Reading on the corner of Madison Avenue and Wall Street

ew 'creative' agencies make bold bids for attention

For the Superbowl: the rise of syndicated sports shows

KSTP-TV personalities deliver more than

10 million total

VS-WEATHER-SPORTS

impressions per week

Represented Nationally by Edward Petry & Co., Inc.

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

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

Some of the Drawbacks

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

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

Some of the Advantages

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

Unavoidable Problems

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

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

Katz Television
Station Representatives
666 Fifth Avenue / New York, New York 10019
you lived in San Francisco...

...you’d be sold on KRON-TV
An open letter to the TV color commercial industry:
We, at Movielab, want to thank you, our TV color spot commercial industry, for your patience over the last six months. During this period Movielab, and its procedures to provide, as always, the best laboratory quality and services available to the trade.

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

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

1. We have increased our color spot printing by five times, which gives Movielab the greatest spot capacity output of any laboratory in the industry. It's no longer necessary for you or your clients to go out to other laboratory facilities. Get your contact color spot processing from Movielab.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Saul Jeffee
President, Movielab, Inc.


Motion Age, January 30, 1967
Facts in focus... the NSI DIRECTORY

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

For complete details call, wire or write

Nielsen Station Index

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

NSI SALES/SERVICE OFFICES
CHICAGO (60601)
360 N. Michigan Ave. - 372-3810

HOLLYWOOD (90028)
1680 N. Vine St. - Hollywood 6-4391

SAN FRANCISCO (94104)
68 Post St. - Yukon 6-6437

a service of

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

January 30, 1967

Television Age

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Buy KBOI-TV
Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from 7 AM to 1 AM, Sunday thru Saturday*, than any other Idaho television station.

And KBOI-TV is Idaho's first 100% color capable station.

*NSI Nov. ’66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

KBOI-TV

Channel 2 CBS

BOISE

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

Represented by

PETERS, GRIFFIN, WOODWARD, INC.
Here Come the TR-70’s

Top-Performance
High Band Color Recorder
Now Rolls to Customers

Eye-Level Monitoring
Picture Monitor
Waveform

Eye-Level Metering
Space-Age Instrumentation
Input Record Controls
Standard Modules
Fool Switch

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

Those who have waited will be glad they did. If you want operating ease that makes even the beginner pro—you’ve got it. If you want performance that makes tapes of increased brilliance and realism at all times—you’ve got it. If you want innovations that you can count on the most trusted name in electronics to provide, error-proof controls, standardized modules, switchable FM standards (all modes built-in)—you’ve got it. Every one and a lot of others, too.
If you're not yet on the list to receive one of these amazing recorders, we suggest you see your RCA Broadcast Representative. Or write RCA Broadcast Television Equipment, Building 15-5, Camden, N.J., 08102.

The Most Trusted Name in Electronics.
Letter from the Publisher

Bureaucratic Incompetence

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

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

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

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

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

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

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

Cordially,

S. G. Paul

Television Age, January 30, 1967
Letters to the Editor

Washington Modesty
I could be immodest of me to add, ever read the article on my Young Man with a Vote in January 2 issue. Both the issue and contents are, of course, very appreciated.

I still have a tremendous responsibility to communicate the significant challenge of this industry for readership. I congratulate you on the job you are doing and look forward to future issues.

Nicholas Johnson
Commissioner
Communications Commission
Washington, D.C.

Viviana Pride
I obviously did a very thorough job (The Magazine That TV in January 2), and I hope you are proud of the story as we bring the subject.

James T. Quirk
Publisher
TV Guide
Radnor, Penn.

Not Going Up!
Your article (Tv’s Blurred Finan-
ture, January 2) implying a
ning of spot tv rates and the
resultant reduction in CPM as a primary solution in offsetting your predicted softening in the spot tv economy, is a dangerous pitfall.

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

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

There are complexities in the buying and selling of spot and I am certain the combined efforts of the tvb, SRA, ANA and 4A’s will bring about mutually acceptable and beneficial solutions to same. I fully realize that ratings and CPM will always be a tool and a guideline for the advertiser, but let us never forget that it is sales and the ability to generate them, that is rightfully the primary concern of the modern marketeer. I hope you agree.

Russell R. Gaudreau
The Katz Agency, Inc.
New York, N.Y.

Maiden Voyage

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

Robert D. Wood
Executive Vice President
CBS Television Stations
New York, N.Y.

Puerto Rican Pat

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

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

Donald P. Rosendale
Assistant to the President
Trans Caribbean Airways
New York, N.Y.

Copyright Comment

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

Paul Smith
Manager, Marketing Services
Simoniz Co.
Chicago, Ill.
ROCKFORD VIEWERS

Didn't Fight...

THEY SWITCHED!!

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

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

+23% SHARE  
9 AM to Midnight  
February, 1966

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

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

A LEADER .... FULL COLOR FACILITIES

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

Rockford-Freeport, Illinois  
Competitively Priced—See Meeker Representative

Television Age, January 30, 1966
Far Away?

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

Amazing, and True!

A remarkable new shaving product which may give cream and lather manufacturers cause for concern enters 12 top spot markets, including New York, this date. The product, called Amazing, is applied to the razor blade and provides a smooth, close, shave without "messy cream or lather." Test marketing on spot tv in Philadelphia four months ago, and expansion to national distribution has been slow, according to the manufacturer, State Pharmaceutical Co., a division of Hazel Bishop, Inc., reportedly is having a hard time meeting consumer demands. The new 10-week campaign is the first step in this expansion and will use fringe minutes on spot tv news shows. Sales to date have "far exceeded management expectations," says William Drutt, supervisor of the account at Werman & Schorr, Inc., Philadelphia.

Priced 30's Instead of Cut-ins

Election has not been overwhelming to the Eastman V in. sale of 30-second tv spots at 20-second rates on all of its ten represented stations. The measures indicate that the 30's are immediately pre-emptible by news. Although two to five spots are available in any given market, many in prime time, the represents few agencies have done much buying so far. Cut-ins are suggested as alternatives to expensive buys on network-affiliated stations, and were expected to be particularly attractive to agencies which sell lot of piggybacks.

American Homes Tries Quickies

The value of spot tv ID's is slated for close scrutiny by American Home Products Corp. The company suspects its ID's may be more efficient than 20's for tv advertising and will use them for several of its products in 15 carefully selected markets this spring. Impact on sales will be analyzed, and if the test is successful, the company, which generally uses many piggybacks and 20's, may be looking for more short time slots.

New Move into Commercials

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

French Film Fair Booming

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

New Entry in Kid-Show Syndication

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

Spot Will Back a New One

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

Two Shows from One Book

How to Make Yourself Miserable may become the first book to be made into both a tv special and a Broadway show. Tv producer George Schlatter is putting together material in the book by Dan Greenberg and Marcia Jacobs, for a tv special to sell to a network for telecast on April 15, a time when most taxpayers are feeling pretty miserable. Next fall he hopes to mount a stage production using material from the book that was not included in the tv special. If it all jells and sells, this would be the first time a tv special precedes a legit mounting.
1966-67
NSI Reports
tell you more...

AVERAGE WEEK ESTIMATES

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<tr>
<th>HOUSEHOLDS USING TV · RATING · SHARE OF AUDIENCE (%)</th>
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<tr>
<td>NUMBER OF HOUSEHOLDS</td>
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<td>% TOTAL VIEWERS 21 YRS. OR OVER</td>
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ADJACENT % HR. AVERAGES (1/2 hours)

Showing Time Period, Rating, Number of Households, Women Viewers, Men Viewers, Teen Girls, Children, and Lady of House.

Everytown

and still more...

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

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

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

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

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

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

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

Nielsen Station Index

NSI EXECUTIVE AND EASTERN SALES/SERVICE OFFICE
NEW YORK (10019) · 1290 Avenue of the Americas · 956-2104

NSI SALES/SERVICE OFFICES
CHICAGO (60601) · 360 N. Michigan Ave. · 372-3810
HOLLYWOOD (90028) · 1680 N. Vine St. · Hollywood 6-4341
SAN FRANCISCO (94104) · 68 Post St. · Yukon 6-6437

a service of A. C. NIELSEN COMPANY

Television Age, January 30, 1967
National/regional spot business in November was true to the pattern set throughout last all of 1966. That is, business increased over the same month in 1965, but the increase rate was not so strong as in the previous year. To get specific, November, '66 spot volume rose 8.5 per cent over that in November '65, but the increase for that month over November '64 was 9.6 per cent, and a year earlier it had been 21.8 per cent. As a matter of fact, except for the depressed period following the Kennedy assassination in 1963, the percentage increase for spot in this past November was the smallest over the last eight years—all, of course, according to the Business Barometer survey of stations throughout the country.

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

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

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

This issue: a report on November station income from local sales, which advance information indicates was up considerably, and from compensation, which was down.
To the U.S. Broadcasters’ Committee for the United Nations:

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

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

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

THE WHITE HOUSE  Washington
THE WAY IT HAPPENED

Newsfront

The Way

Wanted

continued

were advertising in Iran, Television of Iran's income was up 60 per cent, much of it achieved by cost reduction measures he suggested. Habib Sabet, chairman and founder of the Iranian TV system, was so impressed with Mr. Spears' contribution, he wrote a letter of thanks to President Johnson and urged him to dispatch more executives to the Middle East.

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

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

Mr. SPEARS IN TEHRAN

Mr. Spears in Tehran

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

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

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

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To the U.S. Broadcasters' Committee for the United Nations:

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

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

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

THE WHITE HOUSE Washington

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

or

Mr. Michael Hayward, Chief, UN Television
Room 837, United Nations, New York
One broadcast project has been completed for the privately owned network in Iran; others are underway both there and in Ecuador; a fourth is presently in negotiations.

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

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LAND OF
YEAR-ROUND
GOOD LIVING,
GOOD BUSINESS

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

WCTV
6
TALLAHASSEE
THOMASVILLE

BLAIR TELEVISION
A Division of John Blair & Company
Intersection: Madison Ave. and Wall St.

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

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

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

The anticipated difficulties have not occurred. There has been no interference with agency-client relationships, nor has any confidential client information been disclosed. Speaking to the first point, Maxwell Dane, treasurer and secretary of Doyle Dane Bernbach, said, “We
advised our major clients before we decided to go public. There were no objections, not even mild ones.” Speaking to the second point, Robert Carney, chairman of the board of Foote, Cone & Belding, said, “No matter how keen the scrutiny—and it has been searching—by analysts and others, we have never been under any pressure to disclose any confidential information whatsoever about either our own, or our clients’ business.”

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

**Going “Privately” Public**

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

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

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

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

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

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

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

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

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

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

**Stocks and Profits**

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

As a result, all public agencies have been able to pass on tangible
The publicly-held agencies have grown at a rate more than twice that of the top 20 agencies in the last 10 years.

Where the action is: on the Exchange floor

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

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

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

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

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

(Continued on page 47)
In white-walled and unadorned New York offices on Third Avenue, as far away from the Madison Avenue crowd as possible, three ad men work excitedly beneath a photographic blow-up of a quietly menacing Humphrey Bogart to discover the new and the fresh in advertising technique. Not to the greater glory of art (although hardly averse to recognition for the art in what they do) but to the glory of greater selling power, they search their minds for advertising innovations.

Ten blocks away, in offices decorated with a decidedly Spanish flair, flamboyantly unmodern, and as antiseptic as an anti-Madison Ave. agency can get, another group of innovative ad men also dedicate their creativity to selling more of whatever their clients wish to sell.

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

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

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

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

**Two from Television**

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

(Continued on page 48)
Who needs football?

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

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

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

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

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

On WNJU-TV, before the bullfights

Triangle sells chuting championships
Race Fans are Many

The show went off in New York, it feels, due to lack of numbers, resulting from "a measurement problem" on the Spanish-lingo u. In Boston, a Storer station recently cancelled the series because bullfighting had been interpreted by the TV code Authority as falling afoul of the code's clause against showing cruelty to animals." Yet a number of the stations carrying the series re Code stations, Mr. Hitchens pointed out. This spring the bullfights will start on KAZX-TV Phoenix.

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

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

If paid attendance is any indication, auto racing has more enthusiasts than does baseball—some 30 million are estimated to have put money down in 1965 to watch the roaring wheels, against only 33,631,000 for both major and minor league baseball. (Source: The Morning Telegraph, "Survey on Sport Attendance.")

The Mercedes-Benz of TV auto racing is Triangle Stations, which has taken a lead in covering the major grand prix events in the U.S. and in Europe. A Triangle spokesman said the market for sports syndication is "tremendous," and "some of our auto racing specials go into over 200 markets." Branching out from the grand-prix franchise, Triangle has in the past couple of years taken to covering a wide variety of off-beat events: parachuting championships, model airplane championships, powerboat racing, deep-sea yacht races (Miami to Nassau), dog shows, and water-jumping. Triangle shoots color film on a grand prix auto race every month; some of the coverage is sold straight to network anthologies, some of it goes directly in syndication to stations, and some of it goes straight to advertisers, like Xerox, Chevron, Johnson Outboard Motors, and Du Pont. For Du Pont this year, for the second time in a row, Triangle is putting together highlights of last year's grand prix racing in The American Challenge 1966. The idea underlying the series of annual specials is to document the drama of the American automotive industry's serious and renewed efforts to win in international grand prix competition.

Time for Program

The annual Du Pont special, like the other races that are sold directly to advertisers, goes out to stations on a barter basis—Du Pont, for example, takes only two spots in its hour, leaving at least four to be sold by the station, which does not charge Du Pont for the time. The stations get the program free. On a half-hour show, Xerox, for one, (Continued on page 50)
When WBZ-TV Boston, planned a documentary on Eugene O'Neill, few realized a major project was in the offing

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

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

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

- Was based on a best-selling biography (O'Neill, by Arthur and Barbara Gelb).
- Was narrated by a top name from Broadway and Hollywood.
- Featured sound-on-film interviews with reclusive playwright Arthur Miller, as well as drama critic Brooks Atkinson, and director José Quintero.
- Boasted an original musical score by Teo Macero, internationally-known composer and conductor.
- Utilized material from the O'Neill collections in the libraries at Yale and City College of New York, and from the biographers.
- Required a year's work on the part of a three-man team at the station.

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

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

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

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

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

(Continued on page 52)
When color comes to television, the seers prophesied, behind it will come a flurry of new advertisers from the world of fashion. Color has come, but where are the new advertisers? As yet, except for a test here, a small schedule there, they're sitting on the sidewalks. But a number of companies are watching the spread of color, thinking and talking about it, and trying to decide how color television and color-fashion can best be combined. Indicative of the kind of information being passed on to the fashion world just now is the following survey by Midge Wilson, executive director of the Color Association of the United States, Inc. With its board comprised of executives from such companies as Burlington Industries, J. P. Stevens, Hanes Corp and Bergdorf Goodman, the Color Association serves as headquarters for color information, issues forecasts as to which colors will be "in" during various seasons, and furnishes standard color guides for Government and industry.

The surest way to demonstrate how color has changed our lives is to try to name a product which today is not in color or available in a range of shades. Garden tools have colored handles, garbage pails come with harmonizing tops—even automobile keys are available in a choice of tones.

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

That was in the days of the slow boat to Paris, limited color advertising and no television. Now, communications are instantaneous. The minute a new color, or use of a color, appears anywhere, it is picked up and spreads horizontally into all fields at the same time. Instead of taking six or seven years to permeate the market, it can now happen in a few months. Because of this speed, "fashion" or promotional colors today have a much shorter life than they used to. New products in new colors can be more quickly sold to replace the old "outdated" ones.

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

As more and more products are introduced in a range of colors we are caught in a color build-up. It is like eating peanuts—the more you have, the more you want. The more color we see and have around us, the keener becomes our perception of it. When most greens were variegated, there was a trend not in color television yet; still, says an interested observer, it will be

(Continued on page 51)
Big Day in Sports

The big day in pro football—the Super Bowl—has come and gone. And the World Series now has a new competitor for big-league sports ratings. According to the first indications, still to be proven by Nielsen, the game drew 80 per cent of the audience—about 22 million homes. Allowing for party viewing, this means that 51 million tv spectators watched the Packers trounce the Chiefs.

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

Those who say that prices are getting ridiculous, and don’t that there will be a buyers’ strike against the networks, are naive. There is no logic in buying sports programs. Some advertisers want them at any cost. And the networks, to attract advertisers, have begun to bid recklessly for sport shows.

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

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

It seems that television, the mass medium originally used to reach everybody, is now being used to reach magazines’ selective audiences. Sports are highly selective, each one with its own loyal audience. Football was the first sport to charge $100,000 for a minute of TV time, and get it. Now football is headed for the first $150,000 minute. Despite the loud squawks from the advertisers, it is predicted they will pay it.

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

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

Where does it all end? There seems no end in sight to the rising cost of sports shows. Or, wait a minute, maybe there is an end. What is it? One thing, declining interest in sports, just might bring about some reductions. Anybody want an example? The New York Yankees just lowered their rights price to attract some sponsor coin. Everybody knows the Yanks haven’t been a hot attraction for a couple of years, and the team’s longtime advertisers were losing interest. Whether this will ever happen in football remains to be seen. Until it does, prices will stay high. Or, unless the network ends up eating the costs in order to supply important affiliates with programming they require for local reasons, the pass-on-cost will rise on a national and local level. There may be a plateau ahead in regular football and baseball, but the Super Bowl, the World Series and the really big, one-shot events can only go up. The suckers are going to pay the freight rather than let a competitor get the glory.

—J.B.
RIKER ROLLING

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

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

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

QUICK CUT

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

ANTONIONI, COMMERCIALS

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

THE DOTTED LINE

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

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

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

falo, WOKR Rochester and WVEY-Hampton-Norfolk. Meanwhile, Giga
tor went to KTRG-TV Honolulu, KWNJ-
tv Denver and KNTN-TV Seattle. KTHV-TV bought The Mighty Hercules, and WAND Decatur bought The American Civil War series of 13 half-hour documentaries.

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

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

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

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

In the first fortnight of '67, WBC Program Sales reported, the lineup for The Merv Griffin Show was stretched to 72 stations with nine newcomers to the fold: WBBF-TV Kansas City, WTSJ-TV San Juan, W.WLQ-TV Springfield, KHO-TV Spokane, WNVA-TV Richmond, WBJT-TV Binghamton, W.WLQ-TV Grand Rapids, KTVH-TV Wichita and W.NLM-TV Bay City. At the same time, the lineup for The Mike Douglas Show ran to 125 stations, with the addition of six.
Adverting Directory of
SELLING COMMERCIALS

Ajax • Norman, Craig & Kummel
FFA, INC., New York

Atlantic Refining Company • N. W. Ayer
(CPI) COLODZH PRODUCTIONS, INC., New York

American Chicle • Ted Bates
ELEKTRA FILM PRODUCTIONS, INC., New York

Atlantic Richfield • Hixson & Jorgensen
SANDLER FILM COMMERCIALS, INC., Hollywood

American Fletcher Nat'l Bank • Handley & Miller
THE FILM-MAKERS, INC., Chicago

Colony Cigarettes • BBDO
LIBRA PRODUCTIONS, INC., New York

American Telephone & Telegraph • N. W. Ayer

Del Monte • McCann-Erickson

WYLD FILMS, INC., New York

FILMFAR, HOLLYWOOD

Broadcast Sales Incorporated

Doctor's House Call to WBEN-TV

WINDO, WICH-TV Pittsburgh and WNYW New York, and also secured a

one-year renewal for the program to

WHIZ-TV Zanesville. The property

is now being sold in 64 markets.

United Artists TV racked up a

number of sales on Circus Parade:

WTY-Philadelphia, WDSU-TV New

Orleans, WLBT-TV Miami, KTIC-TV

Lincoln, WJKR-TV Cleveland, WIBK-

Detroit, KCHA-TV Sacramento,

KTV-Portland, KONO-TV San An-

tonio, KGGM-TV Albuquerque, KEP-

El Paso, KSLA-TV Shreveport,

WTAB-TV Tulsa, WTCG-TV Chatta-

nough, KERE-TV Fresno, WHIC-TV New

Orleans, KMBI-TV Midland, WFRB-TV

Cleveland, KRTV Des Moines, WFTV

Miami, WZZM-TV Grand Rapids,
Who made

[Image of Burlington-Balfour Socks, Doyle-Dane-Bernbach, Inc.]


Who else?

MPO

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

WEEK-TV Peoria, WREX-TV Rockford, WALB-TV Albany, WJHG-TV Panama City, WBFG-TV Altoona, WLYH-TV Lebanon, WHB-TV Harrisburg, WSB-TV York and KGW-TV Portland.

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

Also, UA-TV sold its Science Fiction Theatre package to WNEW-TV New York, WKBS-TV Jacksonville, WWAY-TV Wilmington, WSBT-TV South Bend and WKLY-TV Jackson. At the same time, Outer Limits went to WNEW-TV New York, KTTV Los Angeles, WTTG-TV Washington, KGMB-TV Honolulu, WFRV-TV Green Bay, WHTN-TV Huntington and KPLR-TV St. Louis. Favorite Story (color) went to WFTV Orlando, WJXT-TV Jacksonville, WHB-TV Knoxville, WFLA-TV Tampa, WWAY-TV Wilmington, K990-TV Sioux Falls, WALB-TV Albany, WJHC-TV Panama City and WMAZ-TV Macon.

Dick Lawrence, vice president and sales manager of UA-TV, reports that the company's volume in 1965 was up 39 per cent over 1964.

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

Seven Arts TV chalked up its latest sales of Johnny Cypher in Dimension-Zero, new series of 130 six-minute science-fiction color cartoons. Six of the new sales were to Triangle stations: WFIL-TV Philadelphia, WNHQ-TV New Haven, WBFG-TV Altoona, KFRE-TV Fresno, WNBZ-TV Binghamton and WLYH-TV Lancaster, Lebanon. The other new sales were to WCN-TV Chicago, KTVF Ft. Worth, KWBN-TV Denver, WSOCT-TV Charlotte, WVEC-TV Norfolk, and WNEW-TV Saginaw.

INTERNATIONAL SALES

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

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

Television Age, January 30, 1966
Srinam, Zambia, Panama, the Netherlands Antilles and the Virgin Islands.

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

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

**FEATURING THE FEATURES**

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

Embassy Pictures TV sold its *Ambassador One Top Time Features* package to WLBW Columbus and WPIT Raleigh.

Independent TV Corp. chalked up new sales on *The Exploitable* 3 feature film package first reported in the fall of 1965. Many of the new sales of the package were to stations that earlier had bought *The Deluxe 20: KTVU Oakland, California, WTVY Youngstown, WJTV Omaha, WJIT-TV Raleigh, and WITV Milwaukee. The Exploitable 3 is now been sold in 82 markets, for a gross estimated by ITC at more than $1,500,000.

*Scintillarius Productions*, recently

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**SELLING COMMERCIALS**

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<td>THE TVA GROUP, INC.</td>
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<td>KEITZ &amp; HERNDON, INC., Dallas</td>
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"Reliable TELEVISION AGE is mandatory reading for me among our superabundant trade publications because it always covers the TV business comprehensively, with a nice editorial balance of hard-core news against feature and background material."

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

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

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

Television Age

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

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

THE COMMERCIALS MAKERS

DOMINIC ARBUSTO joined EUE/Screen Gems as a film director. He had been vice president and creative director at Daniel & Charles. One of New York's best known art directors, Mr. Arbusto in recent years has been heavily involved in the filming of commercials. He's won two Clio (first prizes in the American TV Commercials Festival), four Andys (first prizes in the Art Directors Club of America competitions), and many other awards. Before joining Daniel & Charles in 1965, he was senior art director at Grey Advertising, art director at Benton & Bowles, associate creative director for Don/Roberts in Los Angeles. In the 1960s he worked with Elia Kazan on Sid dor in the Grass.

EUE/Screen Gems promoted VEVY RAFAEL to vice president and general manager. He had been VP...
of film services for Screen Gems in 1964, and before that was president of Tv Tronics, a company producing film work for ad agencies.

In 1960 to 1964. For five years prior to that, Mr. Raphael was vice president and sales manager of Gulf Film Services. Screen Gems signed Harry Ackerman to a seven-year contract giving him financial participation in every film he works on. Mr. Ackerman, president and executive producer of Screen Gems, joined the company five years ago, and in the interval has signed out Donna Reed, Dennis the Menace, My Sister Eileen, Tightrope, Rel, Our Man Higgins, The Farmer's Daughter, Bewitched, Gidget, Biggest Ship in the Army, Occasional Wife and Love on a Rooftop.

Sidney Karan joined Film Service International in New York as manager. She had been with Trans-Lux where she handled the Encyclopedia Britannica Film Library.

Alt Framer recently joined Barrett & Weigert Advertising as head of the New York advertising agency’s television and radio department, step to service stations with contest promotion. Mr. Framer originated a number of successful audience participation shows for tv, among them It’s a Gift, The Big Payoff and Bible or Nothing. His first project at Barrett & Weigert is The B-I-G Off, a contest adapted from the show which had a nine-year network run. In the few weeks he’s been with the firm, Mr. Framer reports, some dozen stations have shown an interest in using the contest, which requires utilization of promotional time only, not a half-hour block of station time.

Advertising Directory of Selling Commercials

Knapp’s Department Stores

DOLPHIN PRODUCTIONS, INC., New York

North American Van Lines • Bensib, Inc.

JAMIESON FILM COMPANY, Dallas

Lark Cigarettes • J. Walter Thompson

HERB SKOPLE & ASSOCIATES, New York

Noxema • Wm. Esty & Co.

TV GRAPHICS, INC., New York

Motorola • Leo Burnett Co., Inc.

THE FILM-MAKERS, INC., Chicago

Palmolive Rapid-Shave • Ted Bates & Co.

VIDEO TAPE CENTER, New York

Nalley’s Inc. • Carson/Roberts/Inc.

PANTOMIME PICTURES, Hollywood

Piggly Wiggly Stores

BANDELIER FILMS, Albuquerque
JOSEPH PASCAL joined W. B. Doner and Co., Baltimore-based agency, as senior broadcast studio pointperson, with Berg Zooning, with credentials, "the new company," and with the new Toigo agency, and years.

To, the new agency, and years.

BERGLUND, VESTONIC, and associated legal counsel of American International Pictures, and GEORGE C. REEVES, resident counsel for Al's export corporation and tv subsidiary, were both named to assistant secretary posts at American International.

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

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

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

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

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

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

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

When is CATV Not?—

The borderline between a community-antenna television sys- tem and a full-blown system is indeed a thin one, if the recent survey of CATV systems indicates. The study was con- ducted by Ampex Corp., which had been selling videotape recorders for the past 10 years—but has increased the sales of late to CATV operators. While the problems of program origination are being worked out in Washington, at the FCC, NAB, and elsewhere, Ampex quality a number of CATV owners to determine whether or not they were using the recorders to originate programs and if so, what kind?

The returns showed that the CATV systems are originating events from newscasts to football games from city council meetings to local talks. Some of the programs is carried free; some is supported by local advertisers who pay pro-duction costs in exchange for commer- tials.

"We have scheduled an h


**Advertise Directory of SELLING COMMERCIALS**

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<td>STARS &amp; STRIPES PRODS. FOREVER, INC., N.Y.</td>
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<td>Quaker Oats Co. • Compton Advertising</td>
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<td>Sunbeam Corp • Faete, Cone &amp; Belding</td>
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<td>Revlon • Grey Advertising</td>
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<td>Wilson's Meats • Campbell-Mithun, Inc.</td>
<td>MUPPETS, INC., New York</td>
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<tr>
<td>Smith Brothers • Ted Bates &amp; Co.</td>
<td>Wise Potato Chips • Lynn Organization</td>
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In The Future. An Am
dicial noted that with the cost units capable of providing a picture via cable disemina-
down to $1,100, the cable
ers can be expected to originate and more programming as

In Age, January 30, 1967
Microwave Firm. The great project on the horizon of the U.S. electronics industry is the development of the anti-missile missile system. While the debate over the need and desirability of such a defense system continues, and President Johnson has indicated he still seeks to reach an agreement with the Soviet Union, the pressure for the acceleration of the Nike X program is mounting—and with it, interest in Microwave Associates.

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

Speculative Future. There are a number of double-think aspects to the anti-missile concept. One reason the project has been in slow simmer is because it was assumed that both the Soviet Union and the U.S. regard it as an expensive move that might be wasted. After the defense construction is completed, some new technological advance might make the system obsolete.

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

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

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

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

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

Two-Way Potential. Pessimists note that recent moves toward peace between the United States and the Soviet Union may bode ill for our anti-missile missile program. Cooperation with a similar program by the Russians, may bode ill for MA's future. But optimists note that a project may be necessary since China's missile threat is real. Thus, the company's future is a solid foundation.
people who have been trying to analyze the obvious disparity between cut-in charges at different network-affiliated stations, might consider the words by G. Gerald Danford, vice-president of sales at WCBS-TV in New York: “We’re in competition with networks and we don’t want to lose network business.” The is frequently used for new spot testing, “and this function of spot,” he adds. The idea of cutting off the network list in a single market or of markets and substituting a commercial requires timing, execution and money, Mr. Danford said, and his statement seems to indicate that stations, generally anxious to encourage spot TV sales, are particularly interested in making the market a more attractive one.

Although this does not explain the variations in cut-in price policy among different stations, it does suggest concern for spot sales as some part in determining these.

In New York, prime-time cut-in charges at both WCBS-TV and WNBC-TV in the same market charges only $55 for a network cut-in. This lack of conformity between NBC-TV affiliates and the other networks’ stations, the ANA report said, exists in many markets throughout the country, with “no overall formula readily apparent.”

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

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

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

**American Bakeries Co.**
(Young & Rubicam, Inc., San Francisco)
This company plans a ten-week campaign for various products to begin February 13. Day, prime, and fringe minutes and 30s will be used in as many as 130 major markets. The buyer is Norma Rogiani.

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

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

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

Candygrams, Inc.
(Atwood Richards, Inc., N.Y.)
A five-day pre-Valentine’s Day campaign begins February 9 for CANDYGRAMS. Fringe minutes in 50 top markets will urge viewers to send a two-pound box of candy with a telegram anywhere in the country. Roland Lesser is the contact.

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

Flexnit, Inc.
(W.J. Spencer, Inc., N.Y.)
Activity begins March 12 in 27 Southeastern markets for COMPENSATE and BACK AID girdles. Women are the target of minutes in moderate exposure. Joe Cox is the buyer.

General Foods Corp.
(Grey Advertising, Inc., N.Y.)
A seven-week campaign begins this issue for KOOL-AID. Daytime piggybacks will be other company products will be seen in 10 selected markets, including Ft. Wayne, Wichita and Albany. This activity supplements a four-week fringe buy in the same markets, which began January 22. Steve Eisenberg buys. A nine-week YUBAN campaign in 110 markets also begins at issue date, using early and late fringe minutes and some piggybacks. Marion Calale is the contact. BAKER’S COCONUT also goes into 15 selected markets, using daytime minutes and 50’s to reach women. Activity will last nine weeks. The buyer is John Segal.

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

Buyer’s Checklist
New Representatives

WITV Milwaukee, Wis., appointed The Katz Agency, Inc. its national sales representative, effective immediately.

Network Rate Increases

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

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

Station Changes

WBRJ-TV are the new call letters of WDBI-TV Jackson, Tenn.

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

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

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

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

Says Jack Thomsen, WOC-TV News Director

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

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

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

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

Exclusive, National Representative — Peters, Griffin, Woodward, Inc.
There is a belief held by some spot television buyers today that uhf television is in some way inferior to vhf television and not worthy of an advertiser's dollar. This belief is in error.

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

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

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

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

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

**Hazel Bishop, Inc.**
*(Spade and Archer, N.Y.)*

This company's Lanolin Plus line re-enters spot TV in mid-February in about ten markets, including Syracuse, Albany, Hartford, New Haven, and possibly Buffalo. Minutes will be used to test two new commercials in a campaign that will run until the end of March. A second campaign for FABULOUS FAKES begins at issue date in Los Angeles, San Francisco, Chicago, Dallas, Philadelphia and New York. The run will last ten weeks. Current activity for a false-eyelash product now in New York, Philadelphia, Washington, D.C., and Baltimore, will be expanded to include Chicago and Los Angeles in mid-February. Minutes and 20's are used. Ellen Rosenthal is the contact.

**Heublein Inc.**
*(Fletcher Richards Co., N.Y.)*

Activity begins at issue date in a six-to-seven-week campaign for MAYPO CEREAL. Kids age two to five are the target of minutes in 22 Northeast, Middle Atlantic and Pacific Coast markets. Campaigning also starts February 26 for SNAPPY TOM, a high-spiced tomato cocktail mix, in these West and Southwest markets: Houston, San Francisco, Fresno, Los Angeles, Sacramento, Dallas, Salt Lake City, San Antonio and Phoenix. Men and women are the target of prime and fringe minutes and 20's. Dick Weinstein buys.

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

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

**V. La Rosa & Sons**
*(Wells Rich Greene Inc., N.Y.)*

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

**Lever Bros. Co.**
*(BBDO, Inc., N.Y.)*

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

**Media Personalities**

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

HERMAN A. BRAUMULLER JR. was named media director for McCann/ITSM, division of McCann-Erickson. Inc. Mr. Braumuller was formerly media supervisor at N. W. Ayer & Son, Inc.
A
tiously awaiting the dawn of
the computer age in advertising,
Mr. Branfman looks forward to the
time when media buyers are no longer
burdened in a mass of vexing paper-
work. In his New York office at
Rogey & Mather, where he began
working as a media buyer on Mars,
and General Foods just six
years ago, Mr. Branfman finds re-
cycling the least rewarding part
of his job. On the reward
however, he says the media
man in the ideal position to ob-
serve "the causal relationship be-
 tween advertising and sales with
products. With certain brands,
he can actually see sales results
occur. The feeling is exhilarating."

Going up through the ranks of
the media department at Kenyon &
Barnard, where he spent three years
with a media research analyst
duty, Mr. Branfman has a thor-
ough understanding of what is in-
volved in the media function and how
it hangs. "Media is no longer
a slanted staff function," he says.

Interest is toward consolidation
with the total marketing operation.
And as computers free media men
from coping with details, he believes,
they will give more of their attention
to understanding marketing prob-
lems.

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

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

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

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

Ortho Division, California Chem-
ical Co.
(McCann-Erickson, Inc., San Fran-
cisco)
Major activity in up to 100 markets
begins February 12 for ORTHO
FERTILIZER. Farm areas are the target
of this pre-planting-season push. Minutes
are planned in prime and weekend
spots to reach men over six-to-
nine-week period. Buying are Tony
Holt, Don Gabbert and Ann Meshery.

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

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

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

Revolin, Inc.
(Grey Advertising, Inc., N.Y.)
Activity begins on February 12 in piggybacks
for COLORSLIKK and BLONDISH.
Schedules in up to 50 major markets will
use day and fringe spots to reach women
18 to 49. Commercials will run until
August or September, when network buys

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use day and fringe spots to reach women
18 to 49. Commercials will run until
August or September, when network buys
may be considered. Ron Zimardi is the contact.

R.J. Reynolds Tobacco Co.  
(William Esty Co., N.Y.)

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

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

A one-week pre-Valentine's Day campaign begins February 9 for COMET LIGHTERS. Activity will be in 25 major markets, using fringe minutes primarily. Annette Mendola is buying.

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

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

Technique, Div. Shulton Inc.  
(Benton & Bowles, Inc., N.Y.)

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

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

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

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

To effectively cover the 39 Upstate Michigan counties—our counties—you need WWTV/WWUP-TV. Our 104,000 daily viewer families spend $4,659,040 per year on cereals, for example. Whatever you're selling, there's no other practical way to reach these people unless you use 20 radio stations and/or 13 newspapers.

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

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

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

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

February 13 is start time for a 20-to-25 market campaign for VOLVO CARS. Minutes and 20's will be used in prime and fringe spots for approximately 6 months. Gerry Haggerty is the contact.

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

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

Rep Report


GERALD MCGAVICK, sales manager for Metro TV Sales, New York, was named vice president at the rep firm.

DAVID B. MEHLIN, WALLIS & IVY JR., and ROBERT MAACLATCHIE were elected vice presidents at Avery-Knodel, Inc. Mr. Mehlin is television sales manager at the rep firm's San Francisco office; Mr. Ivy manages the Dallas office; and Mr. MacLatchie is in charge of the Los Angeles office.

TOM RIGNEY joined National Television Sales Co. as a vice president in the New York office. He was formerly executive vice president for S.P.U.R., a radio promotion organization.
When you combine the three John Walton television station markets, the net weekly circulation of over 340,000 homes is equivalent to that of Denver, Colorado.

Only the John Walton stations deliver the entire Southwest Texas area with ABC and color programming in each of the three markets.
LOYOLA FEDERAL BUILDS BUSINESS ON WMAR-TV

SUCCESS STORY—BALTIMORE STYLE!

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

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

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

In Maryland
Most People Watch COLOR-FULL
WMAR-TV

CHANNEL 2, SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.
tions (Continued from page 21)

ind's ability to continue to pro-

tate the same rate; there is uncer-
ainty caused by the war in Vietnam
due to the concomitant inflation which
followed. It is expected that
they will earn less money in 1967
than they did in 1966. Every stock
seen affected.

Ogilvy & Mather decline has
no precipitous that it bears fur-
ther comment. Shelby Page, trans-
ponts to several factors de-
sing the stock. This issue came
t the top of the market in June
1962 and since it was unseasoned,
was susceptible to selling.

Britain's economy, from which
Merlives a good proportion of
nings, is hampering its 1966
potential; finally earnings for
the first half of 1966 were down
from 1965. All this, coming
t of a nervous, pessimistic mar-
ket, to depress the stock,
the agency's long term pros-
ture good.

Regardless of current conditions,
stocks must continue to show
if they wish to be favored
ors. That growth must be
10 per cent a year if they
be classified as among the
growth securities. And the
must be in profits per share,
in increased billings. Other-
public agencies will become
asm as erratic market per-
fed demand for their securities
be sustained.

accounts Come and Go

Koenig, Lois had this kind
experience after its earnings
from $67 per share in 1964
in 1965. The result was that,
me, the stock did not perform
the bull market of 1966,
e. it went up to almost $14 a
The current depressed price of
Ogilvy & Mather—can be attributed, in part,
inability to increase profits
in 1965.

Turnover is another source
ity among investors. An
Association of Advertising
study showed that, in 1964,
the agencies which billed $60 mil-
ion and more acquired accounts
15.1 per cent of the time, and had a
loss rate of 4.1 per cent, giving these
larger agencies a net gain of 11 per
cent.

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

Agency stock prices are also af-
fected because unsophisticated in-
vestors interpret their quarterly and
semi-annual statements incorrectly.
Agency income is subject to the
advertiser's market strategy and will
vary from quarter to quarter. More-
over, an agency can begin work on
an account in January which will
not throw off earnings for 30 to 90
days. The investor looks at the quar-
terly or semi-annual statement and,
if it is down, assumes the worst.

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

Conflicts Increase

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

Many public agencies, aware of

In new Lexington Ave. offices, executives of Metro TV Sales, along with rep-
resented-station officials, recently hosted two cocktail parties for New York
media buyers. Special guests David Susskind and Alan Burke, talk-show moder-
ators on Metromedia-owned WNEW-TV New York, were also on hand. Shown
here, at one of the parties: (l. to r.) Bill Lennon and Dave Champion, buyers
at Dancer-Fitzgerald-Sample, and Sue Fried, of Grey Advertising.
this situation, are looking toward foreign advertising to help their growth. Foote, Cone & Belding had added many foreign branches in the last five years, and now does about $50 million in overseas billings. Grey had a foreign volume of about $40 million in 1966, even though it owns only small interests in many of its affiliate agencies. The real heavy-weight in this group is Ogilvy & Mather, a truly international agency, which bills 41 per cent of its volume in Great Britain and on the Continent.

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

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

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

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

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

Agencies (Continued from page 23)

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

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

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

For Aurora Plastics Corp., top name in slot-car racing models, which has been looking for the right way back into tv for the last three years, ADS will go on NBC TV next fall with a 60- or 90-minute special on Thanksgiving weekend, when both adults and kids can watch. Aurora is spending $600,000 on this solo effort, "the biggest or time toy buy yet," Mr. Silverstein says. The company will introduce three new "highly visual, very distinctive" hobby toys at that time. Production names like Gary Smith and Dwight Hension are associated with the show, which Bill Dana is producing. "It will be like old time when agencies worked closely on productions," Mr. Silverstein notes.

Premium on Kids

While this emphasis on the importance of tv by two new agencies will mean added dollars for the industry, both agencies believe viewers are likely to see much that is fresh and different in television advertising. Both shops have very definite and somewhat similar ideas on how to make a good commercial. Honest, straightforward believable, they say, without gimmicks and face photography, is the key to effective selling. "When agencies first went into tv," says Doug Liss of Spade and Archer, "they used it for gimmicks, sought out trick gags. They set up formulas for ideal commercial formats, including rules such as insisting the product be new within the first three seconds of time." He feels such rules ultimately inhibited much creativity. "For years," he adds, "each agency entering the market followed the standards of its predecessors." And M. Sklower adds that "some of these agencies haven't changed in 10 years."

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

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

Charles Kelly was appointed executive vice president and general manager of WETV-TV-AM Palm Beach, by Gardens Broadcasting Co. He was formerly vice president and general manager of the Sunbeam Television Corporation.
Spade and Archer places a premium on kids. “There are 90 million people in his country under 25,” inter-
sped Mr. Sklower, “and they affect
the thinking of the rest of the popula-
tion.” The men at Spade and
Archer believe they have the where-
what to capture the youth market.

They are young men, they point out, able to do the swingin’ generation.

Mr. Sklower, formerly a copywriter at
eavy’s London office and later at
Carl Ally, Inc., in New York, is
a connoisseur of “rock” music and
notes the difference between what
is popular a year ago and what is
popular today. Many agencies ap-
ing to the youth market use
jargon that is already a year old, he says, because they are
out of touch with the grass roots of
people. Their people go to subur-
bia and their own social circles, but, says Mr. Sklower, they
are in the New York scene.”

**Visit the Soda Shop**

Sirs. Sklower and Liss produce
their own commercials and seek
the beautiful voices,” from off-
way shows, movies and tv pro-
to. They work as a creative team,
Sklower on copy while Mr. Liss
imates the artwork. Doug Liss
is his own studio until he went to
in the art department at Grey’s
on office and later at Geyer,

Mr. Liss’s taste in clothes runs to
ties, striped shirts and other
out touches. “You have to
with what’s going on,”
Doug Liss. “Read the kids’
ines; drop into the soda
shop.”

The men at Adams Dana Silver-
inec, also inventive in their ap-
to tv advertising, put the em-
phasis on sheer, unhamppered crea-
tion of advertising, and the ability to communicate
with the audience. And Don Adams
ill Dana have both experience
in that area, Mr. Silver-

Dana, who will direct radio
broadcasting for the agency,
written on Steve Allen’s NBC-
TV show when he created the role of
José Jimenez and was pushed into
performing it. He frequently rewrote
commercials for that show when live,
studio delivery was still in fashion.

Don Adams, who will be the agency’s
directive creator, frequently read for
parts in tv commercials in his early
years as a struggling actor. When he
got the part, he often would take it
home to study, and then rewrite the
script. Agencies frequently offered
him jobs as a copywriter, Mr. Silver-
stein says. He and Don Adams grew
up together and often talked of start-
ing their own advertising agency.

Mr. Silverstein was vice president
and director of advertising market-
ing for Aurora Plastics when the
two performers approached him with
the idea of finally getting started.

“I was a very contented officer of
Aurora,” he says, “but I couldn’t
think of two more exciting guys to
work with from a creative stand-
point.”

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

**Opening the Doors**

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

“There are significant assets and
liabilities for men like Don Adams
and myself in going into advertising,” he noted. “On the asset side,
we have a kind of open sesame with
the public. Many of them are our friends. And there are
not many producers who will refuse
a phone call from Bill Dana or Don
Adams. But the liabilities, he la-
mented, “are in trying to prove to
people that we are really serious
about this. This isn’t just a frivolous
thing. We aren’t merely window

dressing for the agency.”

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

**They’ll Be Paid**

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

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

The men at Spade and Archer are
equally particular. When the
Magi-Dyes Company, manufacturer of Magix shoe polishes and dyes, de-
cided to develop its own brand and
promote it in eastern tv markets,
Spade and Archer turned down the
account because they felt it would
have to be re-packaged and re-
designed in order to sell. The com-
pany changed the brand name to
Shoot N’ Shine; the agency helped
re-design the package. The client
came in. This April the product
starts a tv campaign in eight eastern
markets, with a $400,000 tv budget. "We want to take only the winners," Mr. Sosnow says. And that means any growing company, he adds, so long as it is willing to let the agency rule the advertising roost. Too many agencies, Mr. Sosnow observes, are enslaved by their clients, dutifully executing advertising concepts the company believes will work. In advertising, he says, only the agency knows what's best, and Spade and Archer insists on creative freedom and the right to say "no" to client demands.

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

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

**Behind the Gimmicks**

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

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

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

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

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

**Expanding Already**

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

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

**Sports** (Continued from page 25)

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

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

**Trotting and Track**

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

Another RKO strong suit just now is boxing. Its coverage of last summer's Joey Archer-Emile Griffith middleweight match went out to stations in the U.S. and to tv systems in more than a dozen countries abroad. MSG/RKO, Mr. Price explained, are highly selective in picking fights for their Fight of the Month series: "Nothing but banana fights, championships only. We..."
 establish a habit of quality sports, an in this area, 'Madison Square Garden' is a magic name.” Among

sponsors who have bought into the company’s championship matches are Liggett and Myers, Schaefer,
Fataff, Stroh’s, Schmidt’s, Lone St., United Vinniers and Household

Finance.

Additionally, RKO’s 90-minute color tapes of highlights from track

field meets at the Garden have found wide acceptance, Mr. Price indi-

cuted, with 30 or more stations signing up for the package of four

events. Perhaps surprisingly, last

year’s National Horse Show tapes earned 25 markets, of which about

half were part of a “Schaeferland” buy by the brewer. This year MSG

/RKO will also be offering, for the first time in syndication, the Na-

tional Dog Show, “a natural for a
dogop advertiser,” remarked Mr.

Pbh.

At all the MSG/RKO telecasts originate from the Garden, as wit-nes-

ses the upcoming International

me from Roosevelt Raceway, the

National Basketball Association’s All

Star Game from the San Francisco

Palace and, as part of a cur-

rent eight-week schedule, National

League games from Mon-

ton. And there are plans to tele-

authorize fights from as far afield

Mexico City. Schaefer beer rele-

sioned for 20 of the company’s

upcoming events in 22 eastern mar-

kets. The buy was estimated at $1

million.

As in the fight syndication game

ymus Productions, which is

ow circulating weekly 90-minute
tapes of Fights from the

lyric to a lineup that at last

year ran to more than 20 stations.

All Medallion TV syndicates 60-

line tapes of the Las Vegas Fight

to Week to markets around the

country, after KOP Los Angeles

keth installs four weeks each week.

Westling, once a dominant for-

time in the wake of the big

network gridiron schedules, is pro-

ceeding apace. Screen Gems re-

ported that the NFL Game of the

Week got into over 100 markets, with

50 of them part of a Homelite Chain

Saws buy. AFL Highlights, produced by Tel-Ra Productions in Phila-

delphia, also moved well this past fall.

A casual glance at other sports in

syndication would reveal the Indian-
apolis 500, covered by Sportlite;

Canadian football, handled by The

Fourth Network, and skiing, repre-

sented in TV syndication by Warren

Miller Productions’ Ski Scene and by

Ski with Stein, distributed by Video

Artists.

A spokesman for Petersen Produc-

tions, film offshoot of the publishing

company that has scored with maga-

zines specializing in surfing, and hot-

rodding, said that so far “there’s

been no TV market for a surfing

series.”

In the quieter world of hunting

and fishing, Liberty Mutual has of-

course for some years now been

doing well with Gadabout Gaddis,

The Flying Fisherman, and now the

same sponsor is preparing to put

another Nimrod show, Joe Foss, the

Outdoorsman, into 72 markets be-

ginning in 1968. This year the in-

surance company increased place-

ments of The Flying Fisherman to 70

markets. Dave Donnelly, director of

sports at BBDO, said the pattern in

placing Gaddis is two flights a year,

13 weeks each, one in the first quar-

ter and another in the fourth quarter.

The program goes to stations as a

straight sponsor buy of both show

and time, and the Foss show will be

distributed in the same manner, both

going into early fringe and usually

in sports blocs.

While network sports costs soar,
syndicated sports, ‘carefully handled,

seem to offer a solid inducement to

budget-conscious advertisers.

Lawrence M. Isacs (l.) was ap-

pointed vice president and controller, and Earl S. Kaufman (r.) was

named staff vice president, manage-

ment information systems, at the

Radio Corporation of America, New

York.

Vue, the company that distributes

Championship Wrestling, said the

package is now in some 25 markets,

where the 60-minute series is run

usually on Saturday in either early

fringe or late fringe periods. There

are 52 hours of wrestling in the

package.

There’s also Wrestling from Chi-

cago, a series distributed by IWF, Inc.

Waxing stronger than ever after

11 years in the business is Sports

Network, Inc. SNI is in effect a

fourth network in sports, offering a

wide range of coverage of everything

from college football to golf for

blue-chip advertisers (Bell Telephone,

Eastern Airlines, General Electric).

SNI, of course, books up both na-

tionally and regionally. The lineup

for the NCAA college football

games runs up to 150 markets; line-

up for some of the big golfing Opens

hits 160 to 190 markets.

Football does well

Sports Network’s college basketball

Game of the Week series, now run-

ning in both the Big Ten and Pacific

Eight conferences on Saturdays

through March 11 and in the South-

west conference Saturdays through

February 25, is partially sponsored

in all of the three conferences by the

Dodge Division of Chrysler and R. J.

Reynolds. For the Pacific telecasts,

partial sponsors are Richfield Oil

and the First National Bank of

Portland. For the Big Ten telecasts,

other partial sponsors are American

Oil and Sports Illustrated. Dodge;

Reynolds and Sherwin-Williams are

sponsoring the NCAA championship

game in Louisville on March 25, and

Dodge and Pabst are sharing spon-

sorship of the East-West College All-

Star basketball game in Lexington

on April 1.

Syndication of football games,

chugging along in the wake of the

big network gridiron schedules, is pro-

ceeding apace. Screen Gems re-

ported that the NFL Game of the

Week got into over 100 markets, with

50 of them part of a Homelite Chain

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While network sports costs soar,
syndicated sports, ‘carefully handled,

seem to offer a solid inducement to

budget-conscious advertisers.
Eugene O'Neill by Arthur and Barbara Gelb.

Now Mr. Kelman had a deadline to meet. The program must be aired by March 15, 1966, or he would lose the rights. He made a treatment of what he wanted to be in the finished film. It would be an amalgam of still photographs of O'Neill as a boy, a young man, a mature literary sensation and an old, fading, out-of-touch (?) author on his way to becoming a national institution. There would be brief scenes from his plays, using live actors, and filmed interviews with those who had known him, and those who were influenced by his work.

There would be the details of his series of tragic marriages, of two children who ended in suicide and degradation, of his family—a mother who was a drug addict, a father whose career as a famous actor faded with age, a brother who cynically taught his younger sibling the joys of alcohol.

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

Robards to Read.

"Of course what we shot didn’t fit the script," Mr. Kelman remarked matter-of-factly. "After several weeks on location, we had film that had to go in, and words that hadn’t been visualized. Bob did another script. Time passed, and we got more footage that had to be used, so another script was done. In all, there were five drafts."

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

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

The producer contacted playwright Arthur Miller directly, asking for a few minutes of time at his home in Roxbury, Conn. Mr. Miller, cited in the script as one “of a new breed of playwrights . . . who owe their freedom to O'Neill,” consented to a sound-on-film interview: "He was possibly the most experimental playwright we ever had . . . He never influenced me directly as a maker of plays, but I rather think his influence was more that of his attitude toward the theatre: he regarded it with a high seriousness; he made it seem as though one could do anything in it, if one had the courage and the talent . . . ."

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

‘Most Exciting Part’

The interviews were edited in the whole, a collection of stills, shots of decaying houses, of the sea. "What we wanted were short conversations, welded to the storyline," said Mr. Kelman. Now the stature of the project was impressive, and there were others willing to assist. To Boston came composer Teo Macero, a music producer with Columbia Records, who had written a ballet for the Boston Symphony. Mr. Kelman met him backstage casually discussed the O'Neill project. "He turned out to be an O'Neill buff, and in no time at all we agreed that he would do an original score for the film. This was perhaps the most exciting part of the entire project for me: to watch a music start from scratch and put the words and the scenes to the right note beautiful!" The score was recorded by Donald R. Martin, formerly all media planner, supervisor, and buyer on the Michelob beer account at D’Arcy Advertising, St. Louis, has been appointed media manager in the Grocery Products Division of Ralston Purina Co. in that city.
New York, where Mr. Macero utilized a half-dozen strings, woodwinds and a vibraphone.

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

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

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

Is it worth the time, the effort, the inducements? The Christian Advocate called the hour "a notable notch in artistic stature ... a visual treat." The Patriot-Ledger in Quincy, Mass., said: "The total effect was stunning, and was a superbly fitting biopic." A newspaper strike in Boston interrupted local reviews, but the "word-of-mouth" was highly satisfactory. Press reviews on later showings in other Group W markets were favorable.

Producer Kelman didn't know of first reactions to the Boston showing until weeks later. On the night of the telecast he flew to London, where he spent the next six months working for Rediffusion in a "talent exchange" program. The reviews and comments were mailed to him. "It seemed weird," he said, "after having been so close to the film for a year, suddenly to be so far from it."

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

Plenty of Topics

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

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

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

Mr. Kelman smiled: "Fortunately, Face turned out to be exceptional, as we hoped—make that knew—it would be."
Fashion (Continued from page 28)

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

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

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

Money Makes Color

Color trends no longer emanate from a fashion source, but are sensitive to and influenced by economic conditions. It is the mass market which confirms these trends. In a world dominated by volume production and distribution, the huge interests which produce and deliver merchandise to the consumer quickly, in vast quantities and over wide areas, determine the trends. We have moved from seasonal promotional colors to a world so full of tones that we have seasonless seasons—fresh clear colors are used the year around.

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

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

Men in the Act

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

This same enthusiastic use of color is reflected in men’s wear. Men have overcome their “you’ll never see me in that” complex and are also embracing color. The “look younger look” has also hit them, They, too, are dressing for their environment. When we were living in a relatively neutral world they chose calm, conformative colors—black, gray, and navy, sparked with an occasional bright tie against the background of a white shirt. The setting has changed. As our environment has become more colorful, as offices and public buildings are color styled, this dark, dull “safe” garb no longer fits into the environment. Now it is too obvious. Slowly, surely, men’s wear is lightening and becoming more colorful, harmonizing with the environment.

Psychological Uses

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

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

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

Television Age, January 30, 196
TELEVISION AGE INDEX TO ARTICLES 1966

On this and the following page appears a listing of the major articles published by TELEVISION AGE throughout the year just ended. Back issues or tearsheets of the articles are available from the Readers’ Service Department, 1270 Avenue of the Americas, New York, N.Y. 10020. Phone CI 7-7660.

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WSBT-TV STATION “X” STATION “Y”

ARB excluded election night from their November survey. So we ordered a special tabulation of just their Election Night, 1966. Who won the viewers’ vote? From 6:00 p.m.-8:30 p.m. (all but 20 minutes of which was WSBT-TV originated news and election coverage) we averaged 57.5% of the 3-county metro share! From 9:15-9:45 our metro share was 64.5% ... and we had more than twice the number of total homes than the other two stations combined! As we said ... it was a landslide.

IT WAS A LANDSLIDE! ...

WSBT-TV STATION “X” STATION “Y”

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

Michiana’s Only Million Watt Station

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Television Age, January 30, 1967
Agency involvement in network programming today is a great deal stronger than many people think,” said Robert S. Fenton, veteran agency program man, who recently joined LaRoche, Maffrey and McCall, Inc., as director of programming and network buying. (His appointment reflects agency’s increased activity in the stage-goods field and, concomitantly, in network TV—a direction initiated in a TELEVISION AGE profile of the agency last June.)

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

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

In 1957, Mr. Fenton moved to McCann-Erickson as a tv program supervisor buying network programs for Westinghouse, Nabisco, Nestle and Buick. Two years later he became M-E’s director of tv business affairs, later returned to program work as an account man on Best Foods and Buick. In 1962 he joined Lennen & Newell as daytime program supervisor, and then became tv department business manager, a post he held until he joined LaRoche.

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

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

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

In camera

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

A viewer who monitored all the newcasts which reported on the recent gravediggers' strike in New York, that left dozens of corpses awaiting burial, notes that not a single newsman—even those who always end their show with a witty sally—referred to the strike as "a grave situation."

* * *

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

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

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

* * *

From The New York Times: "This show, rightly if startlingly, says at the beginning that if the viewer doesn't like this kind of show he should tune in elsewhere. The outdoors fan will stay tuned to Channel 7. [Note: WDSU]"

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

* * *

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

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

A startling paradox of our time was dramatized on WDSU-TV by New Orleans' only editorial TV cartoonist. By inducing thousands of viewers to look squarely at the day's problems, John Chase contributes to more enlightened, more demanding citizens. Latest city elections indicate WDSU-TV's influence in selling ideas—and merchandise.

WDSU-TV New Orleans

Nbc • Blair TV

58

Television Age, January 31, 1970
"Isn't Charlie going a little too far to keep us from swiping his copies of SRDS?"

Standard Rate snatchers
Should all be dog catchers.
But if buyers you would snare
In SRDS
YOU ARE THERE
selling by helping people buy

Another exclusive exposure opportunity for Service-Ads in
STANDARD RATE & DATA SERVICE, INC.
NSI AND ARB AGREE!

WROC-TV is 

SIGN-ON TO SIGN-OFF
SEVEN DAYS A WEEK*

*Average Quarter Hours,
NSI Oct.-Nov. '66, ARB Nov. '66

YOUR PETRYMAN HAS ALL THE NUMBERS
AND THEY'RE ALL GREAT!

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