 markets for 15 weeks. Buying is Louise Epstein.

### Kinney Shoe Corp.

(Frank B. Sawdon, Inc., N.Y.)

A five-week flight for KINNEY SHOES breaks at issue date. Women are the main target of the fringe and day minutes in 75 major markets. Richard Westman is the contact.

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

Retail Sales  
1 1/3 billion



Surrounded by half unpacked cartons and the hustle of busy people oblivious to the temporarily unfinished quality of their new Park Avenue offices, media buyer Johanna Hough talked excitedly about the prospect of working with the new ad shop, Spade & Archer.

"It's one of the more exciting creative new shops in town," she affirmed. Miss Hough came to Spade & Archer only two weeks ago, after a year at Carl Ally, Inc. "At Ally," she noted, "I worked on the World Journal Tribune—tear in the eye—from debut to demise."

In her career as a buyer, Miss Hough really started from scratch. "I became involved in media purely by accident," she said. "I went to an employment agency. I happened to know how to work the comptometer. Benton & Bowles needed a budget coordinator, and I got the job. That's how I ended up in advertising."

Drawn by the challenge of media buying, however, she decided to get her career on the road. "So I moved to Papert, Koenig, Lois as an estimator and assistant buyer to learn the workings of the buying operation. I worked on practically every account they had."

Now, as a buyer, she has set her

sights on becoming even further involved in the media operation, with the next step media planning. "I want to get in on the planning of the data that, as a buyer, I execute," she explained. "It's another facet of the media function, and a very important one."

"Today, it's getting to the point where the buyer has to plan. The specialization factor in media is breaking down more and more. A buyer who knows the why of the plans he follows is, by definition, a better buyer."

At Spade & Archer, her primary responsibility is the Bishop Industries account. She is expecting upcoming media expansion plans to keep her quite busy this fall.

"We buy media mainly minutes and piggybacks for Bishop brands,

and we don't have problems pairing products. Most of our products have the same target audience—women," she said, explaining why the debate over the advantages of independent 30's hasn't particularly effected her.

"We were considering independent 30's," she added, "but we found that in primetime they were preemptible by 20's in a lot of markets, and this is changing our thinking. The premium most stations charge for 30's has also been a deterrent. Bishop has so many products, its easier to piggyback. The question of independent 30's never really went further than the discussion stage."

Clearing the best schedules with a limited amount of money is her greatest challenge. And time is the biggest problem. "I never have enough time," she complained. "There's always a great deal of pressure, and when things happen, they all begin to happen at once." However, she considers that the exciting part of her job, and part of the challenge.

A native of Staten Island, New York, the buyer now lives in Manhattan. She spends her free time skiing, cycling, and boating. Like many of her advertising co-workers, she spends her summers on Fire Island.

**Lever Bros. Co.**  
*(SSC&B, Inc., N.Y.)*  
Commercials for PEPSODENT TOOTH-PASTE are currently in 14 major markets. Fringe minutes, 30's, and piggybacks will be used through early September. Tentative plans call for expansion to more markets at that time. Buying is Tony Montemurno.

**Murine Co.**  
*(Leo Burnett Co., Inc., Chicago)*  
Staggered four and five-week flights for MURINE EYEWASH break August 28, September 4, September 11, and September 18. Day and fringe ID's and prime 20's will be used in 30 major markets. Buying is Marge Wellington.

**North American Phillips Co., Inc.**  
*(LaRoche, McCaffrey & McCall, Inc., N.Y.)*  
A one-week flight for NORELCO MEN'S SHAVERS breaks September 5. Men are the target of the fringe minutes and prime 20's in 47 top markets.

**Orkin Exterminating, div. Rollins, Inc.**  
*(Kinro Advertising Co., Atlanta)*  
September 10 is start time on a two-week flight for ORKIN EXTERMINATORS. Prime 20's and fringe minutes will be used in 20 southern markets. Maryann Herberman is the contact.

**Pillsbury Co.**  
*(Campbell-Mithun, Inc., Minneapolis)*  
A six-week flight for PILLSBURY POTATOES and a four-week buy for PILLSBURY FLOUR both break September 18. Prime and fringe independent 30's and fringe piggybacks will be used in 12 markets. Buying is Dick Anne.

**Procter & Gamble Co.**  
*(Benton & Bowles, Inc., N.Y.)*  
Fall activity for IVORY SNOW breaks at issue date. Day minutes, 30's and prime 20's will be in 33 major markets for five weeks. Buying is Dominic Novielli.

**Procter & Gamble Co.**  
*(Compton Advertising, Inc., N.Y.)*  
Commercials for GLEEM break at issue date. The 13-week push will use fringe minutes and piggybacks in 30 major and top markets. Bill Richardson is the contact.

**Procter & Gamble Co.**  
*(Grey Advertising, Inc., N.Y.)*  
Integrated minute commercials for JOY and CHEER break at issue date. The day and fringe spots will be in 72 markets for three weeks. Buying is Tom Wilson.

**Procter & Gamble Co.**  
*(Young & Rubicam, Inc., N.Y.)*  
A full year buy for SAFEGUARD breaks at issue date. Fringe and day minutes will be used in 15 selected markets. Buying is Bill Doyle.

**Ralston Purina Co.**  
*(Gardner Advertising, Inc., St. Louis)*  
Commercials for DOG CHOW and PUPPY  
*(Continued on page 60)*

**Spot** (Continued from page 57)

CHOW break at issue date. The four-week flight will use fringe and day minutes and 40/20 piggybacks in 31 southern markets. Buying are Terry Culver, Ellen White, and Harry Bickelhaupt.

**Remco Industries, Inc.**  
(Webb Associates, Inc., N.Y.)

September 15 is start time on a buy for 12 Remco toy products. The 13-week push will use day minutes to reach kids in 75 major markets. Buying is Mary Lou Benjamin.

**R. J. Reynolds Tobacco Co.**  
(Wm. Esty Co., Inc., N.Y.)

September 3 is start time on buys for WINSTON and SALEM cigarettes. Late fringe minutes and 30's and prime 20's to reach men will be used in around 22 top markets for 13 weeks. Buying is Helen Burguert.

**Schick Safety Razor Co.,**  
div. Eversharp, Inc.  
(Compton Advertising, Inc.,  
Los Angeles)

A three-week flight for EVERSARP RAZORS and BLADES breaks September 10. Fringe minutes and prime 20's, particularly on sports shows, will be in 50 major markets. Buying is Ron Bramel.

**Schick Safety Razor Co.,**  
div. Eversharp, Inc.  
(Dancer-Fitzgerald-Sample, Inc.,  
N.Y.)

August 27 is break date on a 16-week buy for SCHICK HAIR DRYERS and MEN'S SHAVERS. Fringe piggybacks will be used in 28 top markets. Buying is Bill Becker.

**Southwestern Bell Telephone Co.**  
(Gardner Advertising, Inc.,  
St. Louis)

A 26-market push breaks at issue date for YELLOW PAGES. Prime 20's will be used through December 31. Harry Bickelhaupt is the contact.

**A. E. Staley Mfg., Co.**  
(Atwood-Richards, Inc., N.Y.)

A three-week flight for STA-FLO FABRIC FINISH breaks August 21. The 150-market push will use fringe and day minutes. Buying are Betty Lamb and Sue Shulman.

**Stella D'Oro Biscuit Co., Inc.**  
(Firestone & Assoc., Inc., N.Y.)

A various product push breaks September 18. Five to nine week buys will use day and fringe minutes and ID's in 23 top markets. Buying is Dorothy Callenda.

**Transcontinental Gas Pipe Line Corp.**  
(Doremus & Co., N.Y.)

A three to four-week flight for this company breaks September 25. Early and late fringe minutes and prime 20's will be in 13 southern markets, New York, and Philadelphia. Rudy Wahlig is the contact.

# Who cares about Flossie Schoonover?

## WHO-TV...that's who!

WHO-TV is the only central Iowa television station with a regular schedule of editorials. Why do we editorialize? Because our viewers, like Flossie Schoonover of Davis City, Iowa, want such opinion to help them make decisions on important issues. We care about Flossie, so we give her our opinions in editorials telecast regularly. As a result, Flossie Schoonover—and the rest of our viewers—care about us, too!



**NB COLORFUL 13 • DES MOINES, IOWA**

Represented Nationally by Peters, Griffin, Woodward, Inc.

### View From Afar

"What also merits serious consideration is the fact that advertising outlays of American industrial enterprise exceed the production budgets for the merchandise."

—V. Tereshchenko in an article in Literaturnaya Gazeta, Moscow urging the USSR to study US ad methods.

### WJTV..Sells Metropolitan Mississippi



Retail Sales  
1 1/3 billion



## Buyer's Checklist

### New Representatives

KRDO-TV Colorado Springs-Pueblo, named Peters, Griffin, Woodward, Inc. its national sales representative, effective immediately.

KCTV San Angelo, KLBK-TV Lubbock, KTXS-TV Sweetwater-Abilene, and KWAB-TV Big Spring, all in Texas, named H-R Television, their national sales representative, effective immediately.

WJRT-TV Flint, Mich. appointed Blair Television its national sales representative, effective immediately.

### Network Rate Increases

#### ABC-TV:

WCCB-TV Charlotte, N.C., from \$75 to \$100, effective January 2, 1968.

WPHN-TV Traverse City, Mich., from \$300 to \$325, effective January 23, 1968.

#### CBS-TV:

KMYT Twin Falls, Ida., from \$225 to \$250, effective January 21, 1968.

KLAS-TV Las Vegas, Nev., from \$200 to \$250, effective January 21, 1968.

KID-TV Idaho Falls, Ida., from \$300 to \$325, effective January 21, 1968.

KRIX-TV Grand Junction, Colo., from \$200 to \$250, effective January 21, 1968.

KXLF-TV Butte, Mont., from \$300 to \$350, effective January 21, 1968.

KOOK-TV Billings, Mont., from \$300 to \$350, effective January 21, 1968.

KEDA-TV Amarillo, Tex., from \$425 to \$475, effective January 21, 1968.

#### NBC-TV:

WPHI-TV Philadelphia, Pa., from \$250 to \$400, effective January 15, 1968.

WSBK-TV Boston, Mass., from \$100 to \$250, effective January 15, 1968.

### Station Changes

KGNS-TV Laredo, Tex. recently began operations from its new tower at 1,020 feet above the average terrain, with 211 kw power.

KTVN Reno, Nev. recently became a new primary affiliate of the ABC-TV network.

WKYT-TV Lexington, Ky., becomes an affiliate of the CBS-TV network, effective around January 1, 1968, replacing WLEX-TV as network affiliate in Lexington.

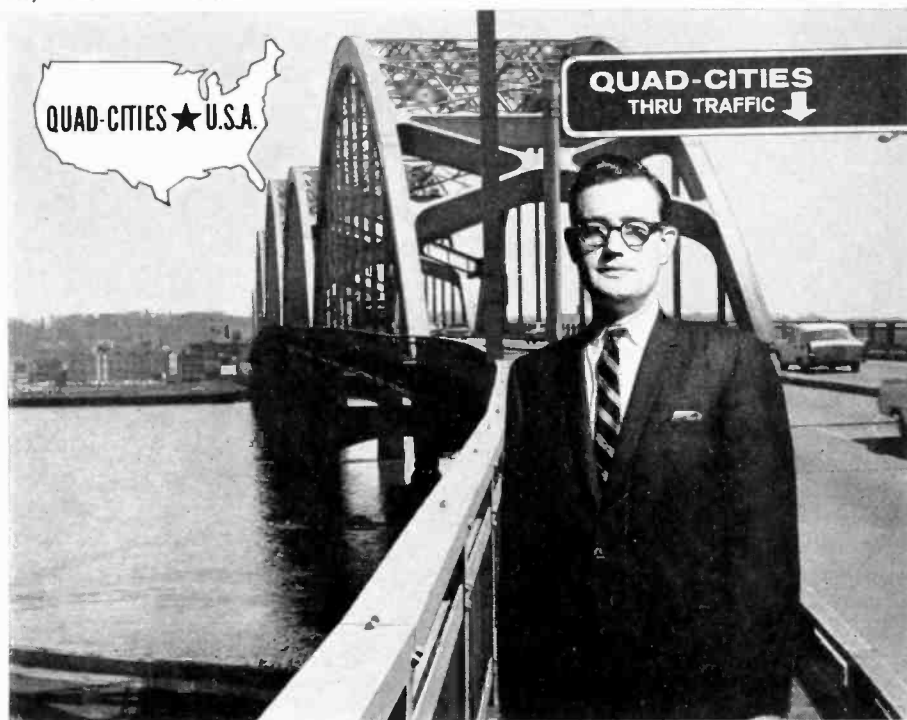
KCAU-TV are the new call letters for KVTV Sioux City, Iowa. The station becomes a primary affiliate of the ABC-TV network this September.



William Pipher has been named general manager of WDHO-TV, Overmyer uhf outlet in Toledo.



F. Van Konynenburg, l., has been elected president and Lawrence F. Haeg, executive vice president of Midwest Radio - Television, Inc., which owns and operates WCCO-TV and WCCO, Minneapolis-St. Paul.



## "WOC-TV bridges the entire Q-C mini-megalopolis"

says Harold Heath, WOC-TV Sales Manager

Several bridges cross the Mississippi at the Quad-Cities,\* knitting them as closely together as the boroughs of New York. More than 65% of the Q-C residents work in cities other than where they live, which means daily commuting back and forth across these bridges, much as in New York. Yet it doesn't take a complicated media mix to effectively cover this trading area of 1½ million people. WOC-TV bridges the entire market, the largest between Chicago and Omaha, Minneapolis-St. Paul and St. Louis.

Whether you plan a test market or a total market campaign, you'll get the highest possible coverage by letting WOC-TV deliver the Q-C market with your sales messages.

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

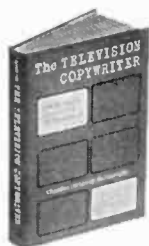
\*Davenport-Bettendorf, Iowa - Rock Island-Moline-East Moline, Illinois

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

# Required Reading

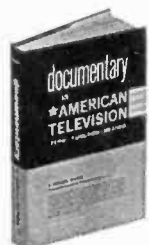
for everyone  
who makes his  
living in the  
television industry.

Published by Hastings House



## THE TELEVISION COPYWRITER

How to Create Successful TV Commercials  
by Charles Anthony Wainwright, Vice  
President and Associate Creative Director,  
Tatham-Laird & Kudner, Inc., Chicago  
Written by a veteran television commercial-  
maker, this book is a thorough and practical  
examination of the creative process from  
idea to finished film. 320 pages with many  
storyboard illustrations, fully indexed. Cloth-  
bound. **\$8.95**



## DOCUMENTARY IN AMERICAN TELEVISION

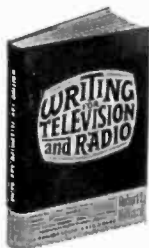
by A. William Bluem, Syracuse University  
"Easily the definitive book on the television  
documentary, this work's value will not be  
diminished by the passing years." Lawrence  
Laurent in The Washington Post.  
312 pages, 100 photos, notes, 3 appendices,  
bibliography, index. **\$8.95**



## TELEVISION STATION MANAGEMENT

The Business of Broadcasting  
edited by Yale Roe, ABC-TV Network  
Seventeen industry professionals examine the  
realities of operating a television station. All  
phases of operation are thoroughly treated—  
management, programming, news, advertising,  
promotion, traffic, technical services, etc.  
256 pages.

Text Ed. (Paper) \$3.95, Cloth \$6.95



## WRITING FOR TELEVISION AND RADIO

by Robert L. Hilliard, University of North  
Carolina

A realistic, practical book on the craft of  
writing for television and radio. Contains  
ample, up-to-date illustrative material. 320  
pages, sample scripts, review questions, in-  
dexed. **\$6.95**

### ORDER FORM

BOOK DIVISION, TELEVISION AGE

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

Please send me the following books:

- THE TELEVISION COPYWRITER \$8.95  
 DOCUMENTARY IN AMERICAN TELEVISION \$8.95  
 TELEVISION STATION MANAGEMENT  
 Paper \$3.95       Cloth \$6.95  
 WRITING FOR TELEVISION AND RADIO \$6.95

NAME ..... ADDRESS .....

CITY ..... STATE ..... ZIP .....

(Please add 50¢ per book for mailing and handling.)

Check enclosed.

## Computer Leadership

Organization of large quantities of media information in a central computer source is hampered by lack of industry cooperation and proper leadership, according to A. Edward Miller, president of Alfred Politz Research.

In a speech at the recent A.N.A. Workshop on Advertising Financial Management, Miller said since organization of a central data bank was too expensive for one company to handle, it must be done by the trade associations.

"The next five years," he predicted, "will be a time of explosive growth for the computer in marketing and advertising. The explosive force will be the role that trade associations play when they discover their real purpose in life is not promotional or political lobbying but a research and information service that is very likely to have its roots or foundations in an information data bank to serve the industry in which it operates."

Little more than half of all A.N.A. members use computers for media selection and evaluation today, he revealed, pinpointing the problem as "a paucity of raw materials to describe media in the many quantitative and qualitative dimensions which give breadth and depth to our evaluation of media."

He urged that raw materials must be provided by companies working together to share information, by an investment in research, and by proper trade association leadership.

**WJTV..Sells  
Metropolitan  
Mississippi**



← Jackson

Retail Sales  
1/3 billion



**Award Winner**

Samuel C. Johnson, president of the Johnson Wax Co., received the International Advertising Association award at the World Advertising Conference in London.



Virginia E. Russett, media buyer at Post-Keyes-Gardner, Inc., Chicago, was elected president of the Chicago chapter, American Women in Radio Television.



Thomas W. Doan was appointed product manager for chicken products, Poultry Products division, at Calson Purina Co. He was previously assistant product manager in the company's Grocery Products division.

## Rep Report

CHUCK PRESTON joined the Corinthian division sales staff at H-R Television, Inc., Chicago. He was formerly account executive with KXTV Sacramento.

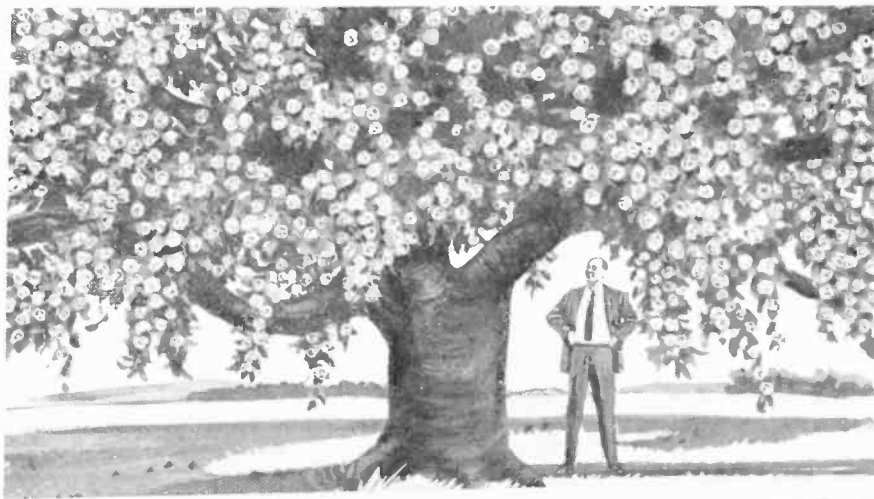
STEWART STRIZAK joined the Chicago television sales staff of Avery-Knodel, Inc. He was previously with Lebhar-Friedman Publications.

HARRY W. LAWSON and JAMES F. CORBY joined the special projects department at Television Advertising Representatives, Inc. Lawson was an account executive for KYW-TV Phila-

delphia, and Corby was research director at KPIX San Francisco.

HOWARD TEITLER was named manager of the Chicago office of National Television Sales, Inc. He was formerly an account executive with the J. Walter Thompson Co. BOB DWYER joined the NTVS sales staff. He was previously with the Katz Agency in Chicago.

KRIS GANGADEAN was appointed account executive on the New York sales staff of Metro TV Sales. He had been previously involved in sales development for the rep firm.



**YOU MAY NEVER SEE A ROSE TREE 40" THICK\*—**

**BUT... Sales Can Be Rosy in the 39th Market with WKZO-TV!**

A rose without a thorn—that's the Grand Rapids-Kalamazoo and Greater Western Michigan market served by WKZO-TV.

Already the nation's 39th television market, this area is still growing, still unfolding. In Kalamazoo

alone, for instance, four new plants have recently created 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

If you like the heady fragrance of climbing sales—now and later on—sow your selling seed via WKZO-TV. Your green-thumbed Avery-Knodel man can give you complete particulars on our rich soil and year-round "growing" season.

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

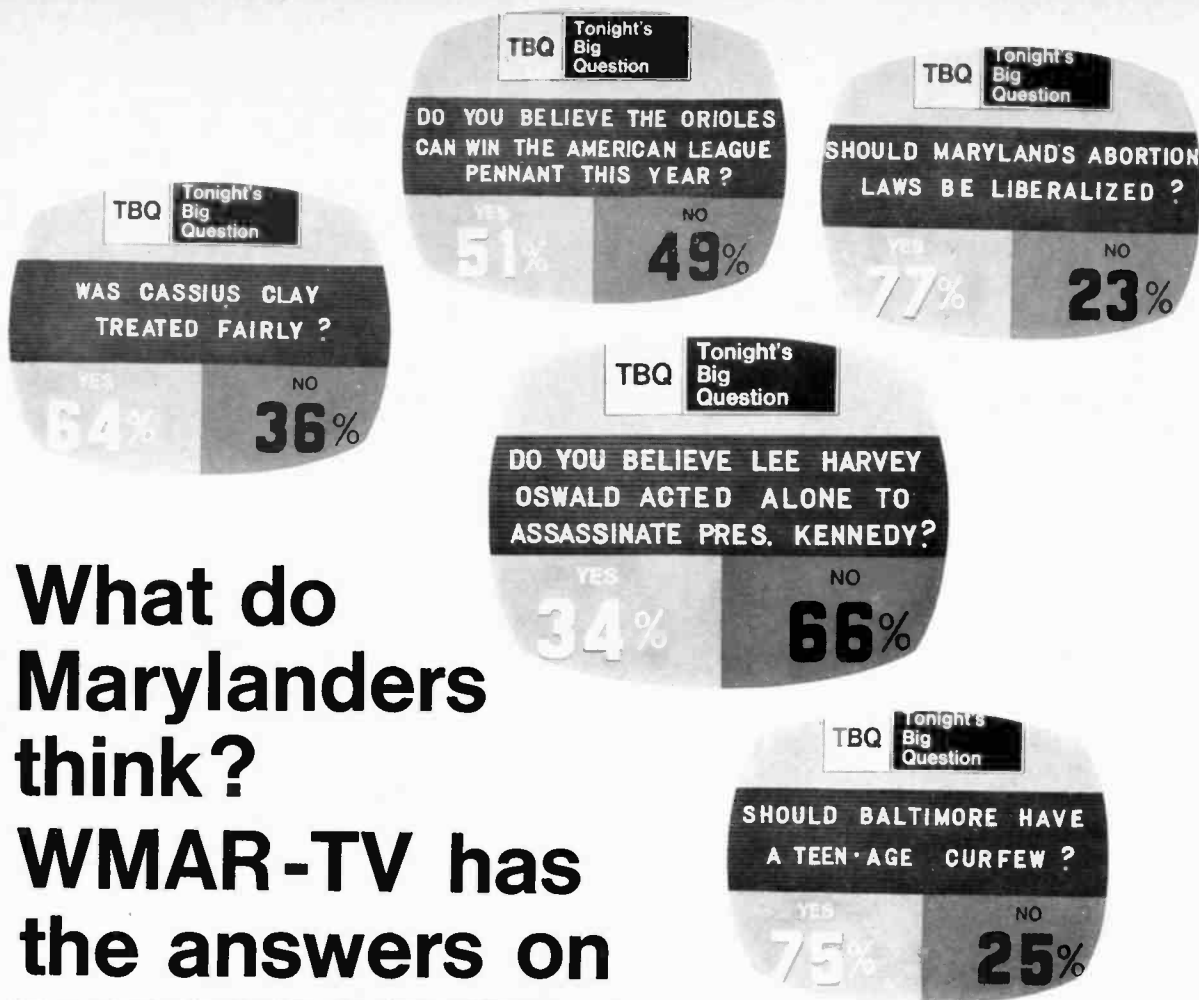
\*There's one at Tombstone, Arizona. +ARB's 1965 Television Market Analysis.



**The Folger Nations**  
**RADIO**  
 WKZO KALAMAZOO-BATTLE CREEK  
 WVEE GRAND RAPIDS  
 WJFM GRAND RAPIDS-KALAMAZOO  
 WWTM-FM CADILLAC

**TELEVISION**  
 WKZO-TV GRAND RAPIDS-KALAMAZOO  
 WWUP-TV CADILLAC-TRAVERSE CITY  
 WTTV-TV SAULT STE. MARIE  
 WOLN-TV LINCOLN, NEBRASKA  
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pers and textiles, housewares, food and shoes. For tv specifically, it is as major appliances, hardware, service station products, food, housewares and shoes.

The largest tv advertiser among appliance-makers is RCA, due obviously in large part to its stake in broadcast appliances. According to advertising vice president Rollie Hoffman, 2 per cent of RCA's overall budget during January-March was used for co-op, and of this, 15 per cent went into tv, a portion he finds considerable. RCA approves 14 media for co-op.

Co-op in tv has "grown slowly," Hoffman says, and will continue to increase "gradually," because the high volume distributors "realize the potential of tv."

The Maytag Company, which will not disclose how much of its overall budget goes into co-op, describes the tv allocation of the co-op portion as "under 20 per cent." But, while Maytag's co-op is mainly in newspapers, ad manager E. A. Larson says the firm "has a tremendous and healthy respect for tv, and we use a lot of it."

### Co-op Disadvantages

Larson explains that appliance firms are bigger on co-op than others because they have a wider network of retail outlets. He cites the following as disadvantages of tv co-op:

1) The difficulty of local retailers' meeting the cost of prime-time programming unless they are major merchants in major markets;

2) The problem, at least in Maytag's case, of its dealers budgeting month to month while Maytag budgets year to year;

3) Residuals; also fees to the Screen Actors Guild.

The cost problem is crucial. According to Larson, if a Maytag dealer cannot afford a prime-time spot he is advised to go next after, say, fringe-time newscasts, and, failing that, to buy nothing.

Co-op, admits Larson, is a "major accounting procedure," with difficulties increasing and markets becoming larger and more complex. But, in

the end, Maytag "certainly thinks it's worth it."

There is no market in which Maytag considers tv co-op more valuable than its newspaper counterpart.

A regional sales manager of a major food advertiser with 95 per cent of its advertising in tv sees tv co-op as virtually nonexistent. For his products, co-op works best only in the smaller markets, where costs are lower, he says.

### 'Big On Co-op'

The grocery industry is big on co-op, and, while its producers are wary of its use in tv because they find it harder to police than papers, they are giving in to supermarket pressures to use the home screen and, to a lesser extent, radio.

A major drawback of tv in this industry is that fewer products can be mentioned in a commercial than in a newspaper ad, the prime vehicle for grocery co-op. Again, it is the larger manufacturers that are leading the move to tv.

A survey in the June issue of *Grocery mfr.* indicated that seven of 10 grocery producers use co-op, and that "more companies will expand their investment (26 per cent of those polled) . . . than lessen it (16 per cent)," although the industry generally feels that "there has been little change in the effectiveness of cooperative advertising over the past five years or so."

Julian H. Handler, editor of *Grocery mfr.*, says data on grocery penetration of tv co-op are too small and diffuse to be measured.



*Fred von Stade, general manager of WTVN-TV Columbus, O., left, and L. D. Bolton, general manager of WDAF-TV, Kansas City, Mo., have been elected vice presidents of Taft Broadcasting.*

The danger in relying too heavily on the ANA research is apparent in the case of apparel. In the November '66 survey, 90 co-op agreements in a dozen product categories were broken down by media.

Tv was represented in 11 of the 12 categories, ranging from eight pacts on appliances to one each on fibers/textiles, drugstore products and "products and services not otherwise classified." The only category unrepresented in tv was wearing apparel.

Yet Maidenform, one of the two largest bra-and-girdle manufacturers, weighed tv co-op in the balance two years ago and since then has been "trying to push as much as possible" of its "relatively large co-op budget" into tv, reports ad manager Edward Kantrowitz. Maidenform, he explains, first tested tv co-op for six months in 10-12 markets; now it is using about 200 stations in the top 50 markets.

A major headache in the co-op process is—or, more accurately, was—double billing, whereby stations present padded bills to retailers.

### No Evidence In Print

Arthur Fay, manager of the co-op advertising department of the Advertising Checking Bureau, notes that there is no printed record of the extent of this practice. "I'm sure that if we knew, the Federal Communications Commission would probably subpoena our records," he declared.

But, although he says he suspects that most or many radio stations are "selling away from the rate cards," he feels that double billing is largely on the decline, especially in tv, thanks largely to 1965 FTC fraudulent-billing edicts requiring station invoices and affidavits and specification of product, unit rate and number of spots.

Still, Fay adds, some manufacturers lack "faith and confidence" in broadcasting, compared with print media, because of experience with subterfuge, and feel broadcasting has a "bad name" in the billing area. But a more important obstacle, he says, is cost. ■

Whether Bronfman is an ally of Philip Levin in the struggle over M-G-M is uncertain. But if Mr. Klein wins his suit, Mr. Bronfman and the Puritan Fund would either have to turn the stock over to Klein or pay him a handsome settlement.

Thus a new figure, Allen Klein, has thrust himself forward into a strategically important position in the life of M-G-M and gives the whole struggle an unreellike quality.

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**Newsfront** (Continued from page 23)

**Uhf Search.** Storer's search for a second "u" (it already has one in Boston) is proving to be difficult. It obviously wants as large a market as possible, but, says Michaels, the "plethora" of signals in the top markets raises questions about the economics of uhf outlets there. "We wouldn't turn down an opportunity in, say, the 35th or 45th market, if it looked like a good buy." In the final analysis, he says, each market situation has to be looked at individually. Storer is not setting up any rules of thumb about market size.

As for catv, Storer, which is in the field, would like to see an "orderly development," but it takes a dim view of importing distant signals into the big markets.

"We're looking at this from both the aspect of protecting our existing properties and from an overall broadcasting philosophy. We're not anti-catv but this distant signal development could be catastrophic." Michaels notes that Storer has been exposed to opportunities which would conflict with this philosophy, but will stay away from such catv investments.

The new president has been associated with Storer since 1953, when he joined the company in San Antonio (it then owned KABC, now KBAT). He had previously been a sportswriter and sportscaster, and was also in promotion and sales. He was moved to Detroit as general manager of WJBK-TV in 1954 and was named a vice president of Storer in 1956. In 1959, he was elected to the board and in 1961 named regional vice president for Detroit and Cleveland. Later that year he was appointed vice president of the tv di-

His optimism about uhf is based on the assumption that tv will develop as radio did. "We'll have phonograph records on tape." He also feels expansion will come with the lowering in costs of operating a tv station.

"I personally believe," he says, "that in five years there will be four, five or six stations in all of the top 90 to 100 markets." Will they be able to attract national business? "Why not? You should be able to sell a station that peaks, say, in prime time at 15,000 homes."

Very much in the mind of Block and other Kaiser Broadcasting executives, not to mention Henry J., is the outlook for another network. If anyone can swing it, Block says, Kaiser is it. A network must have owned stations in the top markets, he contends, because it's impractical to try and get independent broadcast titans to agree on network policies. What's needed, says the Kaiser executive, is a "benevolent despot."

Of course, this is something the future will take care of. At present, the major market uhfers have plenty of other things to worry about.

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*A second story, covering uhf will appear in an early issue.* ■

vision. He had been executive vice president for about a year.

Peter Storer worked as a control engineer for WGBS Miami and went to WJBK-TV in 1951. He left the company in 1954, when he became associated with CBS Radio Spot Sales, then rejoined the Storer organization in 1955 as national sales manager for WAGA-TV Atlanta and WBRC-TV Birmingham. In 1957 he was transferred to WJW-TV Cleveland as general sales manager and two years later moved to Toledo as managing director of WSPD-TV. He remained there until 1960, when he was made president of the newly-formed Storer tv rep operation.

Storer stations include—besides WJBK-TV, WAGA-TV, WJW-TV, WSPD-TV and WGBS — WITI-TV Milwaukee, WSBK-TV Boston, WJBK Detroit, WJW Cleveland, WSPD Toledo, WHN New York, WIBC Philadelphia and KCBS Los Angeles.

course) and will consider anything submitted. It scored this past season with *A Time for Laughter: A Look at Negro Humor in America*; Truman Capote's *A Christmas Memory*, and *Brigadoon*.

Included on next year's slate at ABC will be an abridged successor to the erratic *Stage 67*, and two dozen Theater Nights, including *The Diary of Anne Frank*, *Of Mice and Men* and *The Desperate Hours*.

Two more Capote offerings are on tape. Soundings around the industry, however, indicate that only the big, successful producer can really make it with specials, and that the networks are working hard to keep agencies and advertisers out of specials packaging.

On the first point, a long-time independent producer lists three criteria for an acceptable special—it must be big and exciting enough to be worth a pre-emption; it must be a sure-fire good-rating and good-review getter, and it must be attractive to sponsors. The networks, he asserts, are actively searching on the outside for specials because there are more of them than there used to be. But, he quickly adds, "there is no law against a network turning you down. I'm not out to fight City Hall any more."

Indirect confirmation of this point comes from Susskind, who produced three of the six nominees for the 1966-67 Emmy for the best single dramatic program. "I don't have any trouble getting programs on," he insists; but he has admitted publicly that he is "a retired Quixote" who doesn't try to clear offbeat or experimental productions because "it's a sure ticket to bankruptcy."

**Congratulated CBS**

After the recent Emmys, at which Susskind's *Death of a Salesman* was accorded the top dramatic award, one critic coolly observed that "David Susskind solemnly offered his congratulations to CBS, the network that had possessed the courage and daring to present, in 1966, in prime time, a play that had been

stantly recognized as a work of genius when it opened on Broadway on the night of February 10, 1949." Susskind's fare for next year is on the lines of *Dial M*, *Anne Frank*, *Of Mice and Men* and *Desperate Hours*, all proven properties.

Yet, it must be said that, original or not, Susskind and CBS brought *Salesman* to more persons in one evening than had seen it in all its performances in the previous 7 years.

And the success of *Salesman* may well pave the way for less-well-known works; indeed, the scheduling of *Diary of a Madman*, *Spoon River* and Oscar Wilde selections bears this out. It might also be noted that *Ages of Man*, which won the Emmy a year ago, was aired on two successive Sunday afternoons: Scofield's Shakespeare will get prime-time showcasing.

Susskind, of course, is an established, successful, professional producer, who can afford expensive professional productions. A producer who could possibly approach Susskind's stature if he could afford it but feels "squeezed out by the price structure" is Sholom Rubinstein, executive producer and partner in Advertisers' Broadcasting Co., a New York program production-syndication firm.

### Costs Have Tripled

Rubinstein for several years produced programs marking Jewish holidays for WABC-TV New York, for a one-hour time-and-talent cost of 10,000 each. Today, he says, it costs 30-50,000—and that's only local. *Death of a Salesman* cost half a million.

Rubinstein concedes that, in re network specials, "I don't play in those leagues," and he defends a web's right to use its own discrimination in programming. But the fact remains that, rightly or wrongly, the smaller producers hardly have a chance today against the giants.

But there isn't much joy in adville when it comes to agency-packaged specials. One top agency executive says that, outside of one series, he

doesn't know of a single agency producing a network package. He attributes this to several factors:

- **Cost**—The rights to a property run from \$50,000 to \$200,000, and the production costs for a 90-minute special run from \$350,000 to \$750,000, depending on the use of film or tape, the inclusion of outdoor location shots, etc. This is too much for an advertiser.

- **Names**—Many big stars who are important to the success of a special own their own packaging firms, e.g., Frank Sinatra.

- **Attitude**—Agencies today are simply too lazy to make the effort to overcome this situation.

Another agency exec adds that "the networks are antagonistic" toward agencies and advertisers in the matter of packaging specials because they regard them as "an unhealthy influence" in programming content.

### Agency Interest Quelled

He recalls that after the FCC proposed limits on network program ownership two years ago, agency interest in programming blossomed, only to meet with network hostility and subsequent financial losses. This experience, he feels, may be an important factor in making agencies chary of such efforts.

The trend toward bigger specials is creating a bandwagon effect. Now even motion picture producers are getting into the act. In May, MGM formed a new department to develop entertainment and documentary specials, plus full-length documentaries for theatrical release.

It is under producer-writers Irwin Rosten, once of CBS, and N. L. Noxon, from Wolper Productions. There are reports that Paramount may do the same, but a spokesman says there are no plans at this time.

And Screen Gems, a leading producer of tv series (six this year, six next year), has decided to make the plunge into specials, too. "When you're in the tv business you have to go with the times," says Renee Valente, director of East Coast program projects. "We've been interested in specials all the time" (SG

produced *Inger Stevens in Sweden* some time back).

Miss Valente, who was associated with Susskind for 13 years, says that SG's specials will center on big stars, because "I don't believe that new talent at this moment can be put in a special." She says that one network is particularly interested in musicals, another in drama.

Henry G. Fownes Jr., an agency executive turned producer, declares there is now "a new lively market for specials," a market "more vibrant than it has been in years." He was at MacManus, John & Adams for 17 years, is now partnered with Joseph Cates in C & F Productions, which sold *Spoon River* to CBS.

### Webs Want Specials

Marlo Lewis, a producer turned adman, asserts that "the networks need specials" and are "glad to schedule them." He formerly helmed *The Ed Sullivan Show*, is now a general executive at Norman, Craig & Kummel.

The general feeling is summed up by William Murphy, programming vice president at Papert, Koenig, Lois, which has been involved in a number of specials for Xerox: "I don't think we'll see a limit to specials. Tv doesn't have to be slavishly a series medium. Good specials have performed very well. The producers try to do better now. At least they're trying to put some artistic content in."

Some conclusions:

- Specials are "now," baby, but be sure you have a big bankroll or a big star, or both.

- If you're an agency exec who wants to get a special on the air, become an independent producer.

- Unless you are extremely skillful or influential, don't mess with that offbeat, experimental stuff.

As Maurice J. (Bud) Rifkin, president of Wolper Productions and Wolper Tv Sales, says, he is "not running into major problems in clearing any of our specials," but admits that, "we attempt to do the kinds of specials the networks will accept." ■

## Football (Continued from page 33)

In their 11 years on CBS the NFL-casts have improved in average audience rating (11.3 to 15.9, Nielsen), average audience homes (4.27 million to 8.73 million), average audience share (34.4 to 45.6) and coverage (75 per cent to 98 per cent). The AFL has risen from a 5.8 average audience rating and 18.3 average audience share in its first year on ABC (1960) to an 8.9 and a 28 its second on NBC (1966). The NCAA, in its first non-experimental tv year (1953), scored a 37.6 and a 66.7; in 1966, on ABC, it pulled a 12.2 and a 41.0.

### The Price Goes Up

A commercial minute for the NFL on CBS cost about \$37,000 in 1962 and 1963, with 16 minutes available in each game. There were 18 minutes the next two years, at \$60,000 per (in the five double-headers there were 14 minutes a game at \$50,000 each).

The price rose to \$70,000 last season (\$50,000 in each of the seven double-headers). For 1967, time in a 21-date package runs \$75,000 a minute, and in a 16 date group, \$48,000. CBS has, so far, sold the first ("A") package to eight sponsors and the second ("B") to 15 (Three of the sponsors are in both groups). In addition, the pre-gamecasts have been bought by five advertisers and the post-gamecasts by four.

A CBS spokesman said the only factor that could keep the prices from increasing even more is sponsor resistance.

In the "A" category are: Ford (J. Walter Thompson), Goodyear (Young & Rubicam), Lorillard (Grey), Norelco (LaRoche, McCaffrey & McCall), Pontiac (MacManus, John & Adams), State Farm (Needham, Harper & Steers) and United Air Lines (Leo Burnett). "A" is 87 per cent sold.

In the "B" group are: Aluminum Company of America (Ketchum, MacLeod & Grove), Black & Decker (Van Sant Dugdale), Consolidated Cigar (through Lennen & Newell; now at David, Oksner & Mitchneck), Continental Insurance (Doyle Dane Bernbach), Firestone (Campbell-Ewald), Ford, Gillette (Batten, Barton, Durstine & Osborn), Goodyear, John Hancock (McCann-Erick-

son), H. D. Lee (Grey), Liggett & Myers (JWT), Philip Morris (Burnett), Polaroid (DDB) and Prudential (Reach, McClinton). "B" is 50 per cent sold.

Set for the pre-game shows are: Carter Products (Sullivan, Stauffer, Colwell & Bayles), Firestone (C-E), Ford, United Air Lines and Wembley Tires (Henderson-Saussey). For the post-gamers it's: Consolidated Cigar, Firestone, Ford and John Hancock.

Inquiries at the various agencies elicit the information—not too surprising—that the sponsors involved bought into the NFL schedule (1) to reach the large male audience watching football and (2) because that league gets heftier tv ratings than the AFL (see charts).

Continental Insurance, a repeater from 1966, will be in three exhibition and five regular games in the "B" package this year. At Doyle Dane, it is felt that the large male viewership for football, and its higher income levels, are ideal for an insurance firm.

### The Insurance Influx

Although Continental also buys into the *CBS Golf Classic*, it does not spread its budget to such as baseball or college football; it believes pro football has an "interest" and "prestige" that are missing in these other sports.

Continental also notes that insurance companies are "absolutely, definitely" moving more and more into sports sponsorship, especially football. Its rationale: "All insurance companies are desperate for upper-income males. They're losing their shirts on just 'people.'"

William F. Taylor Jr., who handles the Prudential account at Reach, McClinton, also prefers the premier status of the senior league. Also, "young married males are our prime market," he says, and NFL sponsorship "makes a good impression on our sales force."

Prudential is in sports throughout the year, picking up hockey and basketball in non-football months. Taylor agrees that football sponsorship is providing increasingly more insurance for his firm and others.

Over at Grey Advertising, which handles Lorillard, Kent account supervisor Charles Einach likes the bigger draw of the NFL ("Basically it's a question of ratings. NFL foot-

ball does extremely well.") and the male audience, especially as this audience balances off the "disproportionately large number of women" viewing the Kent-sponsored nighttime shows.

Kent prefers football to baseball says Einach, because of the higher set-in-use totals on Sundays, compared with Saturdays, and the greater occurrence of late-afternoon and evening games.

An agency spokesman for another sponsor praises NFL/CBS for its "flexibility"—it's the only network football package that allows the advertiser to change his copy to fit various regional objectives, and to pick whichever games it wants to buy.

One advertiser that was in the NFL-casts last year but is out of football sponsorship altogether this year is J. B. Williams Co., the toiletries manufacturer. A spokesman for Parkson Advertising, its agency, says the dropping-out was due not to disenchantment with the games but to a desire to experiment with other approaches to the same audience, specifically a NFL promotional section in a September issue of *Life*.

Sponsorship in NBC's AFL-casts in 1966, nine national telecasts, no double-headers, totaling 22 dates) ran \$37,000 a minute (\$36,000 per on two one-minute buys, \$35,000 on three), was a "virtual sellout," according to NBC, and was 60 per cent sold by mid June. This year's schedule, (26 national telecasts, 11 double-headers, totaling 33 dates) runs \$27,500, \$26,000 and \$25,000.

NBC says the reduction was set simply to make the AFL package a better bargain; skeptics charge that it is running scared against the NFL. Whichever, the drop in price had spurred sales: by mid-June 1967, more than 80 per cent of the avails were sold. (Last year: 60 per cent.)

### Attitudes Towards AFL

On tap for AFL/NBC this fall are: Allstate (Burnett), American Home Products (Bates), American Tobacco (BBDO), Black & Decker (Van Sant), Chrysler (Y&R), L&M (JWT), Mutual of Omaha (Bozell & Jacobs), Phillips Petroleum (JWT), Polaroid (DDB), RCA (JWT), Revlon (Leber Katz Paccione), Shulton (Wesley), Sperry Rand (Y&R), Stanley Tool (BBDO), TWA (FC&B)



and United Air Lines (Burnett).

RCA has bought into the AFL since its inception on NBC in 1965. and will have two minutes per game (one corporate, one sales) in 1967. Lynn Grace, who handles the account at J. Walter Thompson, says the AFL is "more cost-efficient" than JFL/CBS, and has "more opportunity for growth."

In sponsoring football *per se*, he continues, RCA is reaching a large number of males, who buy most of the color-tv sets sold. He says the sponsorship has been very well received by RCA distributors and dealers.

Eugene A. Raven, management supervisor for TWA at Foote, Cone & Belding, says the airline, a newcomer to AFL sponsorship, will have 63 minutes in 21 games this year. He points out that the male and business-travel markets are big on football because it's a contact sport and "people are getting more competitive these days."

Baseball as an advertising lure has tailed off, he says, because it has devolved into essentially a "pitcher-catcher" affair, and besides, football is bigger on weekends, when families have more opportunities to watch at home.

Raven's remarks are supplemented by a recent Louis Harris poll indicating that while Americans follow baseball (39 per cent) more than football (29 per cent), baseball's appeal is mainly to those 50 and over and with incomes of under \$5,000, while football's is to under-35's and over \$10,000's.

Commented a *New York Times* columnist on this "startling percentage breakdown": "Such a table can't fail to generate chilling thoughts in baseball executives. If their product appeals least to the young and affluent, and most to the aging and the poor, the future is dark indeed. . . . the high profit level of the present obscures restlessness. . . ."

### Too Much Football?

The NCAA situation is a curious one. Although the income to each participating college has more than doubled in six years—from about \$70,000 per national game to \$165,000—the ratings and average-audience shares have remained about level (see chart c), and, by the third week in July, there was still

almost three minutes' time to be sold and ABC was definitely worried. (By contrast, the games were sold out last year by May 3.)

ABC, it is authoritatively known, is in a quandary over why sponsor interest in the games has slumped, even though there is a growing interest in college football (attendance has increased each year, and the average per team has risen from 27,933 in 1943 to 41,032 in 1966), and it's the only tv game in town on Saturday afternoons. The participating colleges received \$7.75 million last year, and the deal for 1968-69 calls for at least \$8.2 million; in 1953 it was but \$1.5 million.

ABC, it's understood, ventures two possible explanations: 1) the country is being glutted by football and, on a national level, college teams can't score against the pros, and 2) business, thus advertising, is wary of the economic outlook and President Johnson's attitude toward it.

Walter Byers, NCAA executive director, says he has been given only reports of sales success. He notes the attractions of college football—youth appeal, alumni support of their alma maters, Saturday afternoon dominance—and says he has "heard of no concern" from ABC.

### 'No Unrestricted Tv'

Byers defends the NCAA's policy against unrestricted telecasting, prohibited since the early 1950's, because such telecasting "would be disastrous on attendance." On balance, he says, tv has generally been beneficial to college football "from the standpoint of coverage [i.e., ABC's presentation], exposure, promotion and rights payments."

This year's NCAA sponsor-slate (only national advertisers listed) comprises: A. C. Sparkplugs (Burnett), Chevrolet (Campbell-Ewald), Coca-Cola (McC-E), Goodyear (Y&R), Insurance Companies of North America (N. W. Ayer), R. J. Reynolds (William Esty) and Sun Oil (Esty).

Fred McClafferty, sports director for Ayer, echoes the words of Continental Insurance and Prudential when he notes that insurance interest in sports has really spurted in the past year—"There was no sign of this activity 12 months ago." Ayer chose the NCAA for INA (which was also in it in 1966) because "it does

a good job of reaching insurance prospects and insurance agents," and because its upper-income, upper-educated audience is the kind that is most "able and inclined to purchase insurance."

He notes a major advantage of NCAA over the pros—it is "more promotable," i.e., INA can call itself the sole insurance sponsor for NCAA games, a situation that wouldn't obtain with the NFL and AFL.

The biggest development in football since the original founding of the leagues is the impending merger of the NFL and AFL into what they call "a single expanded league," a venture first announced on June 8, 1966, and scheduled to be implemented by 1970. The plan calls for 28 teams by that year, compared with 24 last year and 26 this year.

### The Crystal (Foot)ball

The NFL spokesman doubts that the total will go beyond 28, at least in the foreseeable future. He predicts that there "could very well be" interlocking NFL-AFL schedules and dual-network coverage of the combined league by the early 1970's as a result of the expansion of clubs and games.

Finally, of course, there's the Superbowl, the NFL-AFL post-season set-to initiated in January. CBS and NBC shared the telecast at a cost to each of \$1 million. Under the existing contract, CBS gets the 1968 game, NBC the 1969 game and CBS the 1970 contest—for \$2.5 million each.

In the dual telecast last January, CBS won the ratings, probably because its NFL image overpowered NBC's AFL image. According to predictions, the NFL's Green Bay Packers swamped the AFL's Kansas City Chiefs, 35-10, though they led by only four points—14-10—at half-time.

The Superbowl is a golden opportunity for the NBC/AFL combination to take a giant step toward NFL/CBS' king-of-the-grid position. As one ABC (sic) man puts it: "The NFL is in trouble if the AFL wins the Superbowl."

Whether it would be "in trouble" on the basis of one game, albeit a big one, is debatable; but such a win would be just what the AFL needs. ■

## The Day The Tape Broke

Before Ampex came out with their successful videotape recorder, RCA was experimenting with the same idea in a secret room atop the RCA Building in New York's Rockefeller Center.

But RCA hadn't hit on the idea of revolving the recording head to get more information onto the tape as it went past at 15 inches per second. In-

stead, RCA kept trying to make the tape go faster.

Shortly before Ampex announced the system using a revolving head, RCA engineers had got the tape running past their stationary head at 114 miles per hour.

And the tape broke. Before they could shut the machine off, the RCA engineers were in tape up to their armpits.

## Viewpoints (From page 41)

needed by present television programming.

Some foreign film makers will also supply product which may be accepted by the US television audiences, but that will be in the minority.

Having assured the market of product financially, the question of artistic judgment comes to fore. Her logic leaves the selector. Big musicals, in general, have been relative busts on television.

The adventure-action category, regardless of names or budgets or box office history, seems to prevail. Pictures with titles few people ever heard of are doing well on television and conversely, well publicized sophisticated vehicles are striking out.

The champion movie of them all, *The Bridge Over the River Kwai*, is due to be repeated in the coming season. So is *The Robe*, *The Wizard of Oz* and undoubtedly some other perennials. But the big betting game is to guess whether *Mutiny on the Bounty*, which is the real replacement for *Kwai* in September, will do as well as the champ.

There is a big promotion budget and ABC has always gone all out for these blockbusters. The test is to see whether a movie that got only fair critical notices can get a whopping television audience of viewers who won't know until it's all over whether they really liked it or not.

The best guess is that, because of the ballyhoo, *Bounty* will do very well, although not as well as *Kwai*.

The time is coming when network television will get feature pictures less than six months after their first US showing. This means that the publicity and advertising will rub off on the television audience.

Since every movie playing on tv is opening night, it is absolutely essential to sell the audience on the vehicle of the moment. The success of the feature—at least for the first half hour—is directly related to the tease campaign which precedes it.

Yes, movies are bigger and better than ever on television. If the product were more abundant there would be a lot more of them. As it is, they continue to be the mainstay of television programming and—if anything, they are dominating normal programming more than ever.—J.B.



## "I DON'T MIND PAYING A LITTLE LESS"

AIRWAYS PROVIDES OVER 200 WAYS TO DO IT for this man who expects top service and convenience in renting a car. He knows that over 200 AIRWAYS offices in the U.S. and Canada offer lower rates including gas, oil and insurance. He knows AIRWAYS saves him money by not maintaining airport facilities and saves him time because one call and AIRWAYS will probably arrive before his luggage. He knows AIRWAYS will provide a 1967 Chevrolet, Pontiac, Buick Riviera, Camaro or other new car. He knows it—AIRWAYS knows it—now YOU know it.



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## In the picture



HERBERT FISHER

Now heading American Motors account at Wells, Rich, Greene

Ever have a desire to establish "warm personal contact" with American Motors Rambler?

If not, just wait till Herbert Fisher gets the new Detroit operation of Wells, Rich, Greene into motion. Men watch the tube to see Rambler commercials dispense with tortuous-driving sequences and cars pulling curvingly up to country clubs and being purred back at by resident trees. From now on, the blurbs will be "a highly personal kind of thing," emphasizing the alleged empathy between man and motor car. Fisher, 39, was tapped in mid-July by WRG to be executive vice president in Detroit, supervising the recently acquired Rambler account and, later, other accounts. He had been advertising and sales promotion manager for Ford's Lincoln-Mercury division since 1959, and barely a week before the WRG call had been appointed Lincoln-Mercury's merchandising manager. His new salary reportedly \$70,000.

Before his Ford term, he was at two agencies during 1951-1957; he has now come full circle and glad to be back on Madison Avenue—although in this case it's Plymouth Road, Detroit.

"The pleasure in being back in agency life," he says, "is the relative autonomy and freedom that I enjoy. I will have the opportunity to express my thinking and the many notions and convictions I could not implement in my former job, which had a hierarchy that was impossible to penetrate," including "ancient gibboleths that surround heavy use of magazines and newspapers" to the relative exclusion of tv.

Tv, he believes, is the best advertising medium "for virtually any product that can be demonstrated—intrinsically, it has one hell of a lot more selling power than any other medium." And, most important for AMC, he added, "it offers by far the greatest potential for an automotive advertiser."

Fisher won't say how much money, or what percentage of its ad budget, AMC will spend in tv this year, except that "a large share" will go for "exploiting local opportunities." Television Bureau of Advertising figures indicate that the fourth banana in Detroit has been pouring increasingly more cash into the medium the past few years.

In 1961, AMC spent \$273,620 in spot advertising; in 1965, \$762,300, and last year, \$1,011,650, representing a 263 per cent increase in three years. (In the same period, dealer spot expenditures dipped from \$3.15 million to \$2.84 million.)

Network expenditures also rose—if not quite as spectacularly—from \$3.65 million in 1961, to \$4.69 million in 1965, to \$1.90 million in 1966.

Fisher's primary goal is to "contribute in some measure to a renaissance of the American Motors Company." It is critical, he says, that AMC "recover its losses and become a profitable and viable entity as rapidly as possible." This also affords "a terrific opportunity for Wells, Rich, Greene."

Fisher opines that it is of "great advantage" to WRG that it has never had a car account before; this way, he explains, it won't have a tendency to fall back on any of the over-used, "conventional clichés" enumerated above.

Fisher and three other contacts will handle the account in Detroit, where the media coordination operation will also be located. The tv programming, creative and buying functions are in New York. The emphasis will be on scatter-buying in big-audience primetime shows with large viewership, rather than in specific program categories.

The Detroit office is being opened solely as a result of having landed the AMC account.

Fisher says he feels "no compulsion" to emphasize required new

safety features in the commercials. He has "no conviction one way or the other" on the relative values of 60-second and 30-second spots, believing that the use made of a given time period is more important than the period *per se*.

From Harvard, Fisher received a B.A. in 1948 and, from the University of Chicago, an M.A. in 1949 and a Ph.D. in 1954. His doctoral dissertation was on the effect, if any, of an investigator's personal attitude in conducting research surveys. His conclusion: such attitudes can have a "substantial" effect in cases of "controversial data."

He was in marketing research at Leo Burnett from 1951-54, then moved to J. Walter Thompson, as associate director for marketing research, till 1957.

Prior to joining Ford's Lincoln-Mercury division, he was director of consumer research at Chrysler Corporation.

Fisher and his wife, the former Anne Dederick, live in Bloomfield Hills, Mich. They have five children—boys 14 and 8 and girls 15, 13 and 3. He is a director of Creative Capital of Michigan, a small-business investment firm; the Brookside (Elementary) School, and the Birmingham-Bloomfield Bank. He plays tennis and squash, and drives a different Rambler model periodically, courtesy of you-know-who.

Ohio University boasts that it is one of only five universities in the nation offering a doctoral degree in television.

*And now for the Tonight Show starring Johnny Carson, TvD.*

\* \* \*

Viewers of the New York area's etv station, WNBT, were watching a taped FCC hearing about the effect of the proposed 110-story World Trade Center on tv reception when expert Frank G. Kear was heard intoning poetry in an ethereal voice. It seems New York City's WNYC-TV, which taped the hearing, had jumbled two recordings.

*The city should be a little more Kear-ful in the future.*

\* \* \*

Trainers of the 650-pound black bear who is the star of CBS-TV's *Gentle Ben* say gentle persuasion is the key to the animal's performances. Says one: "We have to have Ben want to do something. If he didn't want to do it, 13 men couldn't force him."

*Doesn't that stupid animal know how much money is riding on the show?*

From a recent release on expansion of program development projects by ABC-owned television stations: "2. GYPSY-starring Gypsy Rose Lee-1/2-hour color VTR for telecasting on a strip basis."

*So what else is new?*

\* \* \*

Joey Bishop has been banned in hometown Philadelphia, the city of you-know-what. More accurately, a 16-by-5-foot portrait of him, in front of a new cocktail lounge called "Pal Joey's—Bishop, That is." The local art commission's judgment: "aesthetically unacceptable." The portrait, that is.

\* \* \*

The NBC-TV Promotion Dept. calls our attention to the fact that Ben Gazzara is returning for his third season as the star of *Run For Your Life*. In the show, Gazzara plays a successful young lawyer given only two years to live. See? You can't believe anyone anymore.

\* \* \*

*Kraft Music Hall* on NBC-TV is listed as a weekly series of specials. We wonder when they're going to make up their minds.



DEMCHUCK

*Revise and Consent?*: A top Hollywood director recently urged the snipping of a scene from one of his pictures for tv showings. Says William Wyler in an interview in the film journal *Cinema*:

"When they show *The Letter* on television, I wish they would cut off the ending, where Gale Sondergaard is arrested for murdering Betty Davis. I had to tag that on as a concession to the Production Code. You could not, in those days, have a murderer go free. So we had to put in two cops to apprehend her; it is very bad."

*In more ways than one: The 1940 Letter was mailed to tv some time ago, and is now Otto his hands.*

\* \* \*

We always suspected the generation gap was unbridgeable but now we're sure. As evidence we quote Captain Peacock of NBC, talking about a recent Saturday morning lineup:

"Super 6, lad who knows how to use pull, applies dentistry to extract the bite the Prince of Pandemonium puts into his evil.

"*Atom Ant* proves it's no soap when mobster Big Fats Domino thinks he's made a clean getaway in a laundry truck.

"Fred, in *The Flintstones*, concocts a soft drink to cure Barney's hiccoughs, but it's soon apparent that Barney's transparent and Fred vows to see through the mystery.

"Skyhook charts an evil course graphically and geographically trying to steal *Space Kidettes'* treasure map by posing as tv's space hero.

"Why did Big Ben stop ticking? He's not tocking! But when *Secret Squirrel* gets wound up about such a situation, someone's bound to get the works.

"Jane in the *Jetsons* is advised to make a getaway by going thataway to Dude Planet.

"Dr. Madcap, chippy chap with chancy chapeaux, creates a topper that's a real stopper when it turns the wearer into a mindless fool; it's all a plot to steal a priceless pearl in a *Cool McCool sizzler.*"



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**Armchair Safaris: Designed for Milwaukee**

Each week WTMJ-TV's "Murl Deusing Safari" takes 231,000 Milwaukee adults on an expedition to a foreign land . . . and brings them back within the hour! Back from their kayak trip down the Nile. Their visit to a live volcano. Or excursion through a village of headhunters. Milwaukeeans have been making these weekly safaris for four years now, ever since Murl Deusing — one of the world's leading adventurer-photographers — came to us with an idea for his unusual series. A series which became so well liked that, today, more Milwaukee adults watch our "Murl Deusing Safari" than "Batman" or "Lost in Space" combined!\* It's just another of our many well-rated programs . . . Designed for Milwaukee!

**WTMJ-TV**  
COLOR IN MILWAUKEE



© 1967, Nielsen Co., Feb. 16 - March 15, 1967; 6:30-7:00 P.M., Wed.

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