iae-for-syndication boom helps create a program supermarket
of spot paperwork is untangling. A status report
It's to blame for the traffic jam in commercials for spot?

PAGE 19
PAGE 24
PAGE 26

30 hours of award-winning TV theatre in full color.
30 casts to capture any hour's highest ratings and shares.
30 screenplays written and directed by the best.
Your future is in our stars.
We didn’t run out of film-

we just added tape.

To the many hundreds of hours of filmed entertainment produced and distributed by Screen Gems you may now begin adding hundreds of minutes of commercials on tape. EUE/SCREEN GEMS has acquired facilities to produce their commercials on videotape as well as film. The commercial division has achieved a reputation for superior film production, and will match it with the speed, mobility and quality of their tape.

Screen Gems, the image always moves forward.
Only one swamp won the Ohio State Award this year. "The Great Swamp"

"WNBC-TV's 'The Great Swamp' is a noteworthy and excellent treatment of our fast-retreating wilderness. In an era when many urban families seldom have or take an opportunity to explore the 'other worlds' of the nation's wildlife parks and preserves, WNBC-TV has tastefully brought the opportunity or incentive to thousands of its viewers in our largest urban center.

The program (broadcast June 15, 1968, on New Jersey Illustrated) is enhanced by its outstanding technical and aesthetic blends and transitions."

The Ohio State Awards Committee, 1969

WNBC-TV 4
Your Community-Minded Station
How come we keep millions of women from scrubbing, cleaning, waxing, polishing, washing, ironing, cooking and baking...
Yet at the same time we keep selling them cleansers, polishers, detergents, waxes, bleaches, soap, soup and mixes?

The more ladies watch television, the more they’re sold on today’s time-saving products. And time saved is time spent watching more daytime television than ever before, especially the CBS Television Network. For the 15th straight year attracting the biggest average daytime audiences. Now 34% bigger than the second network. And that’s how come.

CBS The daytime leader for 15 straight years.
MARCH 10, 1969

Television Age

19 THE MADE-FOR-SYNDICATION BOOM
A healthy market among stations, advertisers is turning producers to the first-run syndication business.

24 SPOT PAPERWORK—IT'S UNTANGLING
Buyers and sellers are getting closer to standardization. A status report.

26 THE COMMERCIALS TRAFFIC JAM
Stations are up in arms over late arrival and inaccuracies of commercials shipments and agencies admit they aren't happy about it, either.

28 TV BITES INTO THE FAST FOOD BIZ
Fast food chains are finding that more TV means more sales.

30 TV SNAPS UP REAL ESTATE
The medium is increasingly taking over the home-selling function from newspapers.

DEPARTMENTS

8 Publisher's Letter
Report to the readers.
10 Letters to the Editor
The customers always write.
13 Tele-scope
What's behind the scenes.
15 Business Barometer
Measuring the trends.
17 Newsfront
The way it happened.
31 Viewpoints
A no-holds-barred column.
32 Film/Tape Report
Round-up of news.
41 Spot Report
Digest of national activity.
43 One Seller's Opinion
The other side of the coin.
49 Wall St. Report
The financial picture.
59 In the Picture
A man in the news.
60 In Camera
The lighter side.

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BOISE... MAKES NEWS:

In the past five years the Boise market has had...

- 20 per cent increase in Television homes.
- 37 per cent increase in net weekly circulation.
- Retail sales up 33 per cent.
- Food sales up 35 per cent.

KBOI-TV... MAKES NEWS IN BOISE

The KBOI-TV news department is dedicated to the service of the Boise area. (KBOI-TV leads in late afternoon news 5:30 to 6 pm with a 57 per cent share. Source: November ARB).
Mr. Souto, one of the world’s foremost authorities on the motion picture camera, has put together the perfect textbook for both the professional and amateur cameraman. This book is the first comprehensive study of the modern film camera in all its forms, from 70mm giants to the new Super 8s. Comparative material is included on virtually all film cameras available from the U.S.A., Britain, France, Russia, Japan and other countries.

Techniques of filming, from hand held cameras to cameras mounted in airplanes and helicopters are thoroughly covered. Profusely illustrated with easy-to-read line drawings. Hard covered, 263 pages with index and glossary as well as comparative charts.

$14.50 each

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

Gentlemen:
Enclosed find $ for copies of “The Technique of the Motion Picture Camera.”
Name
Address
City
State Zip
Add 50¢ per copy for postage and handling.

Letter from the Publisher

Program directors in the spotlight

Along with the transition in syndication, as pointed out on page 19, there is another equally important change in the business—this is the re-emergence of the program director in an important pivotal position in the station management.

The offerings of the syndicators, as detailed in the lead story, cover a broad area of programming. These “made-for-syndication” programs are tailored for around-the-clock placement reaching a variety of age groups. To determine which of these programs are going to make the grade and where they should be positioned, therefore, becomes the program director’s responsibility. And at probably no other time has that responsibility been greater.

In addition, the program managers are previewing network programming as well as editing tape and film shows to comply with the canons of good taste, the NAB Code or audience requirements.

There are other factors that are contributing to the importance of the program department. One of these is the organization of divisions or subsidiary companies by stations to handle production of videotape commercials for local, regional and, in some cases, national advertisers.

The development of production techniques in the use of video tape has meant that stations can now produce outstandingly good local shows that lend themselves to distribution to other stations. A great advance in the videotape technique is a new unit which assembles and edits all shots in sequence, including reverse playback and time dissolves.

One of the projects that came out of the recent meeting of the National Association of Television Program Executives in Los Angeles was an exchange of information tapes that will give samples of their programs to be bicycled among stations.

The NATPE covered many areas in their recent workshop sessions. The network affiliates were vocal on various aspects of network programming. For example, many of the program managers of CBS affiliates are pre-screening and editing the Smothers Brothers show more for editorialized comment than for blue material. Small cuts are making the series a different length from market to market. The ABC affiliates would like to see a 7:30 a.m. entry to compete with the Today Show, while the NBC affiliates went on record for better communication of programming information. The independents, also meeting as a group, predicted increased ratings for late-night movies next fall, once all three networks have talk shows.

The program directors are vocal about their likes and dislikes. The PDs of the CBS affiliates expressed concern on reversion dates where the network will now be returning to them a half-hour every fourth Tuesday at 10:30 p.m. Many commented that they were unable to create documentaries or public affairs segments that quickly. The program directors of the ABC affiliates went on record with praise for the network newscasts for achieving a balance between commentary and reporting. Programming is the raw product out of which the entire medium is built. It is certainly the most volatile aspect of the television business.

Having been in the wings for the past several years, it is apparent that the program director is now emerging as the “man of all hours or half-hours,” as the case may be.

Cordially,

S. J. Paul

Television Age, March 10
WE'VE JUST STARTED SOMETHING
WE'LL NEVER FINISH.

On the morning of March 10 at 6:00, WTOP Radio in Washington started covering the news around the clock. Nonstop. Continuously.

Not just news reports. News that takes form; has a "before" and a projected "after." News that listeners can understand. Form opinions about. News like nobody's ever heard on the radio before.
Where's HEADQUARTERS?

DENVER, SAN FRANCISCO, AUSTIN, JOPLIN, LINCOLN,
HOUSTON, TOPEKA, OKLAHOMA CITY,
KANSAS CITY, PHILADELPHIA, WICHITA

Where else but...

The Fleming Company—nation’s largest independent grocery distributor—operates 11 major distribution centers from Topeka.

Topeka TV viewers staff the nerve center for 1850 supermarkets in 13 states... $1,100,000,000 annual sales.

They measure advertising effectiveness, consumer acceptance and caselot movement of everything going through Fleming’s vast computerized inventory—that requires 2,225,000 sq. ft. of warehouse.

What these Topekans see on WIBW-TV affects their working lives, just as it affects the private lives of the great bulk of Kansans in the populous eastern third of the state—where 2/3 of the people live.

WIBW-TV earns its ratings with the best of CBS plus community-involved, people-endorsed programming... as the only commercial VHF station in the state capital, plus 50,000 additional home subscribers on 48 cables.

Where else but Topeka can you sell headquarters of a very BIG customer and pick up 150,000 homes at the same time? Avery-Knodel can show you how... or call 913-272-3456.

WIBW

TV Radio FM
Topeka, Kansas
Affiliate: KGNC, TV Radio FM, Amarillo, Texas

Letters to the Editor

Thank you, baby... ma’am

I enjoyed your article on wannabe producers in which I was one of the subjects (You’ve come a long way, baby, TELEVISION AGE, February 10, 1969, page 36).

Your interviewer was delightful to work with, and the article was well done. I feel that she has given us a fresh approach to a very old problem.

JEANNE HARRIS
Senior Vice President
John F. Murray Advertising Agency
New York, N.Y.

We hope so

We’ve been getting some extremely nice comments about your Ries Cappiello Colwell article (Reality in Advertising—RCC style, TELEVISION AGE, December 16, 1969, page 24).

It seems as if everyone in the advertising business must read your magazine.

AL B.
President
Ries Cappiello Colwell
New York, N.Y.

Getting CATV information

Your recent article on the measurement problems involved in cable television (Tv’s Measurement Migration, TELEVISION AGE, February 10, 1970, page 28) was a fine job. I am glad that we were able to be a source of information to you.

We recently made a study of CATV figures versus Television Factbook, and our figures are, in many cases, significantly higher—due primarily to our attempt to get the latest information.

GEORGE E. BLECHER
Vice President
A. C. Nielsen
New York, N.Y.

Striking a blow for coherence

Regarding the recent Review of Forecast Issue of TELEVISION AGE, salute you for making such a coherent and interesting round-up story.

Television Age, March 10,
The 51st State?

Great State of NW Texas, of course!
And AMARILLO is its "CAPITAL"

Or would be, if the famous Panhandle should ever set out on its own.
For there's enough here to make another state. A big one.
Fifty counties . . . spilling into four states . . . make up the Amarillo Retail Trading Area.
Retail sales top ONE BILLION DOLLARS. Some 350 supermarkets look to Amarillo for everything affluent shoppers want.
This is BIG country: Gross Farm Income, for example, is greater than 26 of the full-size states . . . 50% as big as Iowa and Illinois. Each!
And nearly 150,000 homes tune their television sets to Amarillo . . . where they watch KGNC-TV strong and clear on Channel 4 for solid NBC programming . . . direct, and via some 26 cable systems and over 3 dozen translators.
This is worth looking into. Let Avery-Knodel tell you all about the distinctive . . . rich . . . GREAT STATE OF NORTHWEST TEXAS.
WE ARE PROUD TO ANNOUNCE
WWBT, RICHMOND, VIRGINIA-
IS NOW REPRESENTED BY
TELEVISION ADVERTISING REPRESENTATIVES, INC.

TELEVISION AGE, MARCH 10, 1966
triangle to produce features

Word is getting around that Triangle Stations plans to enter the film production field. Product would be made for tv and theaters.

There has been increased discussion in the industry about station groups combining with a large motion picture company. The latter might act as a distributor and also co-producer.

Triangle’s venture into this field may provide the spark for several such associations between groups and motion picture companies. Twentieth Century-Fox has ready admitted interest in this type of arrangement. He risks would be minimal. The producer is guaranteed a market for his product and the stations presumably are guaranteed the kind of features they need.

lore barter around, says barter firm

With spot business up this year you might think stations would be less interested in barter and reciprocal ad sales, but this is not so, according to Erwin Rosner, vice resident for radio and tv sales for the S. Jay Reiner Co. The firm deals in promotions and premiums as well as barter.

While UHF stations are more apt to seek barter than VHF stations, there is no overall pattern to its use, Rosner says. “In general, stations are finding barter more acceptable.”

Rosner claims part of this acceptability is coming from the fact that barter salesmen are less likely to walk into stations and say, “Here’s what I have. Can you use it?” The barter agencies are allegedly taking a greater interest in formulating broadcast promotion ideas. The Reiner organization, for example, will shortly publish a book of radio-tv promotion ideas. A recent Reiner appointment saw the addition of a broadcast promotion director.

Vide fluctuations in top market cpm trends

Cost-per-1,000 trends in the top 10 markets for prime time 20s varied considerably among network affiliates in the last six years, according to an analysis of recent association of National Advertisers figures. Taking the extremes, one station’s cpm rose 136 per cent, another’s dropped 12 per cent. The balance show no definite pattern, with increases ranging from three to 98 per cent.

Movielab moves to acquire Teletronics

Movielab Inc. has contracted to buy Teletronics International for a reported $5 million in stock. The move requires Movielab stockholders' approval. Saul Jeffe, Movielab president, said the acquisition was being made to get Movielab into the “electronic photography” field. He also said that, once the acquisition is complete, Teletronics will undergo an early expansion.

It’s rumored that upon acquisition by Movielab, Teletronics will be converted to a video service organization rather than a producer. Speculation is that the company would be the video tape counterpart of Movielab’s film service setup.

Head of Y&R buying unit leaves

Alan Miller, vice president and broadcast supervisor at Y&R, has left to take a job with American Medicorp, Inc., as vice president, corporate, in charge of development and acquisitions. He had been head of Y&R’s Broadcast Unit, which was formed a few months ago to take over buying chores for all Y&R brands and consists of regional specialists. American Medicorp, a 10-month-old company, has acquired 15 private hospitals in a number of states and will build others. No replacement was announced at press time.

Hasbro strategy provides year-round tv

Hasbro is another toy firm that plans to level out its advertising throughout the year. The company’s purchase of full-sponsorship for 52 weeks of an NBC-TV Saturday morning program closely follows moves by the three other leading toy makers to spread ad dollars outside of the Christmas season. Ideal, Milton-Bradley, and Mattel have been putting on first quarter pushes; only Mattel’s outlays did not include spot.

Hasbro’s Fall approach will be two-fold. First will be the conventional appeal to kids via tv. Next will be a move to gain adult acceptance of the Hasbro name. They plan an eight-page, full-color, newspaper supplement the Sunday before Thanksgiving in 25 major markets. While the spot schedule is being cut by 59 markets to 200, network coverage will increase frequency by more than a third.

Here’s Ed

Ed McMahon has signed a three-year contract with A to Z Rental, Inc., to act as the company’s spokesman in all tv, radio and print advertising. A division of Nationwide Industries, the company has more than 325 rental centers in the U.S. with an additional 115 to open before year’s end. McMahon will also make personal appearances for the company.

Price boost for Ampex

Ampex Corporation which has maintained its prices over the past four years, has finally announced a general price increase of from three to five per cent. The boost will effect broadcast tv equipment including recorders, cameras, and transmitters.

That cost-per-1,000 argument again

Life took umbrage at published comments that if cigarette ads were banned from broadcast media, tobacco companies would have to spend more money in print to get the same number of impressions. The magazine figured that its cost-per-1,000 adults comes to $1.75 compared to $2.29 for the average primetime network show (four-color page vs. 60). Commented one network research executive: “These comparisons are meaningless. We could argue that a 30 is comparable to a page in Life; that would cut the tv cost-per-1,000 in half. The real proof is that advertisers prefer tv.”
What does Daktari mean?

in Swahili... Doctor

in TV... success with Ratings

in any case, the best bet for your season's new schedule

The man from MGM-TV has plenty.

Facts, man!

MGM TELEVISION

New York, Chicago, Culver City, Atlanta, Dallas, Toronto
First indications of how spot will fare this year are promising. An increase of 14.2 per cent shouldn't make anybody unhappy. Compared with last January's spot revenue level of $61.7 million, that puts the '69 figure at $70.5 million. It may seem odd to recall, but spot billings in January '68 were not good. As a matter of fact, January was the only month in '68 which showed a drop in spot revenue from the corresponding month in '67. The "Business barometer" sample of stations recorded an average drop of 1.8 per cent. The medium-size stations (outlets with annual revenue of between $1-3 million) were up a little in that month and so stations in the other two revenue categories shared the average losses.

May be of some interest that the January '69 spot increase is the highest January percentage figure since 1959, when spot jumped 26 per cent. During the past five years, the highest January increase was 9.7 per cent.

Medium-size stations did particularly well this January, registering an increase of 21.2 per cent. The larger stations (over $3 million in annual revenue) rose 11.9 per cent, while those in the under-$1 million classification went up 9.5 per cent.

December '68 figures and year-end summary, originally scheduled for this issue of "Business barometer," are not yet available, but should be shortly.

The 11-month "Business barometer" total for spot in '68 comes to $920.5 million, which is 13.7 per cent ahead of '67. This total was bolstered by two $100 million-plus months in October and November, the first two ever to go over the $100 million mark. If the average monthly dollar increase for '68 holds, December figures should show a level of $70 million, which would total $990 million for the year.

If the momentum of Fall buying holds, the December spot figure might well turn out to be higher and perhaps crack the magic $1 billion mark.

Next issue: report on December '68 spot, local and network compensation figures.

(copyrighted feature of TELEVISION AGE. Business barometer is based on a cross-section of stations in all income and geographical categories. Information is calculated by Dun & Bradstreet.)
How Does
KNBC
Break The News
To Los Angeles?

Thoroughly.

5:00 Jess Marlow reports local news
5:20 Peter Burns reports national and international news
5:40 Bob Abernethy reports local news, sports, weather
6:00 Chet Huntley and David Brinkley report national and international news
6:30-7:30 Bob Abernethy and Tom Brokaw with local news, sports, weather
and Piers Anderson with "Close-Up"

A television news service that begins at 5 pm and doesn’t quit until 7:30 pm would be remarkable for its length alone.

But the weekday KNBC Newservice, which does just that, is noteworthy for much more than a marathon schedule. The accent is on service.

Utilizing one of the nation’s largest metropolitan news staffs, and the world-wide resources of NBC News, this NBC Owned Television Station serves blends community, national and world events into a 2½ hour sequence of integrated reports. The rest is a vivid, nightly portrait unexcelled anywhere in clarity, detail and thoroughness.

It’s a service unique in the community.
But that’s no surprise.
It’s from a station unique in the community.

News leadership: another reason viewers depend on the NBC Owned Television Station

WNBC-TV, NEW YORK/WRC-TV, WASHINGTON, D.C./WKYC-TV, CLEVELAND/WMAQ-TV, CHICAGO/KNBC, LOS ANGELES
How Sears came to tv

A year or so ago, some of the more astute retailers were talking about tv as the new frontier. They were a little late. Top management at Sears, Roebuck and Co. had been thinking the same thing since late 1965. It was then that Sears began setting up the painstakingly structured, professionally executed, six-market test of television vs. newspapers that was to put the company into tv in a big, big way. Details of his are all now surfacing.

Pre-1966, Sears had been dabbling in television in 15 or 20 markets, only our or five of them on anything approaching a sustained schedule. And credit for even that little penetration had to go to the local store managers, who were spending their ad budgets precisely as they chose, with no encouragement from the parent office in Chicago to buy television.

Historically, Sears' local media mix had been a matter of how much to spend with which newspaper, but Sears has always been extremely ast on its feet for a retailing giant, the giant, that is—about 820 stores, with sales for fiscal 1967-68 of more than $8 billion, which is one per cent of the gross national product). When ears doesn't set trends, it spots them arly.

'test-ho! On to the test. Management, which was looking for a supplement, not a substitute for newspapers, theorized, in effect: 'As sales volume increases, our local ad budgets will increase. What, then, will be the best medium in which to spend the additional ad money?'

There were two choices: keep dumping all the advertising eggs in the basket labelled newspapers; or diversify into a second major medium. Since Sears never moves until it has darned good idea exactly where it's going, a test was devised to determine the effects of increased spending in newspapers compared with putting the identical amount of the newspaper increase into tv.

Five test markets were established for television, five for newspapers. Ground rules required stores in the newspaper markets to sink their entire budgets—including the normal increase for 1967, based on the sales increase '65 to '66—into newspapers. Stores in the tv test markets were to spend the equivalent of their '66 budgets in newspapers, and to put the '66-'67 budget increase into tv.

The newspaper and television test markets were carefully matched in size and number of Sears stores, and as closely as possible in sales volume and growth characteristics. The tv money and the increased portion of newspaper budgets were to be placed behind identical items, and no others.

The long and short. To get a reading on the effects of intermittent short-term tv advertising against a more sustained schedule, specific items were promoted in periods varying from one day to eight weeks. The test commercials, all of which were produced by Ogilvy & Mather, varied from 10s to 60s. All were in color.

The tv tests kicked off in Wichita in April, 1967, in Fresno and Harrisburg in May, and in Nashville and Des Moines in June.

Harrisburg probably provides the best example of how Sears saturated the air of the test markets. The two local stations were used, WHP-TV and WTV. At this point in time, nearby WGAL-TV, whose home market is Lancaster, but which has a broader signal area, was passed up, since a more local informational pattern was desired.

Broadcast Advertisers Reports. Harrisburg monitoring records for the eight months May-December, 1967, based on one random week a month, show 705 Sears announcements broadcast. They break down this way: May, 68 in a random week; June, 66; July, 52; August, 79; September, 102; October, 113; November, 127; December, 98.

There were months when no half-hour went by, from sign-on to The Star Spangled Banner, that didn't include a Sears commercial.
If you lived in San Francisco...

...you’d be sold on KRON-1
The made-for-syndication boom

The syndication business is undergoing a drastic change, the likes of which has not been seen since the mid and late 50s, when dramatic half-hours went out the window and in came the blockbuster movie packages and off-network shows.

Today the movies and the off-network programs are still the main fare but the aperitif, the dessert and in some cases the main courses are being dished up in a wide variety of what could be called supermarket, around-the-clock programming, bolstered by made-for-syndication shows. There is something for everybody and this includes game shows, variety shows, "couch and consultation" programs, interview shows, specials, documentaries—you name it and you can have it. And the film distributors have come up with some imaginative ideas tailored to demographic needs.

There are several factors explaining the recent rush into production of these specially made for syndication programs:

- The independents, both UHF and VHF, are advancing rapidly in their competitive status.
- The network affiliates are becoming a lot bolder in their pre-emptions.
- The development of video tape has made
Major made-for-syndication programs are listed on page 53

it possible to produce good shows outside of the production capitals of New York and Hollywood.

Advertisers, both national and regional, have shown a renewed interest in sponsoring these made-for-syndication shows. As a matter of fact, the industry may well see the return of the old Ziv style of aggressive selling to regional sponsors and there seems to be plenty of evidence of this trend. Since there's practically no violence in the upcoming made-for-syndication supply, advertisers, as well as stations, can buy them with comfort.

Practically every major film distributor has made-for-syndication product either in the market or in the planning stage. It's the consensus of major syndicators that new production will increase about 20% in the 1969-70 season over the current one. A healthy part of this is on tape and with improved tape-to-film transfers one side benefit is the improved opportunities to sell abroad, especially to English-speaking countries.

The fact that feature movies are still the backbone of film programming is emphasized by two recent studies.

A study by Warner Bros. Seven Arts in the top 50 markets found 134 pre-emptions by local features during one November week in 1968. This compares with 96 the year before, a jump of more than 40 per cent.

W-7 also examined the total U.S. picture for pre-emptions in November, 1968. Checking all U.S. editions of TV Guide, the distributor found that during the week of November 9 affiliates ran their own movies in prime time in 336 cases (see chart on page 23). This was greater than the number of prime-time movies run by independents, whose total came to 284.

The W-7 study showed that affiliates are more apt to bump a network series than a movie. During the November week studied, affiliates preempted 227 series as against 98 movies.

The study also found that well over half of the pre-emptions started during "movie time" (9 p.m. and later) -49 per cent started at 9 to 10 p.m. (eastern time), 14 per cent started at 10:30 and the remainder started sometime before 9.

The W-7 analysis turned up some interesting facts about prime-time pre-emptions for local features by affiliates. For one thing, they occur on all networks with considerable regularity, if the week chosen is at all typical. ABC-TV stations accounted for 127 local features, CBS-TV outlets for 113 and NBC-TV stations for 96.

For another, Wednesday and Friday were the most popular days for pre-emptions. The latter accounted for 74, the former for 72. Totals for the other days: Monday, 30; Tuesday, 49; Thursday, 38; Saturday, 42; Sunday, 31.

A study similar to W-7's, done by MCA-TV, came up with similar figures.

Made-for-syndication shows generally avoid violence and that widens their market
ager, who's got a fistful of off-network shows, concedes that what the industry has available does not always excite the stations. Other syndicators point out that fewer network series are surviving for the four and five years necessary for the show to go into 26 weeks of strip programming.

Station program buyers, more sophisticated than they used to be, are learning to avoid such traps as buying, say, an off-network package that displayed strong male demographics in primetime and hoping to get a sizeable audience in late afternoon when few males are around.

There is, of course, still a good market for off-network series. MPC's Wynn Nathan, vice president of the syndication division, makes the point that the newest product in this area is not always the most desirable. This is echoed by other sources, one of which pointed out that the three Lucille Ball shows, in syndication via CBS Enterprises, are still not out of steam. Said this observer: "The original I Love Lucy is still as active and successful as ever."

Whatever the virtues and faults of off-network series, the added stock of made-for-syndication product increases the options of the station program buyer. It not only gives him a greater opportunity to be creative and competitive but, in timebuying terms, widens his demographic choices. For example, WCBS-TV New York is now running Mike Douglas in the 4:30 p.m. strip because it wants to reach the younger female. The movie show which ran in that slot previously couldn't produce the demographics the station was after.

The fiercer station competitive picture and the generally healthy re-
sponse to fresh syndication product is attracting not only syndicators into the field, but station groups, groups of station groups and the networks themselves. The added supply is helping indies not only in generally competitive terms but also in primetime. And UHF outlets in such major markets as Boston, San Francisco, Cleveland and Philadelphia are putting up a respectable battle against affiliates.

Made-for-syndication specials are among the program types yielding a good return for stations. One reason is that advertisers are becoming more interested in sponsorship. Celanese bought Four Star's Something Special for 50 markets. The company recently sold Portrait: Lee Marvin in a regional spread to the

**Program syndicators pull blue-chip sponsors into the scene, via multi-market spreads**

Philadelphia-Harrisburg Ford dealers.


New spot specials include a package of nine for next season's schedule under MPC's aegis.

Triangle Program Sales will have three one-hour specials by the Doodletown Pipers, the Miss Rodeo America pageant, three half-hour specials on the parachuting championships, a 90-minute special on Indian America narrated by Henry Fonda and a 60-minute documentary entitled Cardboard Caesar.
THE DIMENSIONS OF LOCAL PRIME TIME MOVIES
(Week of November 9, 1968)

<table>
<thead>
<tr>
<th>More than half of all local primetime features originate on affiliates.</th>
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<tr>
<td><strong>No. local primetime features</strong></td>
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<td><strong>Affiliates</strong></td>
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<th>Use of local primetime features is widespread among affiliates of all networks.</th>
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<td><strong>No. local primetime features</strong></td>
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<td><strong>ABC</strong></td>
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<th>Affiliates schedule most local primetime features in middle of evening.</th>
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<td><strong>Per cent scheduled by various start times</strong></td>
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<tr>
<td><strong>6:40 p.m. (8:40 p.m. CTZ)</strong></td>
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<td>49%</td>
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<th>2 of 3 local primetime features on affiliates pre-empt network series.</th>
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<td><strong>No. local primetime features</strong></td>
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<td><strong>Pre-empted Program</strong></td>
</tr>
<tr>
<td>227</td>
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<thead>
<tr>
<th>Local primetime features on affiliates are concentrated on Wed. and Fri.</th>
</tr>
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<td><strong>No. local primetime features</strong></td>
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<td><strong>Mon.</strong></td>
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<th>Use of local primetime features jumped 40% over year before.</th>
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<tr>
<td><strong>No. local primetime features</strong></td>
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<tr>
<td><strong>Top 50 Mkts.</strong></td>
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<td>154</td>
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</tbody>
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(Continued on page 52)
The recent settlement of a hassle over the standard contract/confimation form for spot tv has given a sharp fillip to hopes that paperwork problems in the industry will be noticeably reduced in the near future.

The agreement, nailed down a week and a half ago, places three major organizations shoulder to shoulder in a drive to get wide acceptance for the form. They are the 4As, the Station Representatives Association and the Television Bureau of Advertising.

This progress comes on top of that made recently in two other areas. Work is underway on standardizing a traffic instruction form (or at least standardizing the wording of traffic instructions), used in sending commercials to stations. And the status of a standard station invoice form, long considered a difficult nut to crack, also has given rise to optimism.

The parties to the agreement on the confirmation form resolved what were apparently small differences in format and wording. However, discussions had been going on for some time, and, as one observer pointed out, a key piece of paperwork in a business which accounts for nearly $1 billion in billings and which must fit into existing systems, including those which are computerized, cannot be treated lightly.

On one side stood the TvB, whose "Systems of Spot" proposal gave birth to proposed confirmation and invoice forms. On the other was the 4As' important Station Relations Committee.

TvB, represented by Albin Nelson, wanted its SOS confirmation form put into use with as few changes as possible, primarily because about half a dozen major reps were already using it. The 4As group, head by BBDO vice president Hope Martinez, a veteran media executive, felt certain changes were essential and that such an important form must meet agencies' needs.

Somewhere in the middle was the SRA, represented by Morris Kellner, managing director, and Dennis Gillespie of Peters, Griffin, Woodward, head of the rep group's Trade Relations Committee.

The changes have been incorporated, and those reps with SOS forms on their hands will use them up and then switch to the modified form. Among the changes is a statement that the "times listed represent programs and/or adjacencies declared at the time of sale," that the 4As contract applies, except as noted, and space for cancellation notice requirements.

**Buyers and sellers are getting closer to standardization.**

**A status report**

The confirmation form at issue has had an involved history since it was first presented to the industry in August, 1967, along with an invoice form. Both came out of a program authorized by TvB in May, 1966, which at that time hired the accounting firm of Arthur Young & Co. to review spot tv paperwork problems and simplify and standardize the handling of spot buy information.

The accounting firm came up with manual system but was convinced as a result of their work that the industry could benefit from the adoption of a limited-scale EDP processing and teletype transmission system. As a matter of fact, the company was convinced that if the reps were urged to proceed with standardizing the confirmation form on a manual basis, it would be difficult to enforce.

What Young had in mind was a service bureau concept. It had been working with Western Union on this but, for a variety of reasons, rejected WU in favor of a bureau under the sponsorship and control of TvB.

The processing and transmission system proposed did not meet with any great enthusiasm, possibly because it would affect, in addition, computer operations already existing as well as those planned. However, TvB's Al Nelson was still pushing computer-plus-TWX system last summer (See Newsfront, Television Age, July 15, 1968).

The system would work as follows: The rep would make out the confirmation following the standard form on a teletype machine. Initially, information would not be sent on wire but would be recorded on punched paper tape roll. A hard copy made at the same time would permit corrections in the tape.

The data on tape would be sent to a central computer, which would make monthly cost breakdowns and store the information. Overnight, a computer would search its memory and send information to the appropriate stations and agencies tied into the system. To receive the information on standard confirmation form the following morning, each agency and station would put a blank form in the teletype, so that such a way that the information typed out in the proper space, lined the box of the form.

**Identical copies, fast**

Thus, in 24 hours or less, a rep in any spot buy area can have identical copies—and quick.

For the time being, anyway, an aspect of SOS has gone by the board. Aside from questions relating to practicality of the system, the dispute about the form itself gave the industry enough to chew over for the time being.

Young's fear that a standard form in a manual system would be difficult to push through appears to have been justified. So far, seven major stations have been using a slightly-modified confirmation contract. They are, Blair, Katz, PGW, MeTV, Metro TV Sales, Storer TV Sales, and RKO TV Representatives.

In addition, Cox Broadcast is sending confirmations to its reps in the form. Though a number of reps are still not using the form, approval will undoubtedly solve (Continued on p5)
Spot paperwork—it's untangling

AGENCY

REP

STATION

BASIC STEPS TO THE TANGLE
(Capitalized words indicate key paperwork forms.)

Agency buyer contacts rep salesman with list of markets and buy specifications

Meanwhile, rep is updated on regular basis on what's available at stations

Rep sends AVAILABILITY FORM with list of spots that meet specifications

Rep explains values of his offerings, negotiates or makes a switch pitch

Agency sends rep list of spots he wants, subject to confirmation

After checking with stations, rep sends CONFIRMATION FORM to agency and station

Agency sends TRAFFIC INSTRUCTIONS showing which commercials run in which times

Station sends monthly INVOICE to agency, which pays, subject to discrepancies

Agency Age, March 10, 1969
Look! There in the sky! It’s a bird... it’s a plane... it’s a commercial!

And there’s a good chance that it’s going to reach the station less than 24 hours before airtime, in spite of all that wings and jet engines can do.

And before it arrives, the station operations manager will have placed at least one frantic and/or angry and/or sarcastic phone call to the agency to trade unpleasanties with a traffic girl, or perchance her boss, regarding the whereabouts of the wayward material.

Once the jet has lumbered to a stop and given birth to its mail bags, it will take a bit of luck for the commercial to be special-delivered to the station with dispatch, and not to rest several hours in a post office bin.

At the station, the commercial will be checked against its shipping instructions (which, hopefully, have already arrived). If it’s the right advertiser, the right product and the right material—and if there’s still time—a completed day-reel will be unwound, the commercial will be spliced in its position, and it will run as ordered.

If it’s too late to make air (or if an exasperated operations manager eyes the reel and says, “Damned if I’ll rip that thing apart again”), a substitute will run in its place—and another make-good will be created.

Agencies have a slightly different version of the same scene. In this one, even while the operations manager is raising hell on the phone the material will be within a hundred feet of him, lying in a corner where some underpaid and under-experienced underling has seen fit to toss it, or mayhap buried under somebody’s lunch.

The truth, of course, lies somewhere between these two mythical situations. There’s no argument about one thing: Foul-ups, delays, and late arrivals in the shipping and receiving of spot commercials are at an all-time high. The trouble is primarily the result of a two-way stretch—piggybacks and color.

**Everywhere a piggyback**

Multi-brand advertisers, are still up to their necks in piggybacks, despite the move to the independent 30. Not so many solid 60s these days but plenty of marriages between 30 and 30s or 40s and 20s. This means that a great many more commercials are being produced.

But most of them are being shot in color, which means more time in original production, and more time in the labs where opticals and print are made. Inevitably, there’s a backlog—a filling of the pipelines. Inevitably, advertisers and agencies need more time to marry brands before traffic can take over. And, inevitably, traffic instructions have become more complex, tougher for the

**Stations are up in arms over late arrivals and inaccuracies of commercials shipments—agencies admit they’re not happy about it, either**

**The commercials traffic jam**
agencies to coordinate and write and for the stations to understand.

The volume of prints shipped is on the incredible side. Firm figures for the total industry do not exist (though the head of a major print procurement house estimates it at some 10 million, most of it, incidentally, by air mail special).

But take a single agency—take T T Bates, the probable king of spot television in terms of business ped. In 1968, 546,000 16mm spots were made and shipped for Bates, under the professional eye of B King, assistant vice president and supervisor of radio and television traffic. From the 546,000 subject 20,000 reference and library spots, and Bates’ print procurement houses still shipped more than half a million units of 16mm material to stations last year.

The rising score

The piggyback boom is reflected in the agency’s prior shipping figures. In 1966, about 235,000 16mm spots were shipped to stations for Bates. Final score for 1967 was around 450,000. The volume of 35mm spots is naturally much lower (late records show 22,000 35s shipped in 1966, 33,000 in ’67 and 4000 in ’68).

A medium-sized print procurement house in New York ships between 2000 and 25,000 prints a month. Of the biggest ships an average of 75,000. Peak shipping season is in Fall, when agencies are racing to turn out the new stuff. As Christmas派 near, last-minute copy changes and stomachs begin to churn in unison at agencies, print houses and stations.

Although it worsens in Fall, the commercials shipping mess is a year-round problem. The chief protagonists are agency and station. Each seems to have a standard gripe. Many agency traffic executives appear to visualize stations as being peopled by the very young—kids who understand few of the facts of broadcast life and could care less.

And there’s more than a germ of truth in this view. There are small stations that admittedly hire high school kids to come in after school and handle traffic. False economy, perhaps, but small stations have small budgets.

From their big city vantage points, agency traffic managers find it hard to understand why stations cannot assign full-time people to traffic and train them in it. Again, they have a point, but, again, it’s mostly a matter of money.

“A station manager told me very proudly,” recalls an agency traffic executive, “that his switchboard operator, receptionist, teletypist and traffic girl were one and the same.”

“Good god, I thought, he’s operating with a one-woman band and he wonders why things go wrong.”

Stations, on the other hand, rip into agencies for “chronic lateness” in shipping, for mistakes and obscurities in instructions, and for making communication extremely difficult.

Says one station manager, who wishes to remain anonymous, “It’s not unusual for us to keep a girl on the phone all day, calling agencies and trying to make sense out of their instructions.

“Important information is often missing from instructions—would you believe code numbers? Sometimes letters dated a week before arrive with instructions to air immediately—and when the postmark shows that the letter was mailed a day or two ago, you can see how we might wonder who’s kidding whom. Once in a while, the instructions arrive with the second half of a split shipment.”

Art Jacobson, operations director of KMTV Omaha, told TELEVISION AGE that the combination of late arrival of material and the difficulty of communicating with offending agencies is frustrating indeed.

When material is overdue, Jacobson or an assistant gets on the horn to the agency, and that’s where the frustration is apt to become acute.

“Very often,” he says, “the person we have to talk to isn’t there, and nobody else can answer our questions. It’s senseless to leave a message, especially on calls to New York agencies, because the call is rarely returned. If it turns out that they’re in doubt and we are, too, about where the material is or just when it’s coming, we delete the spot.

And when local tags have to be added or slides made, or when a complex dealer rotation is involved, it’s our policy to delay the schedule until we can be sure everything will be aired correctly.”

The manager of one major market station revealed that he had been forced to cancel $12,000 worth of spot business during the first 10 days of last month because of missed material shipments.

“Sure, we picked about 90 per cent of the time back up with makegoods,” he said, “but you’ve got to figure that the new business that could have gone into those spots is lost and gone forever. And what about the other 10 per cent? That’s $1,200 worth of non-revenue public service, and it hurt.”

At the suggestion that only the stations suffer from weaknesses in personnel, this station manager laughs bitterly.

“Get this,” he says. “We’ve got a spot scheduled for 2 p.m. Saturday, but the agency hasn’t bothered to tell us which material to use. We wait as long as we can; then at 3 p.m. Friday we phone the traffic girl at the agency, which is 1,000 miles away.

“What a coincidence,” she says brightly. ‘Here you are calling me and I’ve got the letter in my typewriter right now that’s going to tell you what commercials to run.’

“With any kind of luck at all, we’d have gotten her letter on Monday morning.”

What they don’t know . . .

Many other station managers share the conviction that few rank-and-fileers in agency traffic departments realize what it takes to put a day’s schedule together at a station.

“They seem to think it’s a matter of out of the box and onto the air, wham-bam,” he says. “They don’t know about the logging, the screening for damage and quality, the processing involving leaders, the day-reeling. And I’ve got a feeling that each girl thinks in terms of the one or two commercials she has to get (Continued on page 50)
Tv bites into the fast-food biz

From Colonel Sanders to Jack In The Box, hamburger, fried chicken and roast beef chains are finding television a fast, effective way to deliver the message of one of the country's fastest-growing industries.

In 1968, the entire restaurant industry recorded sales of about $19 billion. This represented a growth rate of over four per cent. The limited-menu, fast-food segment of the industry has grown at more than twice that rate in recent years.

The drive-in and carry-out restaurants have an annual volume of over $1 billion, according to a report by Fast Food, a trade magazine.

There are about 33,100 drive-in units across the country, representing one segment of the fast-food industry, a study by Audits & Surveys reveals. In 1964, there were about 24,200 drive-in units. The increase over a four-year period is roughly 37 per cent.

There are more than 150 fast-food chains in operation today. These cover a variety of foods, ranging from donuts to tacos. There are about 35 to 40 that handle mainly burgers and hot dogs, and the side dishes that go with them. About 10 started out selling roast beef sandwiches, and 20 handle the fried chicken line.

Hamburgers were the first big menu item for this type of restaurant. But according to Phil Cooke of Mandabach and Simms, Chicago, which handles public relations for General Foods' Burger Chef System, "Colonel Sanders (Kentucky Fried Chicken) revolutionized the industry." He felt that roast beef sandwiches seem to be the current trend, and that fish 'n chips will be next. This has already started to develop on the West Coast, and is moving across the country.

Some of the chains are franchised, and some companies own all their units. Companies that sell franchises also own some of their units, and one source said McDonald's Corp. is starting to buy back some of its franchises. A smaller company can make more money with other people paying for a franchise, he explained. "but when you reach McDonald's size it might pay to own more of them yourself."

The reason for the tremendous growth of the industry in recent years is attributed to a number of factors. One appeal is to young people, both teens and young married couples. They have small budgets and appetites, and a meal at a hamburger restaurant cheaply. The chains also appeal to moderate-income family with several children. "If Dad isn't making too much money and the kids want to eat out, this type of thing is great," said one marketing expert in the field.

Another growth factor

Several major advertisers are testing over existing chains, and supplies added capital for growth. Burger Chef, for example, was bought by General Foods early this year. Pillsbury bought Burger Kit and Ralston Purina bought Foodmakers, which operates Jack In The Box.
Fast food chains are finding that more tv means more sales

W. Cook, chairman of General Foods, expects the chain to increase from 750 units in 1968 to almost 1,000 units this year.

Many of the chains are turning to tv for the first time, and others already using tv are planning to use more.

Big jump in commercials

A study made by Broadcast Advertisers Reports showed that the number of commercials for drive-ins increased 64.2 per cent from 1965 to 1967. One owner of a Kentucky Fried Chicken unit said his business increased 67.5 per cent with his first 16 weeks on television.

McDonald's Corp. and Kentucky Fried Chicken use network tv as well as local. Burger Chef, which has been using regional spot for eight years, will be using network primetime in 1969. Some of the commercials will run in minutes already bought by General Foods. Other fast-food chains which use tv have been using local and regional spot, for the most part.

Kentucky Fried Chicken is the undisputed leader in the fast-food chain area. Gross volume in 1968 was close to the $100 million mark, representing sales in about 2,000 units in all 50 states.

The company was started in 1955

(Continued on page 57)
One of the verities of advertising is the home-hunter pouring through the classified listings in newspapers to find a place to live.

This is changing. As the suburbs sprawl, eating up green acres with home developments, highways, and shopping centers, the number of newspapers which cover a trading area are multiplying. The home-hunter must flip the pages of many newspapers before he can satisfy himself that he's covered what's available.

Which is one reason among many why building and real estate firms are turning to television. The extent of this is detailed by Broadcast Advertisers Reports in the years from 1965 through 1967, the latest data available.

These show that during this three-year period the number of building and real estate firms using television increased 53 per cent.

The total may not be complete since BAR tallies 75 top markets in one random week in every month, but it is probably representative.

The real estate scene on television is a mixture of variety in advertising approaches and standard formats. One real estate firm, for example, will promote steadily through the year; a developer will use occasional flights. There is a syndicated real estate show with copyrighted format which has been making the rounds for a number of years.

One realtor using television is Smith-Derrick of Harrisburg and Camp Hill, Pa. This company covers the Harrisburg-York-Lebanon-Lancaster market via WGAL-TV 52 weeks of the year. Using about eight 1Ds a week, the realtor repeats one theme: list with Smith-Derrick.

The commercial usually goes something like this: There will be a color film of the firm's empty offices and a voice-over will say, "Out to lunch? No, Smith-Derrick's sales staff is out on the job." The commercials also emphasize the size of the sales staff (30), experience and professionalism and hours opened.

A developer in Pekin, Ill., Monge Real Estate, has been putting one-third to one-half of its promotion budget into tv for the past five or six years. According to the agency, Tull Advertising of Peoria, Monge finds tv "great for the big splash."

The client adds two points. First, tv provides prestige. Second, the medium covers areas not normally covered by newspapers. Flights run on WQXI-TV and WIRL-TV, both Peoria.

Monge notes that results range anywhere from same-day sales to a deal consummated a year or two after advertising. This makes tv's impact little hard to measure, but apparent. Monge has no questions about medium's payout.

On of the oldest syndicated shows on tv is House Detective, a service-commercial format which features a round-up of homes for sale. Using color films and slides showing both indoor and outdoor shots, the program provides the viewer with a selection of homes for sale and a good idea of what they look like.

The format provides the one-minute "tours" of interesting subdivisions with 45 seconds of this usually devoted to the seller.

House Detective is now in its 17th year and is appearing on half a dozen stations, through it has been on many as 16 at one time. The current crop includes WREM-TV San Francisco, XETV San Diego-Tijuana, WESH-TV Daytona Beach-Orlando, WNBC-TV Greenville, S.C., WQXI-TV Atlanta and WTVJ-TV Detroit.

The latter's program, one of

(Continued on page 4)
Here they come

The first stage of the cat and mouse game of the new season is being played by CBS and NBC. The general police is to hold mass screenings for advertisers and "k" in the schedule. Then, when the other fellow is folly off balance, there is a rapid change of schedule or an early starting date. This time, however, the changes may be more permanent.

Actually, there aren't too many changes on the two networks. For the most part, they are standing with the majority of their shows, and the movies continue to take large blocks of time.

On Sunday, CBS scratches Gentle Ben and substitutes Wm In Rome, with John Forsythe playing his familiar role with three young daughters. This is another sitcom comedy skewed all family and young. It is affordable and familiar—20 years old.

ABC on Sunday scratches Mothers-in-Law to get controversy with Bill Cosby playing a school teacher. Forkel movies like To Sir With Love have proved this idea viable. They close 10-11 with The New People, a dogy, much like Name of the Game, with current themes.

An impossible dream at NBC?

Monday, CBS switches Doris Day into the Family Affair spot, but NBC tries My World and Welcome To It which Sheldon Leonard tries the impossible—namely to take James Thurber appetizing to a mass audience. A little girl is charming and her imaginative father, William Windom, is good—but man, the tykes are a little too cool for this kind of fairyland.

Tuesday brings a new Debbie Reynolds show to NBC at 9 o'clock, behind Jennie and in front of Julia. Still unknown, the thought of Debbie Reynolds bouncing and bringing the 7A smile is too much. Too bad it will probably be a hit. At 9:30, viz Doris Day, a fatter Dan Day will play being Ronnie Reagan with a young daughter as governor's lady. Could be.

Wednesday finds two extraordinary decisions by both networks. CBS is going for a new doctor cycle, only haven't got their medic. It's called University Medical Center, but it doesn't have a staff yet. Conrad, NBC has a guy—Michael Parks—who hope turn out to be a combination of Jimmy Dean and McQueen, but they ain't got no vehicle for the lad. There should be a merger.

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Friday on CBS is something. How do you like Get Set (flicked from NBC's reject pile), The Good Life and Hogan's Heroes back to back 7:30-9. Obviously a play for the younger audience, and a good one for all three.

BC sticks with its openers, but cancels Star Trek to make room for Bracken's World. This season unusually presented by Twentieth Century-Fox as a true-to-life daytime serial about a Hollywood studio and its cage of freaks. Bracken is studio head and never appears, but Eleanor Parker, his ex-secretary, speaks for him. This is going to be an LA version of Peyton Place. Perhaps.

CBS doesn't fiddle with Saturday night except to put Green Acres in the Hogan's Heroes spot. NBC, on the other hand, has done some strange things which defy logical analysis. They have cancelled Get Smart, thus strengthening CBS, and The Ghost and Mrs. Muir, which may end up helping poor old ABC.

They start with Andy Williams opposite Jackie Gleason, with Andy taking a blood oath not to get in everybody else's act the way Milt Berle did before he folded. Maybe he will and maybe he won't. Habits are hard to break. Adam 12 goes from 7:30 to 8:30, which cannot be justified on any basis unless there is a deal with the producer nobody knows anything about.

As for ABC, it is only possible to throw up one's hands in horror. Their problem is so colossal that they must not know where to start. Pretty soon they must announce a major change in the entire schedule because the leadtime is running out on them.

Now for the wrap-up as they say in TV land. The sharp-eyed reader will have noted several facts as the new schedule begins to unfold. First, there is a singular lack of violent action in the new shows. There is not even a single western being shown or a police show. The message seems to have got through to the boys on the back lot that violence is verboten.

For Sundays on NBC: 'The New People,' a rotating three-parter.

Second, there is a slight trend to half-hours and to situation comedies as previously predicted. This form is so successful and so long-lasting when it works that the crap-shoot is worth the chance.

Third, there is a recognition of a causal relationship between the television medium and the world in which it lives. There are more contemporary themes and more awareness of problems and solutions. Never before has the medium been so acutely aware of its responsibilities.

All in all, the new shows are fresher than in past years and more ambitious in their scope. When ABC reports in, and a total analysis can be made, it is devoutly to be hoped that this atmosphere will be strengthened and that ABC will not downgrade the better image with mayhem and violence.—J.B.
The medium is increasingly taking over the home-selling function from newspapers

Tv snaps up real estate

One of the verities of advertising is the home-hunter pouring through the classified listings in newspapers to find a place to live.

This is changing. As the suburbs sprawl, eating up green acres with home developments, highways, and shopping centers, the number of newspapers which cover a trading area are multiplying. The home-hunter must flip the pages of many newspapers before he can satisfy himself that he's covered what's available.

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CBS doesn't fiddle with Saturday night except to put Green Acres in the Hogan's Heroes spot. NBC, on the other hand, has done some strange things which defy logical analysis. They have cancelled Get Smart, thus strengthening CBS, and The Ghost and Mrs. Muir, which may end up helping poor old ABC.

They start with Andy Williams opposite Jackie Glea- son, with Andy taking a blood oath not to get in every- body else's act the way Milty Berle did before he folded. Maybe he will and maybe he won't. Habits are hard to break. Adam 12 goes from 7:30 to 8:30, which cannot be justified on any basis unless there is a deal with the producer nobody knows anything about.

As for ABC, it is only possible to throw up one's hands in horror. Their problem is so colossal that they must not know where to start. Pretty soon they must announce a major change in the entire schedule because the leadtime is running out on them.

Now for the wrap-up as they say in tv land. The sharp-eyed reader will have noted several facts as the new schedule begins to unfold. First, there is a singular lack of violent action in the new shows. There is not even a single western being shown or a police show. The message seems to have got through to the boys on the back lot that violence is verboten.

For Sundays on NBC: 'The Now People,' a running three-parter.

Second, there is a slight trend to half-hours and to situation comedies as previously predicted. This form is so successful and so long-lasting when it works that the crap-shoot is worth the chance.

Third, there is a recognition of a causal relationship between the television medium and the world in which it lives. There are more contemporary themes and more awareness of problems and solutions. Never before has the medium been so acutely aware of its responsibilities.

All in all, the new shows are fresher than in past years and more ambitious in their scope. When ABC reports in, and a total analysis can be made, it is devoutly to be hoped that this atmosphere will be strengthened and that ABC will not downgrade the better image with mayhem and violence. — J.B.
SYNDICATION FILLS GAP

The sound of network affiliates complaining about what they're not getting, is music to the ears of syndicators.

The program peddlers hardly shed any tears when they learned that ABC-TV had turned back an additional half-hour every Thursday night to the stations. Likewise, the recent CBS-TV decree that affiliates would have to fill every fourth Tuesday night's 10:30-11:00 pm slot by themselves had stations complaining and syndicators beaming.

Weekly half-hours that can fit in a late prime slot are scarce now, although three distributors are preparing product for the Fall and more are sure to follow.

Surprisingly enough, a network distributor is among the list of those who can fill a half-hour bill. ABC Films just announced One Man Show, a variety program and has committed it for 26 weeks.

Avco-Embassy is preparing eight specials for next season, of which several will certainly be half-hours.

MPC is ready to go with 52 weeks of the Evans/Novak Report.

There are a number of programs available to fill an hour primetime slot. Avco-Embassy is readying Country Hayride. Screen Gems has Playboy After Dark. ITC has Man in a Suitcase and Action-Hour Showcase. Then there is Maurice Woodruff Predicts from MPC. Triangle has a musical program planned for Fall. In addition, there are any number of specials available.

At the recent National Association of Television Program Executives convention in Los Angeles, ABC affiliates also called for something for the morning - counter-programming from the network to compete with what they consider the tired Today and Captain Kangaroo shows.

While they wait, syndicators are reading the supply of programs which could possibly fill that bill including a couple that will resemble Girl Talk and That Show.

Game shows, many of which are modern versions of past network successes, are going to be back next Fall. Beat the Clock, Queen For A Day, and To Tell The Truth are all being primed and readied.

In addition, many new shows are in various stages of production which could be used for day-strip counter-programming.

Through CBS Enterprises, Chuck Barris will distribute The Game Game, Triangle Program Sales is readying a women's show, and Trans-Lux is completing arrangements on a game show.

VICTORY AT SEA FOR TAPE

When producer Del Jack decided to tape the latest King Family special on a cruise ship at sea, he knew there'd be problems—and he found out he was right.

For the special, Holiday Cruise with the King Family, North American Television Associates, KingFam Productions, the SpectraMediaCorp. and the Hollywood Video Center combined their efforts with the cooperation of the Matson Lines.

What was most unusual about this taping was that the Hollywood Video Center left its 45-ton mobile unit at home.

What HVC did was install a complete tv control room, cable network and lighting system aboard the S.S. Lurline during a regular voyage between San Francisco and Honolulu.

The equipment installation took place during the five-day trip to the 50th state. Taping was done on the return trip to San Francisco.

More than 80 persons—crew and talent—made the 2,500 mile voyage to participate in the production of the special, which will be seen on 180 stations this month.

Control room for the show was a 12 x 15-foot stateroom on the promenade deck. A video engineer and maintenance supervisor set up the control room equipment on the tape to Honolulu. The balance of the technical staff met the ship in Hawaii.

Some special problems were encountered during the voyage. While there was some concern about the dependability of the equipment under the circumstances, it fared better than some of the technical crew, who came sea sick during a stormy 4 days out of Honolulu.

The only time equipment trouble occurred was when video recording was hampered by Coast Guard radio station frequencies. Since nothing could be done to eliminate some portions of the show were scheduled.

One problem that was much more severe than anticipated was the vibration of the ship. The only time it affected recording was when technical crews were near the ship's motor and propellers.

If he had it to do all over again, what changes would producer Jack make?

Rather than three days of shooting followed by two days of "insurance" he would allow one day for the technical crew to get acclimated to the environment of a ship, followed by three days of shooting and one day of "insurance."

Looking back on his accomplishment, Jack says that now he knows it is possible to produce a complete tv show at sea without first working, "Can I get a 45-ton mobile unit aboard?"

Y&R LEADS QUALIFIERS

With 22 finalists in the annual International Broadcasting Award competition, Y&R has dominated television field for the second year in a row.

Doyle Dane Bernbach is among the world's ad agencies with 11 qualifying commercials.

Tied for third place are J. Walter Thompson, Batten, Barton, Durst & Osborn and Dentsu Advertising Japan, with three finalists each.

Winners in 12 television categories will be presented at a dinner at Century Plaza Hotel in Hollywood on March 11.

This year, the awards drew a record 3,315 entries from 39 countries
THE WAY

...weekly half-hour puppet show, 'n Chip, aimed at Saturday evening network programming, is now works at Western Video Productions.

The program will use a dozen minieland puppet characters against a chintique developed at Hollywood Video center where the studio segments will be taped.

In addition to being violence-free, the program will have significant educational value as well.

Screen Gems is readying The Funny Cash Show for a late Spring run on ABC. The new series will be set in Nashville starting in early fall.

The series will feature names which are representative of the different types of music which make up the sound of today. The format will allow Cash to move in and out of the performer's circle as the show progresses.

The three-time Emmy Award winner special, Lincoln's Last Day, is slated for syndication through ABC. Senator Everett Dirksen is slated as the voice of Lincoln in the half-hour program, which traces the steps of the President and John Wilkes Booth on the fateful day of April 14, 1865 when Lincoln was assassinated.

The Bruce Morrow Show, a new hour daily variety-interview show, will be produced by Cousin Productions for syndication by Screen Gems.

The series star is WABC DJ Morrow. The program will present a potpourri of guests from many different fields in addition to a regular daily cast.

IPC is going ahead with plans to produce Maurice Woodruff Presents. The weekly program stars the droll English clairvoyant-astrologer and features Robert Q. Lewis as well as guest celebrities and well known personalities appearing as mystery guests each week.

David Susskind is the executive producer.

Pandemonium, an hour-long anthology series featuring a complete courtroom drama in each episode, will be produced by Four Star International.

Maurice Woodruff, of the taped strip which has a different starring cast in each episode.

PLANS

Alka-Seltzer • Tinker

Alka-Seltzer for the Blahs.

PELICAN PRODUCTIONS, INC., N.Y.

Association of American RR's • Geyer-Oswald

J. Paul Kim & Lew Gifford, New York

ROSE-MAGWOOD PRODUCTIONS, INC., N.Y.

AT&T "Simply Beautiful" • N. W. Ayer

Braun's Astro Snacks • K. MacL & G

Paul Kim & Lew Gifford, New York

LOGOS TELEPRODUCTION CENTER, Arlington

American Oil Company • D'Arcy

Byer & Rolnick • Collin & Andrew

FRED A. NILES — Hollywood, Chicago, N.Y.

KING SCREEN PRODUCTIONS, Seattle

Armour Meats • Needham, Harper & Steers

Campbell's Soup "Campbell Up" • BBDO

PANTOMIME PICTURES, Hollywood

PAUL KIM & LEW GIFFORD, NEW YORK

Unvision Age, March 10, 1969

33
COMMERCIALS MAKERS

Two director/cameramen have joined East-West Films. PHIL SCHULTZ and TOM MANGRAVITE will each head his own firm, services of which are totally exclusive to East-West.

From Primos, Pa., comes word that RICHARD HORWITZ has been appointed animation designer and JOHN H. HUNT, JR., has been appointed associate production coordinator for H. G. Peters & Co.

Hорwitz has more than 20 years' experience in the animation field, and has been associated with several major firms. Prior to joining the Peters organization, Hunt was assistant production manager at WCAU radio Philadelphia.

M. RICH NICHOLSON has been named production coordinator for the Hawaiian operation of Filmways of California. Nicholson will concentrate on the major airlines which recently have been given tentative air routes to the Pacific islands. Before joining Filmways, he was a tv commercial producer for Leo Burnett.

JACQUELINE SMITH has been appointed by the SPI Television Center to act as production coordinator responsible for casting, fashion coordinating and client relations for the San Francisco office. Miss Smith moved from VPI in New York, where she handled production.

STAN OLSEN and TOM CAULFIELD have joined the staff of Universal's Commercial-Industrial-Television Division as director and associate producer, respectively. The pair will spend the next two months pre-planning production for the company's commitments in May and June.

HOW THEY FIT

Where and how the special talents of the still photographer fit into the world of tv and motion pictures will be probed at the American Society of Magazine Photographers symposium to be held March 10 and 11 at the New York Hilton.

Some of the topics to be discussed include production economics, humor and mores, upcoming commercials, new techniques and classic campaigns.

Taking part in the symposium will be Stanley Tannenbaum, chairman of the board of Keynon & Eckhart, and Dick Miller, chairman of the Directors Guild of America; Toni Ficale, president of ASMP and head of calora Productions; John Culkin, director of film projects, Fordham University; film-maker Stan Van Beek, and several others.

ELEKTRA GOES EAST

"After 14 years on the West Side of New York," said Elektra's Sam Magdoff, "we've decided to try the other half lives."

The visit will be somewhat permanent, for when Magdoff takes a week from his present West 46th St. office to 501 Madison Ave. he'll be taking his entire production house with him.

Elektra will occupy the former Random House offices at 52nd St. once remodeling is completed.

WARNER JOINS STORER

CARL E. WARNER has been appointed director of production for Storer Studios.

His past experience includes production of tv commercials, work on tv series such as American Sportsman and CBS Reports, and for over a dozen features including Rosemary's Baby, and six years as correspondent for UPI.

Warner also has a large technique credits in his background, including assisting in the installation of the first cinemascope and stereophonic systems in the country, directing engineers for Todd-AO, and work on the Apollo 5 project for RCA and Dow Chemical.

FARM AD AWARDS

Awards for outstanding agricultural advertising were presented to agencies and clients at the annual awards banquet of the Eastern Center, National Agriculture Advertising and Marketing Association, recently.

Taking first place in the best five commercials class were Geigy, Cunningham & Walsh. Honorable mention went to New Holland Machine Co. and Telic, Inc.

Award winners in tv, radio, print will be judged in the national competition of NAAMA against winners from chapters throughout the country.

The most reliable post-production services in North America.

Offices in New York, 630 Ninth Avenue, N.Y. 10036; Chicago, 18 East Erie St., Illinois 60611
Los Angeles, 6043 Hollywood Blvd., Calif. 90028

Television Age, March 10, 1968
The better you get, the better we look.

We can't really take the credit. Of course, we take pride in providing you with the finest film stock we know how to make. But from then on, baby, it's anybody's commercial.

Maybe that's the key—because it seems that anybody who's anybody in television commercial-dom is in film. The really creative new ideas that hit the screen night after night in quest of sales come from really creative film people. Of course, we keep coming up with new products that give you more creative elbowroom. But that doesn't explain why you keep flocking to film and raising its standard. Could it be film's flexibility? Portability? Universality? We think it's these "...ities" and many other itty-bitty film advantages that add up to so much of what keeps film the leading medium.

EASTMAN KODAK COMPANY
Atlanta: 404/GL 7-5211 Chicago: 312/654-0200
New York: 212/MU 7-7080 San Francisco: 415/776-6055
AD MAKERS

JOHN R. PIKE has joined Kenyon & Eckhardt Advertising as a vice president and copy supervisor. He will work on the Lincoln-Mercury account.

Pike has an extensive background in automotive accounts, coming to K&E from Campbell-Ewald, Detroit, where he was vice president and asso-
ciate director of broadcast creative for Chevrolet. He also spent several years at J. Walter Thompson as supervising writer-producer on the Ford Division account.

A graduate of Emerson College in Boston, Pike received a master's degree from Boston University and was later a doctoral candidate at Columbia University.

Also at K&E, PAUL M. ROTH has been named vice president in charge of media services, which includes media and television radio programming. Roth has been with the agency since 1962. His most recent position was vice president in charge of media.

RODNEY ERICKSON, formerly in charge of television radio programming and recently named president of East-West Films, continues in a consulting capacity at the agency.

ARIEL ALLEN has been appointed an associate creative director of Nor-
man, Craig & Kimmel. Miss Allen joined the agency last June as a copy group head. Prior to that she spent over eight years at Ted Bates & Co. in various copy positions.

Two new vice presidents have been named at Ted Bates. LAWRENCE J. KILLIAN and DONALD A. MICHELSON are both art supervisors.

Killian joined Bates in 1961 as an art director. He is now responsible for all print and tv art on the Bristol Myers, American Chicle, Mars and Warner-Lambert accounts.

Michelson came to Bates in 1963 as an art director, leaving a similar position at Warwick & Legler. He is now responsible for art on the IT Continental Baking account.

DIEU LEE FORTIS has been named vice president at Needham, Harpe & Steers. Mrs. Fortis joined the agency in 1963, when it was known as Needham, Louis and Brorby-Chicago.

Joining the NIH's Chicago creative department are JEFFREY PERLMAN, copywriter, and ANDREW V. SHOSK, art director.

GALY LILLEThorp, creative group supervisor in Bozell & Jacob Los Angeles office, has been named vice president. He joined the agency Omaha office in 1964 as member of the creative staff. Prior to that, he was television promotion manager for KMTV in Omaha.

LAWRENCE PAOLUCCI has been appointed executive art director at Solow-Wexton Inc. Most recently Paolucci was an art supervisor at Papert, Koenig & Loeb, where he supervised such accounts as Xerox.

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Yellow Submarine
Director
GEORGE DUNNING

Yellow Submarine
Storyboard Consultant
ROBERT MITCHELL

CONGRATULATIONS AND PRESS TERRIFIC STOP
CONGRATULATIONS AND THANKS. REGARDS
GEORGE DUNNING

ROBERT MITCHELL is a Director at
The Haboush Company • 6611 Santa Monica Blvd • Hollywood, Calif. 90038 • (213) 466-4111

Now in Release: "K-9000: A SPACE ODDITY"

Television Age, March 16, 1972
STEVE VAN DEN BROOK has joined Walker Johnson & Dickson, Milwaukee, as an associate creative director. He was most recently employed at Leo Burnett, Chicago, where he supervised the work of two writers on national print and TV campaigns for National Airlines. He was also responsible for the current regional Master's Choice coffee TV advertising campaign.

J. ARTHUR ODELL has been elected vice president of the J. Walter Thompson Co. Odell is headquartered in the San Francisco office and is the creative director there. He was with JWT in New York and Detroit before moving to the West Coast.

DAVID BOFFEY has been named senior vice president/creative director of Masius, Wynne-Williams, Street & Finney. He was previously a creative supervisor at J. Walter Thompson, where he worked on the Turner-Lambert, Lever Brothers, Standard Brands, and Whitehall accounts. Prior to that, he was at McCann-Erickson for nine years in the position of associate creative director. Boffey's position at MWWSF is a newly created one as part of the English-owned agency's ambitious growth program.

VP SAYS YES
VTP Enterprises has given the nod its option to provide a full year of production of "The Donald O'Connor Show." The 90-minute strip distributed by MPC is carried in 35 markets.

J. Arthur Odell
THE DOTTED LINE

Hugh Hefner’s weekly party, Play- boy After Dark, has now extended its coverage to 23 markets. Recent additions to the lineup include WGN-TV Chicago, KSN-TV St. Louis, KALD-TV Dallas, WCRT-TV Buffalo, KSDK-TV Denver, KGMB-TV Honolulu, WKEF-TV Dayton, WDIO-TV Toledo and WIRT-TV Peoria. Screen-Gems is the distributor.

ITC’s series of 12 one-hour musical-variety color specials has been sold in a pre-release deal to six RKO General stations. Included are WOR-TV New York, KJH-TV Los Angeles, CKLW-TV Detroit, WNAQ-TV Boston, WHBO-TV Memphis and WHTV Hartford-New Haven.

Krantz Films has sold its new syndicated quiz program The Money-makers to WHEC-TV Rochester and WNYS-TV Syracuse. The half-hour strip is set to premiere in the spring.

MOCK’ PROJECT AWARD

The Freedoms Foundation at Valley Forge has given its George Washington Honor Medal to Triangle Stations WFIL-TV Philadelphia for its “High School Mock Election” project of last October.

ZOOMING IN ON PEOPLE

Krantz Films has appointed three divisional sales managers. Arthur S. Gross has been named to head up the West Coast sales operation and will be headquartered in Los Angeles. Al Lanken will be southeastern sales manager, working out of Miami. Gerald S. Corwin is the new midwestern sales manager based in Minneapolis.

Eric Lieber has been appointed producer of the Mike Douglas Show. His list of tv credits most recently includes associate producer of The Dick Cavett Show.

Howard Karshan has been appointed to the newly-created position of director, international marketing services, CBS Enterprises. At the same time James P. Jimirro has been named international sales manager. He will be in charge of all international sales of educational films distributed by CBS.

Thomas L. Miller has been named director of program development for Paramount TV and will be responsible for all new tv pilot projects. Miller was previously assistant to the executive vice president in charge of production.

RUSSIANS LOOK WEST

The Russians must have been impressed by an award-winning tv commercial for a Detroit police recruitment campaign, because they went to the trouble of requesting a copy of it from Campbell-Ewald, which produced it.

BMP, a Soviet advertising agency, saw the commercial at the 15th Annual International Advertising Film Festival in Venice last summer, where it won a diploma. The spot also won a New York Art Directors award.

When the commercial ran in Detroit, police applicants tripled in one month.

McGUIRE TO ANGLOFILMS

Dennis McGuire has joined Anglofilms commercial production house as a staff director. Most recently, McGuire completed tv screenplays for Warner Bros.-Seven Arts.

Prior to that, he spent two years as a tv commercial producer at Benton & Bowles where he worked such accounts as Chemical Bank, Maxwell House coffee, Pepto-Bismol and Alpha-Bits.

NATPE AWARDS

At its convention, the NATPE presented 10 citations in seven categories of local tv production. WLW-Cincinnati captured two—one a documentary award for “Appalachian Heritage”, the other an educath award for “The Last Prom.”

Also picking up awards were WMJQ-TV Chicago for New Performers in the category of performing arts: WWJ-TV New Orleans for “Dinner at Five” in the variety category WWBQ-TV Binghampton picked up a sports award for High School Football; the children’s program winner was WJKR-TV Detroit for “Woodrow the Woodsman” “Pete Seeger: Son and Work” picked up the intern award for KING-TV Seattle.

Documentary prizes were garnered by WFTV-Philadelphia for “Young Greats” and WABC-TV New York for “Gambling at the College Weather With Allen and Abe” earned an award for WTTV-TV Milwaukee. No awards this year were voted in the categories of game/quiz and religion.

HABOUSH COMES EAST

The four-year-old West Coast production firm, The Haboush Co. opened a New York office at 156 East 61st St.

Operation of the branch will be under the direction of William H. Bannett, executive producer, who plans to spend one week a month there. A branch manager has yet been appointed.

QUICK CUTS

Rita & Eddie’s Professional Mov Co. has announced its official opening at 15 West 55th St., New York, T.

RALPH KESSLER

RALPH KESSLER PROD.
19 EAST 53RD STREET
NEW YORK, N.Y. 10022
PLAZA 3-8313
American History Venture

He Learning Corporation of America, a subsidiary of Columbia Pures Industries, and American Heritage Publishing Co. have entered into an agreement to produce a series of films on American history for schools and world television.

The initial series, dealing with the American Indian, the Revolution and Civil War, will represent a marked departure from traditional educational films. The films will center on dramatic events which have relevance to problems of today.

There is no word yet on how the programs will be presented on television.

Equipment Leasing

For the station manager who'd like to equip or re-equip his station, RY's recent agreement with Systems Catal Corp. comes as a pleasant development.

The agreement, RCA believes, will "add to the broadcast industry's flexible, comprehensive and flexible leasing arrangements."

Under the SCC plan, RCA will sell individual units of new broadcast equipment, studio or transmitter packages, or entire technical systems, to CC. It will arrange long-term leasing to station operators. The program will augment existing RCA leasing and financing methods.

One of the highlights of the SCC arrangement is the flexibility of individual leasing plans. A television or radio station operator may lease an entire technical facility, including such major items as color camera, video tape recorders, and transmitters, under a plan featuring low initial lease payments which escalate over the years. Lease periods can be up to 10 years, with no down payments.

In addition, the station may add or substitute equipment during the term of the lease. At the expiration of the lease, the station operator may purchase the equipment at the current fair market value.

S. Communications Corp., which owns six UHF stations, is the first to take advantage of the new program. The group has leased about $1 million worth of equipment from

Advertising Directory of

Selling Commercials

Hubley Toys • Nadler & Larimer

Monroe Shock Absorbers • Aitkin-Kynett

Instant Chase & Sanborn • J. W. T.

Peter Pan Peanut Butter • McCann-Erickson

Laura Scudder • Doyle Dane Bernbach

Royal Crown Cola • D'Arcy

Lone Star Beer • Glenn Advertising

Salem Cigarettes • Wm. Esty Co.

TELETRONICS INTERNATIONAL, Inc.

GERALD SCHNITZER PRODS., Hollywood

TOTEM PRODUCTIONS, INC., N.Y.

SANDLER FILMS, INC., Hollywood

CASCADE PICTURES OF CALIFORNIA

FILMFAIR, NEW YORK

JAMIESON FILM CO., Dallas

SOL GOODNOFF PRODUCTIONS, INC., N.Y.

March 10, 1969
the company, it is reported.

Systems Capital Corp. which is headquartered in Philadelphia, specializes in developing and implementing leasing programs in a wide variety of industries.

TECHNICAL TOPICS

CBS has opted to make the manufacturing and marketing of the Broadcast EVR cameras a competitive situation. Cohn Electronics of San Diego and General Electric have been given the go-ahead.

Lawrence Hilford, vice president of Broadcast EVR, said that while both cameras will serve the same purpose they may not be identical. "One may have power steering while the other may not," he pointed out.

G-E has projected the cost of the camera as $33,000 to $35,000 and points out this is below the price of current film cameras. Cohn has not yet announced a price. It is expected that both companies will show BEVR to the trade late this year.

Hilford predicts that production would be underway within 90 to 120 days following introduction, meaning that the first production units will roll off the assembly line around the second quarter of 1970.

Two problems still surround the BEVR. The current inability to transfer images from video tape to a BEVR master, and how the BEVR can best fit into a station's film system.

As for the former, Hilford is confident: "When we go into production, we will be able to go from anything to a BEVR master."

As for how the BEVR can or should be incorporated into a station, Hilford remarked that research still remains to be done.

"We are aware that there are as many different ways of getting commercials and programs on the air as there are stations," he pointed out. "While some stations put all their commercials together on a master reel, others transfer them to video tape. Still others rack commercials up individually, and some incorporate them into the program material."

The BEVR vice president said that shortly a survey will be conducted to determine the most common method of transmission. Once this is realized, specific proposals for installation and use can be formulated.

Hilford added, however, that the BEVR camera is compatible withrent multiplexers, and the study only to provide stations with the simplest and cheapest method of installment.

While CBS was busy announcing developments on its BEVR camera International Video Corp. broke some news of its own about new cameras. The company had placed three new color cameras on the market—one with four tubes and the others with three Plumbicon tubes.

The three tube camera, built for Great Britain by Electrical and Musical Industries Ltd., was designed specifically for the North American market. With a price tag of $7200 the model is designed IVC/E 2001-C. The four-tube model IV EMI 2001-B is in extensive use in the United Kingdom and Europe. It sells for $76,000. Over 200 of the four tube units are in use there.

The addition of these came gives IVC a color camera line ranging in price from $14,000 to $7,000.

Ektachrome commercial film processing with same-day service is now available from WRS Motion Picture Labs in Pittsburgh.

Inauguration of the new service makes Pittsburgh one of only four cities to process ECO film on an independent basis. The lab is designed to handle 7255 Ektachrome commercials, plus EF, EFB and MS film.
It's essential that a buyer have time to sit down and talk to reps and have time to negotiate," said Hal Miller, vice president of media and programming services at Grey Advertising. And that is where the importance of COM-STEP, Grey's computer system for purchasing spot TV, lies in.

Miller said COM-STEP does all the things the buyer used to do before he sat down to talk, but does it faster.

In a study of two accounts, Phil Ench, media and planning and administration vice president, said that from the point availabilities were received through ordering schedules, time spent on the buy was reduced about 50 per cent with the aid of COM-STEP.

It does not, however, make any decisions for the buyer, said Miller. The buyer still has to evaluate the information the computer gives him, and he has to decide what's best for his client.

The system is being used for about 30 per cent of the agency's clients now, and they're planning to use it more in the future. Grey has also said they're considering leasing the system to other parties, and Miller said several people have already expressed interest in this.

COM-STEP works overnight, analyzing data the buyer has received from the rep. The buyer feeds availability information outlining desired gross ratings points, target audiences, cost-per 1,000, etc., to the machine. The print-out he receives the next morning ranks the available spots on all stations on the basis of the above information. All spots in a market are ranked together, according to Branch. Stations are identified in the rankings, but not separated from each other. The purpose of this is not to rate stations against each other, but to find the best spots and give the buyer the best basis for negotiation.

The computer also has a memory bank, which holds certain standard information. Among this information are ratings of shows by either the American Research Bureau or Nielsen. Miller said this is used because the rep gives only his estimate of the rating, but the buyer needs the exact data.

Another point the agency emphasized is that neither the buyer nor the rep will be bypassed because of the system. The agency feels the personal element in negotiations has to be preserved, that this is the best way to service the clients.

In addition to ranking the spots for the buyer, the computer provides another service for the client. It can tell him what each of his products has done on spot TV in the past, how many rating points have been bought and what share of the budget has been spent up to the last purchase.

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

**American Home Products**
(Clyne Maxon, New York)
A buy for DRISTAN nasal mist is scheduled to start as soon as possible, and run through the end of the month. Early and late fringe 30s will be used. Leslie Baker is the buyer on the account.

*Dick Gold buys for Folger's coffee and Sinclair gasoline at Cunningham & Walsh, New York.*
Block Drug Co.  
(Sullivan, Stauffer, Colwell & Bayles, New York)  
Buys have been placed for three Block Drugs products. A buy for NYTOL starts March 24, and will run from eight to 13 weeks, depending on the market. Day and early and late fringe 30s will be used. Early fringe 30s are being used to sell RELIEVE sore throat spray for four weeks. A six week buy for TEGRIN is underway. Early and late fringe and prime 30s are being used. Robert Flaishons worked on all the buys.

Bristol-Myers Co.  
(Young & Rubicam, New York)  
A buy for ENDUST just got underway and will run for 13 weeks. Prime and late fringe 30s are being used in an attempt to reach women. George Mahrig is one of the regional buyers on the account.

Burlington Industries, Inc.  
(Doyle Dane Bernbach, New York)  
Buys have been placed in markets across the country for LEE'S carpets and LOOP TO LOOP. Starting date for Lee's is April 7, and minutes will run for four weeks in day and fringe time. For Loop to Loop, 30s will be seen for four weeks beginning March 24 in day, fringe and primetime. Isabel Stannard worked on the buys.

Carter-Wallace  
(Sullivan, Stauffer, Colwell & Bayles, New York)  
A buy for NAIR is underway in over 15 markets across the country. Early and late fringe 30s are being used till the end of March in an attempt to reach teens and young women. Andrew Subbiondo is one of the buyers on the Nair account.

(Continued on page 46)

WCTV-land  
LAND OF YEAR-ROUND  
GOOD LIVING, GOOD BUSINESS

WCTV-LAND SALUTES FLOWERS INDUSTRIES!  

Flowers Industries, Inc., of Thomasville, Georgia has just had a public offering of its stock and now is a publicly held company with outside directors on its board. Within six months present plans are to move on to the American Stock Exchange from the over-the-counter market, thereby creating a broader marketing base to better fit into plans for growth through acquisition both in the snack food, bakery and non-related fields. The company depends heavily on television advertising for product identity in the markets it serves in Florida, Alabama and Georgia.

At dinner given by KWWL-TV Waterloo-Cedar Rapids to celebrate increased '68 sales are (l. to r.): Robert J. Kizer, administrative vice president, Avery-Knodel; Tom Young, agency executive vice president; J. I. Knodel, president and David N. Simmons, sales manager western tv, both A-K.
One Seller's Opinion . . .

WHAT SPECIALS CAN DO

Local stations occasionally offer one-time-only special availabilities to buyers in an attempt to generate additional station revenue. Although most buyers will usually consider purchase of specials, dependent on budget flexibility and GRP levels, a good number of agency people prefer to consider them at all.

Specials, nevertheless, can offer excellent media value to the advertiser, such as above-average ratings, primetime exposure, greater cumulative audience potential, and more efficient reach of the lighter viewer, full daytime workers and higher educated heads of households, who might not watch TV very often.

Specials, as the name implies, arouse out-of-the ordinary interest among a market's television viewers. This is due not only to the intrinsic attraction of the programs themselves, but to the extra promotion and publicity generated for them, as well.

Also, many local stations present a large number of specials in prime-time, producing for a participating advertiser a "special" media value deriving from the peculiar audience advantages of primetime per se, combined with those inherent in the special itself.

In addition to higher-than-average ratings, specials also offer an advertiser the opportunity to reach an audience composed of a larger percentage of higher-income, better-educated adults—the professional and white collar workers and their families.

Specials also achieve greater ratings in the more densely populated units, those richer in sales potential.

Since many specials appeal to more of the higher educated, affluent segments of the television audience, they enable an advertiser to reach and sell these important prospects who are often light viewers of television.

Specials are, therefore, an excellent increment or supplement to a regular spot television schedule, adding extra reach and frequency among these light viewers.

Even though the audience of specials is more heavily weighted with relatively affluent households than regular programming, these one-shots offer a tremendous diversity of program types and cumulative audience potential for an advertiser participating in more than one of them. There is something for almost every viewer among specials presented on local stations.

Quite often, local TV specials are shown in prime evening, when sets are in use and viewers per set are at their peaks, assuring maximum audience potential and total viewer CPM efficiency.

Also, working men and women are available to TV—a big, valuable audience segment which does not usually view TV during any other part of the weekday. Furthermore, audience turnover is greater from night to night and from time period to time period, affording maximum cumulative audience potential.

Many local stations frequently schedule repeat performances of special programs, resulting in an extra measure of reach for advertisers. Anticipations in these "double exposures" are usually sold at a discount, thereby affording an advertiser maximum cost efficiency and even bigger big reach.

This way, an advertiser can take advantage of both the quantitative and qualitative pluses of a special's audience and achieve in many instances the equivalent rating of a prime time network minute—on a spot basis.

Finally, as a supplement to regular spot TV schedules, specials offer advertisers special media advantages and should always be carefully evaluated when offered for purchase.
Agency Appointments

C. Milton Monroe, Jr., has been appointed a vice president at Young & Rubicam, New York. Monroe joined the agency in 1948, and was made an account supervisor in 1967.

Robert Fell has been promoted to account executive at Leo Burnett Co., Chicago. He joined Burnett's research department two years ago and was made an assistant account executive in 1968.

Gerald Murphy has been elected a vice president at Compton Advertising, New York. He joined the agency as an assistant account executive in 1962 and was made an account executive in 1965. In 1968, he was promoted to his present position, management supervisor on Johnson & Johnson.

At Campbell-Ewald, Detroit, there have been several management changes. These group vice presidents have been given expanded responsibilities: T. Russell Chick, Robert C. Doran, John J. Saunders and Donald A. Wright. Two account supervisors, D. Craig Rebold and Edmund Zalewski, have been given additional accounts. William Tauch and Gerald Yarbrough have been promoted from account executives to account supervisors. Yarbrough joined the agency in 1955, and Tauch joined C-E in 1964.

George A. Wilcox and Joseph E. Neylon have been elected vice presidents at Needham, Harper & Steers. Wilcox joined the agency in 1953 as a media supervisor, and in 1967 was promoted to associate media director. Neylon, who has been with the agency since 1946, is director of the traffic department.

Harvie Chapman has been elected a vice president at Tracy-Locke Co., Dallas. He joined the agency in 1962 and was named account supervisor in 1967.

Mary Chichester Dunetz has been appointed director of marketing at Vladimir & Evans, Miami. Previously, she was director of promotions and publicity for Bobbie Brooks. She has also been with three agencies in New York.

Bennard Cowen has joined Hicks & Greist, New York, as head of the sales promotion-merchandising department. Previously, he was with Lennen & Newell, where he worked on packaged goods accounts.

Stephen R. Hoff has joined W. D. Doner & Co., Detroit, as an account executive on the Allied Supermarket account. He had been an account executive and field merchandising manager for Bauer, Tripp, Henig & Bressed, New York.

Richard T. O'Vely has joined Wells, Rich, Greene, New York, as senior vice president and manager of account operations. He will also be a member of the agency's strategy board. He had previously been an executive vice president at Sullivans, Stauffer, Colwell & Bayles, New York.

Theodore H. Tromsdorf has joined the consumer package goods division of Kalash, Spiro, Walpert & Ringold. He was previously an assistant account executive and account coordinator at McCann-Erickson.

John E. Zimmerman, III, has joined the research department at Aitkin-Kennett, Philadelphia. He had been a market analyst with N. W. Ayer & Son.

At Bo Bernstein & Co., Providence, Kenneth L. Becht, Lawrence Friendson and Evan D. Neuhoff have been elected vice presidents. All are account executives. Becht joined the agency in 1959. Friendson joined the agency as an account executive in 1964, and Neuhoff went to the agency in 1961, also as an account executive.

International

Dick Zuver has been named a senior vice president at Compton Advertising. He joined the agency in New York in 1955, and has been manager of Compton-Clar International in Heidelberg, Germany, since 1967.

Townsend Griffin has been named chairman of Benton & Bowles, Ltd., London. He joined B&B in 1948, and has been in the London affiliate since 1959. In 1967, he was named managing director of the London office.

B U Y S I N B R I E F

Fifty top markets will see commercials for silly putty this season. Peter Howson, the manufacturer, selects a different part of the country each season scheduled saturation coverage on tv in kids show either 50 or 100 markets. Annual run into the millions. Surveyed are the current campaigns are WNEW-TV New York, WPXH New York, WUWU New Orleans, KHTV Los Angeles, K-OIN TV Portland.

The 12th annual burrelson Pick TV promotion will be supported by commercials on spot tv. Ed McMahon is being tuted in 20s, 30s and 60s, telling the pair story. Network tv and radio spots will be used. The agency is D'Arey veritas, St. Louis.

Spot tv is being used to introduce Stein 29, Mennen's entry into the male grooming field. Network tv and print are also being utilized. The product is test marketed in seven Western states in November 1967. The agency is War, Muller, Doboszky, New York.

The national introduction of Janitor A Drum will be partially supported by a tv schedule. The product has already been introduced in New York, Philadelphia, and Boston. By mid March, Henderson Advertising, Greenville, expects spots for network and spot to be up to 240 per week. During the first eight weeks on tv, the agency expects to reach 88 per cent of total U.S. homes 18.2 times each week. Print is also being used to back up the tv schedule. Janitor in A Drum is manufactured by Texize Chemicals.

A haunted house and a Frankenstein-type monster are the highlights of a series of spots being shown off for Alpha-Hits. March 1 was the start for the spots, which will be shown on stations throughout the Western states. Brooke Bowles, New York, is the agency.

Brooke Bond Foods is expanding commercials for tea into markets in the northern section of the country. A series of 30s and 60s for a housewife and laundroman arguing over a burned shirt until a right Red Rose pops in and calms them with a cup of tea. Brooke Bond's agency is Rock & Quinn Wall, New York.

The Fassstaff Brewing Corp., is ready a series of 30s and 60s in markets in the country to promote its new product Footie, Cone & Belding is the agency.

Buyer's Checklist

Rate Increases

KOV Stockton, from $1,650 to $1,150, effective August 1, 1969.

New Affiliates

WMST-TV Huntsville has been made a primary affiliate of the ALB television network, effective immediately.

Television Age, March 10
How does a man who majored in international affairs at Columbia University find himself in the advertising field? Well he could, for example, walk into an office building, look for an advertising agency (any advertising agency) on the building directory, go in and apply for a job, and walk out as a trainee for Kenyon & Eckhardt. That's how Orrin Christy got started on the road that led him to media planning at McCann-Erickson two years ago.

In between K&E and McCann-Erickson Christy spent 11 years, eight of them as media director, at Morse International, Richardson-Merrell's house agency. While there, he worked on all Vick Chemical Corp. products.

He's also worked on the New York Living Association account. He said the objective of the client was to keep people coming to the track every day, which meant daily advertising.

Christy is now working on LaFence whitener-brightener and Burger Chef, two General Foods accounts. McCann-Erickson just took over buying for all agencies for 41 General Foods products in Phoenix and Hartford-New Haven, and Christy is involved in this.

He does all-media planning, but there's an emphasis on television. "That's where most of the dollars are," he said. "It's the most powerful thing in the world."

Christy also spends a lot of time doing research. "Things change so fast you have to keep doing research to keep abreast of all the changes," he said.

Right now, he is planning to stay in the media field. He prefers planning and supervision to buying. He finds the first two much more interesting. He's also done some account work and he likes that, too.

Christy's life outside McCann-Erickson is varied. He's been involved in the production of two Broadway plays, and has also produced summer stock. It's his evening and weekend avocation—he said it doesn't keep him busy enough to do it full time. He's never considered becoming an actor—he wants to stick with the production end—but "I have great respect for actors—they're the hardest working people in the world."

For vacations, Christy likes to relax at a house he owns in Portugal. He goes there for about three weeks each year. And when he isn't planning a media buy or producing a show, he usually turns to opera or bridge.
Spot Carter-Wallace (Tatham-Laird & Kudner, New York) A buy for FRENCHETTE salad dressing is underway. The buy is going into a total of 18 markets, in three separate groups. Day 30s will be running until June 27 in an attempt to reach women. Sheila Band is the buyer on the Frenchette account.

Colgate-Palmolive Co. (Ted Bates & Co., New York) A buy for various COLGATE products broke shortly before issue date in 100 markets. Women 18-34 and women 18-49 are the target of 20s, and 30s, and 60s which will be running in day, prime and both early and late fringe time. Marcia Bernson and Lauren Griffiths are two of the buyers on the Colgate account.


Corn Products Co. (Lennen & Newell, New York) Buys have been placed for NIAGARA fabric finish. Both early and late fringe 30s will be used to reach women for four weeks beginning March 31, and for five weeks beginning May 12. Sandra Floyd worked on the buy.

General Foods (Young & Rubicam, New York) A buy for freeze-dried SANKA has been placed in markets around the country. Day, prime and fringe spots have been bought and will run for about five weeks, depending on the market. Bill Sholer worked on the buys in the Southwest region of the country.

General Mills (Dancer-Fitzgerald-Sample, New York) A corporate buy for GENERAL MILLS breaks March 31 in markets across the country. Both early and late fringe and day 30s and minutes will be used to reach women until April 27. Carol Ann Bein worked on the buy.

General Telephone & Electronics (Doyle Dane Bernbach, New York) A buy for GENERAL TELEPHONE got underway shortly before issue date. Early and late fringe and prime minutes will run until June 6. Madeline Chester worked on the buy.

Howard Johnson Co. (Grey Advertising, New York) Commercials advertising HOWARD JOHNSON restaurants will be seen until the end of March. Early and late fringe minutes are being used. Timothy Daly worked on the account.

Kinney Shoes (Frank B. Sandon, New York) A buy for various KINNEY products breaks issue date. Day and early and late fringe minutes will be used for four weeks. Gale Gilchrest placed the buy.

Kitchens of Sara Lee (Doyle Dane Bernbach, New York) The top 30 markets are the target of a campaign for various SARA LEE cakes. A buy starting March 23 will run for four weeks using minutes in both early and late fringe time, in an attempt to reach women. Charlotte Corbett is the buyer on the account.

Menley & James (Foote, Cone & Belding, New York) A buy for CONTAC breaks March 16 and will run for six weeks. Early and late fringe 30s will be used in an attempt to reach adults. Hillary Hinehman worked on the buy.

Mohasco Industries (Smith/Greenland, New York) Five test markets will see commercials for MOHA WK carpets beginning March Day, fringe and prime minutes will run until May 18. Sylvia Alles placed the buys.

National Biscuit Co. (McCann-Erickson, New York) Buys have been placed for MILK BONI and various other NABISCO products. They run from issue date to May 4 in 8 markets across the country, and both fringe and prime 30s and 60s will be used. Lee Ansell placed the buys.

Noxell Corp. (Sullivan, Stauffer, Colwell & Boyd, New York) A buy for various NOXELL products breaks March 24 and will run until May 5. Both early and late fringe 30s and minutes will be used. Eric Hirvonen is the buyer on the account.

(Continued on page)

Who delivers the big spenders in Des Moines?

WITN-TV Greenville-Washington, N.C., presents color tv sets for naming top programs in station's Fall lineup. L. to r.: Winner Don Zuckerman, buys B&B; Dennis Gillespie, vice president, Peters, Griffin, Woodward, Inc.; winner Ted Selbert, buyer, Grey; T. H. (Pat) Patterson, station executive vice president; winner Arnold Annex, buyer, Grey; Larry Reilly, account executive PGW.
Media Personals

SV GOLDIS and JOHN PANSUTI have been appointed vice presidents at Doyle Dane Bernbach, New York. Both are media directors. Goldis joined the agency in 1963 as a

GOLDIS

group supervisor. Pansuti has been with the agency since 1963, when he started as an assistant buyer.

WILBUR HEMANN has been promoted to buyer and broadcast supervisor on Duncan Hines cake mixes and New England Utilities at Compton Advertising, New York. He joined the agency in 1967 as an assistant buyer. Also at Compton, LARRY NELSON has been named media supervisor on three accounts. He has been a buyer at the agency since 1966.

PAUL L. ALLEN has been promoted to media supervisor at Clinton E. Frank, Chicago. He joined the agency in 1965 as a media buyer.

ROBERT WASSONE has been appointed an associate media director at Geyer-Oswald, New York. Before joining the agency, he had been general manager of RDR Associates.

MARIANNE ZANG has joined Lewis Gilman, Philadelphia, as a media buyer. She has held similar positions with Rumrill-Hoyt and N. W. Snyder & Son.

COLLEEN MATTHE has been named media manager at Botsford, Contantine & McCarty, Los Angeles. Previously, she was media director at Campbell-Mithun. Also at Botsford, ANN MISCHEW was named media buyer in the San Francisco office. She had been with McCann-Erickson.

ADELE SCHWARTZ has been named media director at Marshall Co., Cleveland. She had been timebuyer at Meldrum & Fewsmith.

Ocean Spray Cranberries
(Young & Rubicam, New York)

Buys have been placed for OCEAN SPRAY cranberry juice cocktail. Day and early and late fringe 30s will be seen in markets across the country from approximately issue date to April 30. George Mahrig is one of the buyers.

Pharmaco, Inc.
(Norman, Craig & Kummel, New York)

A buy for CORRECTOL is going into 26 markets for four weeks beginning April 7. Both early and late fringe 30s will be used. Sid Ginsberg and Phyllis Stollmack placed the buy.

Pillsbury Co.
(Batten, Barton, Durstine & Osborn, New York)

A buy for Pillsbury SPACE STICKS is underway for six to 10 weeks, depending on the market. Day and prime 30s and minutes are being used. Sheila McCormick placed the buy.

Plumrose, Inc.
(Daniel & Charles, New York)

Two separate buys for PLUMROSE canned and sliced ham have been placed. A two week flight gets underway March 17. A second flight, this time four weeks, begins March 31. Both 30s and minutes are being used to reach women. Harvey Robinson worked on the account.

(Continued on page 48)

DOES YOUR AWARD-WINNING COMMERCIAL REACH THE "QUADS"?

Maybe it's one of the top commercials of the year, but to get the sales results you want, show it to the Quads. As the 24th market in Metro Area Consumer Spendable Income Per Household, the Quad-Citizens have the money to spend.

Our penetration and domination in the Quad-Cities market gives you the extra impact you want from color... because 44% of the metro homes have color, according to ARB, November '68.

Your award-winning commercial deserves award-winning results. Put it where the money is. And just one other thing — remember the Quad-Cities are our babies at WOC-TV. We deliver them.

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

*SR&D Consumer Market Data, January, 1968

We Deliver the Quads

Exclusive National Representative — Peters, Griffin, Woodward, Inc.
Spot (From page 47)

Procter & Gamble
(Compton Advertising, New York)
A buy for CRISCO solid shortening is underway from now through the end of the contract year in markets around the country. Early and late fringe 30s are being used to reach women. Mel Grier worked on the buy.

Quaker Oats Co.
(Doyle Dane Bernbach, New York)
A buy for LIFE cereal broke shortly before issue date. Day and early and late fringe 30s and minutes are being used until April 27 in an attempt to reach women. Chuck Richardson is the buyer on the account.

Revlon, Inc.
(Grey Advertising, New York)
A buy for various REVLOON products is underway in markets across the country. Both early and late fringe and prime minutes will be running for about four weeks in an attempt to reach women. Nancy Fields is one of the buyers on the Revlon account.

Vick Chemical Co., division of
Richardson-Merrell
(Benton & Bowles, New York)
A buy is underway for LAVORIS in markets around the country. Early and late fringe 30s are being used until almost the end of March to reach adults. Fred Ohrn works on the Richardson-Merrell account.

Volkswagen of America
(Doyle Dane Bernbach, New York)
A three-month buy for VOLKS WAGEN automobiles broke shortly before issue date in markets across the country. Both early and late fringe and prime 20s and minutes are being used in an attempt to reach total men. Werner Ziegler placed the buy.

Warner-Lambert Pharmaceutical Co.
(Papert-Koenig-Lois, New York)
A buy for BROMO SELTZER gets underway as soon as possible and will run for about four to five weeks from start date. Early and late fringe 30s will be used to reach adults. Lal Pisano is the buyer on the account.

Rep Report

ALAN BANISHMAN has been appointed an account executive at Peters, Griffin, Woodward, New York. He had been with Avery-Knodel and prior to that was a media buyer at Ogilvy & Mather. Also at PGW, THOMAS WILL has been named an account executive in the Chicago office. He previously was with Leo Burnett Co., working as a buyer and in media research.

MARTY NILLS has joined Metro TV Sales, New York, as manager of special services. He has been director of marketing and sales planning for the Spanish International Network, and prior to that was director of research and promotion for the Meeker Co. He is also a past officer of the Radio and TV Research council.

WILLIAM CELLEHASEN, JR., has been appointed the national sales staff of RKO Television Representatives in the Chicago office. He has been with Katz Television for the past six years, and before that was with Brannan Co.

HOWARD WHEELER has been appointed an account executive at Edward Petry & Co., Los Angeles. He will be in the television department. Previously, he was West Coast manager at the Meeker Co.

JOE ROGAN has been named sales manager for the Western sales staff in the Chicago office of Katz Television. He had been Eastern sales manager since 1963, and has been with Katz since 1959. He will be replaced as Eastern sales manager by VICE- President, who has been salesman for the Katz East-South sales staff in Chicago since 1963.

ALAN INGRAM has been appointed assistant manager at Peters, Griffin, Woodward's new regional office in Boston, which opened last week. Ingram had been an account executive with WNBC-TV Boston.
cigarette hassle. With the exception of seven major agencies trading on exchange, Wall Street has been more advertising conscious. But nothing has made them more aware of the effect of advertising on profits than the imbroglio going on about cigarette advertising. After the FCC proposal to ban promotion of cigarettes on the air came out, analysts hastily pulled out the pencils and began figuring how much earnings would increase if the wave from broadcast advertising were ploughed back into profits.

They recognized, of course, that the whole tv/radio expenditure would be yanked from the advertising pipeline in the event the FCC proposal went through. But without knowing how advertising would be shifted (and, perhaps, not familiar enough with advertising to guess), analysts concocted "iffy" situations - the theoretical profit summation.

For example, the respected Argus Research Corp., sometimes called "the Wall Street's analyst," figured out that if tv advertising had been eliminated in 1967, American Tobacco's earnings would have increased 27 percent, Liggett & Myers' would have gone up 72 percent, Philip Morris' would have jumped by 12 percent and J. Reynolds' would have risen by 6 percent.

Are they wondering? If nothing else, this exercise in profit tabulation might well make tobacco stockholders wonder if all that advertising is really necessary.

Glimpsing that these figures "overstate the possibilities," and pointing out that the tv expenditures include non-tobacco products, Argus stated flatly that, in the event of a cigarette ban on broadcast media, tobacco companies "would devote significantly more advertising revenues to their non-tobacco products," an assumption few analysts would make.

The Argus prediction is apparently based on the belief that tobacco companies would spend more on advertising their non-tobacco brands just because the money is available and whether the brands need additional support or not.

Argus then concluded that a cigarette ad ban would lead to "some more-than-moderate increases in industry earnings."

This conclusion is warranted, however. Tobacco admen generally stress that, following a cigarette ad ban on tv, a period of trial-and-error in advertising strategies in print and merchandise is likely.

Profits up at first? Since this implies an element of caution, it is quite likely that, initially, at least, tobacco company profits would be affected favorably. It is hard to see cigarette

Table: Earnings and outlook for tobacco stocks

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<thead>
<tr>
<th></th>
<th>1968 Gross Sales</th>
<th>Earnings/Share</th>
<th>Yields</th>
<th>Tobacco/Tobacco</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liggett &amp; Myers</td>
<td>47%</td>
<td>4.73</td>
<td>4.60</td>
<td>2.8</td>
</tr>
<tr>
<td>J. Reynolds</td>
<td>47%</td>
<td>3.75</td>
<td>4.00</td>
<td>4.6</td>
</tr>
</tbody>
</table>

Based on price of 2/5/69 ** Estimated by Smith, Barney & Co.

They feel the tobacco stocks are fully-priced and that additional purchases would not be advised.

Putting aside the recent drop in stock prices, in which tobacco shares showed no particular strength and before which Argus gave its recommendation, this conservative view is widely held in Wall Street.

Speculators, arise. At least one major broker, however, feels a case can be made for the speculative approach to tobacco stocks. That's Smith, Barney & Co., whose "conceptual approach" goes along the following lines:

Tobacco earnings have been stable and should go up somewhat in 1969. Yields are "high" and the price-earnings ratio is on the low side. The possibility of a ban on cigarette ads may mean that some, if not all of tv/radio expenditures will "flow through to per-share earnings."

Because of the threat of government action on cigarette advertising, the search for acquisition and/or internal diversification will accelerate.

Finally, despite the controversy over the health aspects of cigarettes, tobacco company earnings have grown for all but one of the companies (Liggett & Myers) since 1964. The low valuations placed on tobacco stocks make these firms prime takeover candidates.
Commercials (From page 27)

to us, instead of the couple of hundred that come piling in here every week.

Time is, of course, the key factor — and it's the ultimate lack of sufficient time, for one reason or another, that usually boggles things up. Though agencies are loath to admit it, their producers are inclined to establish optimistic production schedules which sometimes turn out to be impossible to meet.

Labs and print procurement houses have been known to promise more than they can deliver in order to get or keep an agency's business. Pretty soon, everybody's scrambling along the line, trying to catch up — and errors creep in.

What's the answer? Enforcement by stations of the penalties which adorn the rate cards of most of them? Anyone waiting for this to happen is advised to get comfortable.

Here's what the manager of one major station has to say on that subject. "We could run the toughest ship you ever saw; we could stick to our cutoff dates for receipt of material; we could bill agencies for missed spots, just like it says on our rate card — we could, if we didn't mind watching our competition get fat.

"Look at it this way. Here's an agency with one client whose material is never on time. But this same agency is feeding us good business from four or five other clients, and it's got a few others we'd love to get a piece of. Are we going to blow the whistle because of the one bad guy in the picture?

"When we're tempted to get tough on misses, we remind ourselves that the station down the street would love to have that agency's business, and we can never be sure our spots are so good that our clients can't live without them."

**Stations are rumbling**

That appears to represent the prevailing opinion. Notwithstanding, however, there have been rumblings of late among stations as to what steps they might take to combat revenue losses caused by lateness.

In a recent informal survey, Benton & Bowles found that counter-moves being contemplated by stations fall into three categories.

- Stations will establish cutoff points for receipt of material, beyond which they will automatically release the spot for local sale. T
- Stations will not consider themselves obligated to provide substitutes if misses, nor will they bill agencies for them. B&B reports that some stations are already following this procedure.
- Stations will automatically schedule missed announcements, not necessarily with spots of same value, and without getting agency's or advertiser's okay.
- Stations will shoot for comparable rescheduling (with agency provial), but will reserve the right charge for misses without offering make-goods in cases where they sold out and thus lose revenue as result of the misses.

Will the majority of stations ever reach the point of enforcing late penalties? Knowledgeable observers at the agency, station and rep level think not. There's too much at stake and stations are not organized to able to bring mass pressure to bear on agencies.

But beleaguered station managers and group executives, fed up with watching perfectly good spots just go down the drain, look longingly to the late-charge procedures of the networks. The networks not only say they do it.

**Group W executives shifted**

Recent executive changes at Westinghouse Broadcasting involved both its programming and station operations.

Chet Collier was named president of Group W Productions and Program Sales, David Henderson was appointed to the newly-created position of executive vice president and chief operating officer of the same division and John Rohrbach, Jr., was named to replace Henderson as general manager of WJZ-TV Baltimore.

At the same time J. R. "Tad" Reeves, whom Collier succeeded, was moved to Group W headquarters as staff vice president, with creative responsibilities, reporting directly to Donald H. McGannon, president and chairman, Group W.

This is Collier's second stint as head of the programming operation. Just previously, he had been vice president of programming for the Westinghouse stations. Rohrbach had been national TV sales manager of Group W.

**How CBS does it**

Here's a passage from the "CBS Television Network Commercial Integration Manual": "Completed recordings of commercials (and boards) on positive film or video tape, that require no more than physical insertion, must be furnished to CBS at least seven working days in advance of air date. The advertiser will be subject to a late billing charge of $250 if elements are not received by 5 p.m. on working days prior to the scheduled air date.

"Commercial changes and late delivery within three working days (hours; Monday-Saturday) of broadcast are both costly and hazardous for network broadcasting. We strongly urge advertisers to refrain from changes. However, if late changes are absolutely necessary within 24 hours of broadcast, an additional fee, half of the regular charge, will be assessed."

Television Age, March 10.
COLORFUL

KCST 39 TV

San Diego's Sports Station

* San Diego Chargers Professional Football
* Notre Dame Football  * AFL Highlights
* San Diego State College Aztecs Football
* Auto Racing  * Golf  * Boxing  * Skiing

* San Diego's Most Comprehensive Sports Coverage

COMPLETE COLOR PRODUCTION FACILITIES

KCST 39 TV

San Diego
BASS BROADCASTING DIVISION
Mel Wheeler – President

Represented by

The Hollingbery Company

FDA-TV, Amarillo, Texas  •  KFDW-TV, Clovis, New Mexico  •  KFDO-TV, Sayre, Oklahoma  •  KAUZ-TV Wichita Falls, Texas

*vision Age, March 10, 1969
late handling charge of $1,000 will
be incurred by the advertiser.”

CBS-TV has had this policy in
effect for two years, according to
Ray McCullough, manager of com-
mmercial program administration
for the tv network, and has in sev-
eral cases collected $1,000 late fees.

“We've got to have a strong pol-
icy,” says McCullough, “because
we're computerized. Translations of
scheduling must be made and fed
into the computer 72 hours from
air.”

Has the penalty system been ef-
effective? “It's cut our late handling
in half,” says McCullough. “The
agencies know we mean it, and
they've gotten on the ball.”

CBS-TV doesn't go out of its way
to slap advertisers with late charges,
often reduces a possible $1,000
charge to the $250 level, and some-
times decides against any penalty in
view of extenuating circumstances.
But the threat is always there.

NBC-TV and ABC-TV also have
late-charge policies. In the absence
of extenuating circumstances, NBC-
TV, which is not yet computerized,
penalizes advertisers a straight $100
for material that arrives less than
14 days to air. At ABC-TV, it costs
advertisers $150 to get daytime ma-
terial in from seven days to 72 hours
pre-air, $300 if it's under 72 hours.
All nighttime material is due 72
hours before air; misses cost $350.
ABC is reported to be tough on en-
forcement.

All well and good for the net-
works, but what's going to help the
stations out of the late-material
woods? Closer liaison at the agency
among production, media and traf-
cic people; some formula for dis-
couraging account executives from
insisting that new commercials get
on the air almost before they're out
of production, and without leaving
time for corrections; an improve-
ment in the speed and accuracy of
agency ordering procedures with
print procurement houses; greater
alertness on the part of station traf-
cic clerks; and stronger follow-up by
the agency on material shipments to
stations.

If things don't get better, they're
certain to get much worse, since the
future can only bring more com-
mercials and more chance for error.

Syndication  (From page 21)

participate in the show.

ITC will release Man in a Suit.

The hour-long show consists of
off-network and 13 new program-
Action-Hour Showcase includes
programs, 48 off-network and
brand new programs.

MPC is preparing a 30-min-
ute weekly program called The Eva
Novak Report. Fifty-two segments
planned for the program, which will
feature the two well-known Wash-
ington columnists, syndicated in
number of newspapers.

The 'Queen' comes back

Queen For A Day will be com-
back, this time geared towards fe-
ation and youth. Dick Curtis will be
Maurice Woodruff Predicts is
an hour-long show slated for 39 week-

The program stars the well-kno-
British astrologer and is hosted
Robert Q. Lewis.

Truth or Consequences, now a
109 markets, will be back for
other 39 weeks, as well as Don
O'Connor, now in 35 markets. A
30-minute game strip, Pay Cards;
return; so will the two-hour Burke
Show.

Warner Bros.-Seven Arts has
half-hour children's show planned.
The vet unnamed program will be
an initial run of 104 segments.

Four Star is working on Can
Top This? The program is based
the radio show of the same na-
Also in production is Trial, a
hour courtroom strip for prime
airing.

DJ to MC for SG

Bruce Morrow, popular New Y-
dic jockey, is the star of a
program for Screen Gems. The pro-
gram is an hour comedy-variety
scheduled for 39 weeks. Designed
a late afternoon or an early ev-
show, it will have a cast of reg-
in addition to guest stars. It is gea-
to young adults.

All this product will help of
the declining supply of feature
However, with stations bump-
more network shows for their o
prime time features, it's appar-
there's enough appealing pro-
around to compete with net-
offerings.

The pre-emptions have to
chosen with care. MCA-TV fo-
that pre-emptions of network mo

Two Metromedia station chiefs named

Major executive shifts affect-
ing two Metromedia stations
have been announced.

Robert M. Bennett has been
named vice president and gen-
eral manager of WNEW-TV New
York. He previously held the
same title at WTTG Washington
and was replaced by Thomas
G. Maney, who also becomes
vice president and general man-
ager.

Lawrence P. Fraiberg, who
headed the New York outlet
during the past four years, re-
signed to establish his own
company.

Before heading up WTTG,
Bennett was vice president and
general sales manager for KTTV
Los Angeles.

Maney had been vice presi-
dent and general sales manager
of WTTG. Before coming to the
Washington station, he was
local sales manager of KTTV.

BENNET

MANEY

Television Age, March 10, 1970
## WHAT'S AHEAD IN MADE-FOR-SYNDICATION

<table>
<thead>
<tr>
<th>Syndicator</th>
<th>Program</th>
<th>Fre-qty min.</th>
<th># segments 68-69</th>
<th>69-70 # markets</th>
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<tbody>
<tr>
<td><strong>ABC Films</strong></td>
<td>One Man Show</td>
<td>30 w</td>
<td>—</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Anniversary Game</td>
<td>30 d</td>
<td>65 65 65</td>
<td>14</td>
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<tr>
<td></td>
<td>Girl Talk</td>
<td>30 d</td>
<td>195 195 80</td>
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<tr>
<td></td>
<td>World Series of</td>
<td>60 w</td>
<td>13 13 13</td>
<td>20</td>
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<tr>
<td></td>
<td>Guy Lombardo</td>
<td>90 s</td>
<td>1 1 90</td>
<td>—</td>
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<tr>
<td><strong>Leo-Embassy</strong></td>
<td>Country Hayride</td>
<td>60 w</td>
<td>—</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Be Feminine</td>
<td>5 d</td>
<td>—</td>
<td>260</td>
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<tr>
<td></td>
<td>Specials</td>
<td>30/60 s</td>
<td>4 8</td>
<td>—</td>
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<tr>
<td><strong>BS Enterprises</strong></td>
<td>What’s My Line?</td>
<td>30 d</td>
<td>190 210 35</td>
<td>—</td>
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<tr>
<td></td>
<td>The Game Game</td>
<td>30 d</td>
<td>—</td>
<td>210</td>
</tr>
<tr>
<td><strong>Firestone Films</strong></td>
<td>Steve Allen Show</td>
<td>60/90 d</td>
<td>195 195 53</td>
<td>—</td>
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<tr>
<td><strong>Synd. Ltd.</strong></td>
<td>To Tell The Truth</td>
<td>30 d</td>
<td>—</td>
<td>195</td>
</tr>
<tr>
<td></td>
<td>Can You Top This?</td>
<td>30 d</td>
<td>—</td>
<td>130</td>
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<td></td>
<td>Trial</td>
<td>60 d</td>
<td>—</td>
<td>130</td>
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<tr>
<td></td>
<td>Holiday specials pkg.</td>
<td>60 s</td>
<td>5 5</td>
<td>44</td>
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<tr>
<td><strong>TC</strong></td>
<td>Man in a Suicide</td>
<td>60 w</td>
<td>—</td>
<td>28</td>
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<td></td>
<td>Action-hour</td>
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<td></td>
<td>Showcase</td>
<td>60 d</td>
<td>—</td>
<td>103</td>
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<tr>
<td><strong>MPC</strong></td>
<td>Maurice Woodcraft</td>
<td>60 w</td>
<td>—</td>
<td>39</td>
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<td>Predicts</td>
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<td>Evans/Newk Report</td>
<td>30 w</td>
<td>—</td>
<td>52</td>
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<tr>
<td></td>
<td>Queen For A Day</td>
<td>30 d</td>
<td>—</td>
<td>235</td>
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<td></td>
<td>Truth or</td>
<td></td>
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<td></td>
<td>Consequences</td>
<td>30 d</td>
<td>175 175 109</td>
<td>—</td>
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<td></td>
<td>Donald O'Connor</td>
<td>60/90 d</td>
<td>195 195 35</td>
<td>—</td>
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<td></td>
<td>Pay Cards</td>
<td>30 d</td>
<td>260 260 35</td>
<td>—</td>
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<tr>
<td></td>
<td>Alan Burke Show</td>
<td>120 w</td>
<td>52 52 23</td>
<td>—</td>
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<tr>
<td><strong>VBC Films</strong></td>
<td>Divorce Court</td>
<td>30 d</td>
<td>130 130 56</td>
<td>—</td>
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<tr>
<td><strong>Official Films</strong></td>
<td>Your Daily</td>
<td></td>
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<td></td>
<td>Horsecrowave</td>
<td>5 d</td>
<td>260 260 34</td>
<td>—</td>
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<tr>
<td><strong>Screen Gems</strong></td>
<td>Playboys After Dark</td>
<td>60 w</td>
<td>26 26 23</td>
<td>—</td>
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<tr>
<td></td>
<td>Bruce Morrow Show</td>
<td>60 d</td>
<td>—</td>
<td>195</td>
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<td></td>
<td>Screen Gems</td>
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<tr>
<td></td>
<td>Presents</td>
<td>60 s</td>
<td>12 12 14</td>
<td>—</td>
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<tr>
<td><strong>Trans-Lux</strong></td>
<td>That Show</td>
<td>30 d</td>
<td>260 260 30</td>
<td>—</td>
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<tr>
<td></td>
<td>(game show)</td>
<td>30 d</td>
<td>—</td>
<td>260</td>
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<td></td>
<td>Holiday specials</td>
<td>60 s</td>
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<td>package</td>
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<td></td>
<td>The Amazing Adventures</td>
<td>5 d</td>
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<td>150</td>
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<tr>
<td><strong>Triangle Prog.</strong></td>
<td>Cowtown Rodeo</td>
<td>60 s</td>
<td>13 26 16</td>
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<tr>
<td><strong>Sales</strong></td>
<td>Doodletown Pipers</td>
<td>60 s</td>
<td>3 3 17</td>
<td>—</td>
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<tr>
<td></td>
<td>Auto Racing Series</td>
<td>30 s</td>
<td>12 12 202</td>
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<td>Parachuting</td>
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<td>Championships</td>
<td>30 s</td>
<td>3 3 201</td>
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<td>Triangle Specials</td>
<td>30/60 s</td>
<td>4 4 183-198</td>
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<td></td>
<td>(women’s show)</td>
<td>30 d</td>
<td>—</td>
<td>65</td>
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<td></td>
<td>(musical programs)</td>
<td>60 w</td>
<td>—</td>
<td>13</td>
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<tr>
<td><strong>United Artists</strong></td>
<td>Get the Picture</td>
<td>30 d</td>
<td>—</td>
<td>195</td>
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<td><strong>Tv</strong></td>
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<td><strong>Warner Bros.</strong></td>
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<td><strong>Seven Arts</strong></td>
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<tr>
<td><strong>WBC</strong></td>
<td>Mike Douglas Show</td>
<td>60/90 d</td>
<td>250 250 185</td>
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<tr>
<td></td>
<td>David Frost Show</td>
<td>60/90 d</td>
<td>—</td>
<td>250</td>
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<tr>
<td></td>
<td>WBC Specials</td>
<td>60 w</td>
<td>52 52 20-90</td>
<td>—</td>
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</tbody>
</table>

(1) 15 off-network shows (13 new shows
(2) 48 off-network shows (6 new shows

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For those linguists who are interested, *Grey Matter*, Grey Advertising's newsletter, is in Flemish. If you're really ambitious, you can tackle it in Japanese too, not to mention French, German, Italian, Spanish and, of course, English.

This is the newsletter's 40th year in the United States. In Europe, it is published bimonthly: in Japan, it appears monthly in *Brain*, a Japanese marketing periodical.
A modest miracle from RCA

or how to get more VTR for your money...for less money)

The TR-60. The only thing modest about this unique studio and mobile VTR is the price. It's lower. But it's capable of superior performance! What's the secret? An RCA exclusive. 48 years of experience in the broadcast business. The most. With that kind of background, it's easier to make the best for less.

Only RCA could have produced a modestly priced VTR with correct color field editing carried down to a single frame (to avoid color disturbance). Plus line-by-line correction of hue and saturation error with (optional) "CAVEC" for life-like playback reproduction. Plus an erase head that makes tape scratch impossible. Plus total remote control over editing sessions. Plus in-phase dropout correction (optional) that puts the right color back in the picture. Plus reactance and resistance controls that give you more uniform color. Leave it to RCA to get all the imperfections out of the VTR color picture...and, for less money.

Get all the facts. Call your RCA Broadcast Representative or write: RCA Broadcast Equipment, Bldg. 15-5, Camden, N.J. 08102.
Real Estate (From page 30)

most successful versions, runs two hours every Sunday morning starting at 10 a.m. It has been on for about six years.

According to Bob Edwards, who runs the Detroit show, the program is sold out and there's a long waiting list. For this reason, he only accepts 52-week advertisers, though clients can pull out on two-weeks notice. This latter option is necessary in case the builder sells out all his homes.

Advertisers pay for the three-minute film of their development plus $115 a week (end rate) for the time. In addition to builders, Edwards carries occasional spots from building-related clients.

The roving eye of tv

The selection of developments, explains Edwards, who holds a real estate license, "combines as wide a price range as possible over as wide an area as possible to make the program interesting to viewers. We believe we are performing a genuine service because we have found house-hunters who can see only about two subdivisions in a Sunday afternoon, where we can show them what is going on all over the market."

Some of the building developments aired are in Canada and there are even a few developers in Florida and the Bahamas represented. Edward's biggest months are during the first quarter of the year, when builders sell from models for Spring delivery.

But he added that December, 19 was the best month he's had since program was on the air.

Produce in Hollywood

The program is syndicated by D. Productions, Hollywood Co., president of the company, explained that each show is produced by his firm. "We hire the man who puts on the show. He supervises shooting, announces the program, sells the advertising—everything."

Newman said his biggest problem is to find a man who can both produce and produce the show. "If he's a good announcer, he probably can't And vice versa." The men hired usually are not from the market where the show is aired.

The station provides the facilities and promotion. H. D. Productions pays the producer/salesman/announcer and the two principals get the proceeds 50-50.

Besides the films and slides of developments, there is usually a guest on the show who is expert in some field of home-owning or home-buying. Typical guests would be a mortgagor expert or decorator.

Newman said there is now no problem about the descriptions of the developments being considered editorial material. "We had this out with the Code Board. Our commercial traffic falls within the limit allowed by code for this type of program."

Promoting realtors

Another example of realtor advertising is coming up soon on WATG.

The Greater Lancaster Board of Realtors will join in a campaign to promote the professionalism of its members. Five-minute programs will run once a week. Each show will cover a different facet of real estate. The advantages of financing a home will be shown, the view the viewer should know about buying and selling a house, the search for the house, etc.

Called Real Estate and You, the program will carry no commercial such opening and closing announcements. The names of various members of the board and explain the program is being run for the benefit of the viewers.

Thus it is apparent that real estate advertising has strong elements. Together with the medium's impact, this is a powerful parade of a station.
Food (From page 29)

Colonel Harland Sanders in Kentucky. In 1964, it was bought by the investors for $2 million and Colonel Sanders was made the company's goodwill ambassador for $40,000 a year. (His salary was recently increased to $60,000.)

Contributing to the huge growth was the use of television. Franchisees contribute one per cent of gross sales to a national advertising fund. This covers TV and radio.

Regional campaigns, either a group of franchisees in the same area work together or a franchisee can advertise independently if he wants to. The cooperative arrangement is used by most fast-food chains with national distribution.

Tv turns chicken

VB figures show that in 1965 Kentucky Fried Chicken spent $29,300 on local TV. The company encouraged franchisees to use their own funds and provided the commercials at no charge. At the end of 1965 there was a 155 per cent increase in sales over the previous year. Some of the increase in sales of course, due to an increase in the number of units.

The policy was continued and in 1966 showed a 78 per cent increase in sales of over $250,000 in local TV. Sales went up in 1967 again at the time after an investment of $41,000 in local.

In 1968 the company went into network television, but encouraged

Channel 40 is the most successful news station in Southern New England with more award winning local NEWSbeat reports per day...7:00, 7:20, 7:40 A.M. and 6:00, 7:00, 11:00 P.M. and 1:00 A.M.

Channel 40 has such high rated programs as: Truth or Consequences, I Spy, Bozo The Clown, Gilligan's Island, Flintstones, Combat, Charlie Chan, Leave It To Beaver, One Step Beyond, Timmie and Lassie and many more plus movies that keep the viewers turned on.

Channel 40 is first with...Color Video-Tape machines, Color Film and Slide Chains, Color Studio Cameras, Color Chrom-A-Keyer and Special Effects Generator.

Channel 40 serves the Number 2 Metro Market in Massachusetts and well over One Million viewers with a buying power of over Two Billion dollars.

WHYN-TV 40
THE WHYN STATIONS CORPORATION / SPRINGFIELD, MASSACHUSETTS 01101

Edward Petry & Co., Inc. / ABC

The Original Station Representative

THE AWARD WINNING NEWS STATION

WHYN 40
franchisees to keep up the local end. Over $500,000 went into local for the first six months of the year, and $1,385,900 went into network for the whole year.

**Free spending colonel**

For 1969, Kentucky Fried Chicken is planning to spend about $5 million on advertising, most of it on television, and a lot of it in a cooperative program with the franchisees. The franchisee is aiming at the commercial, which show Colonel Sanders and the slogan "It's finger-lickin' good," at working women primarily, but also at women in general. Commercials are still being offered to the franchisees, but now for a charge of $130 per reel of 22 commercials.

Next in line, and the leader in the hamburger area, is McDonald's. With over 1,000 outlets across the country, McDonald's annual volume of business is over $300 million. Franchisees started in tv with local spots but, as the company grew and management became aware of the value of tv, network was added.

In 1962, McDonald's spent $20,360 on local tv. That figure was up to $781,490 in 1965 when they also placed $63,000 of network business. In 1967, about $15 million went into local and spot and about $3.5 million into network. Sales for 1967 were 18 per cent higher than 1966, and profits were up 39 per cent. In 1966, McDonald's stock split three-for-two and in 1968, two-for-one.

McDonald's ad campaign is aimed at people who do a lot of traveling by automobile, and at children and parents. Many of McDonald's commercials are found Saturday morning on children's shows.

In 1968, more than half of the $216,300 that went into local and spot was placed on daytime tv. A small percentage went into late fringe time, with the rest equally divided between prime hours and early fringe.

Franchisees are still encouraged to use local tv, and a combination of local, spot and network advertising has developed. Over $10 million a year is spent on corporate and franchise advertising, with franchisees contributing four per cent of their gross volume toward local ads and the national cooperative fund.

Burger Chef, which is 11 years old, has been using regional spot for the past eight years, and has been growing as fast as the rest of the fast-food industry. On a monthly basis, the amount of business is $15,000 average per unit, according to an estimate by the chain's president.

The franchisee felt television was important and helped push sales, says Mandabach and Simms' Phil Cooke. Because of this, he said, it was time to go on network.

The regional program is still being used. A group of franchisees in one or two states usually pool their money and hire an agency. *Fast Food* reports that four per cent of the operator's annual sales goes for advertising—three per cent locally and one per cent nationally.

**Love that slogan**

Miami-based Royal Castle Systems, "the hamburger place where people who love to eat love to eat," started advertising on tv last August and has found sales have gone up as a result. Although specific figures aren't available, Peter Weinberg, account manager for the chain at Warren, Muller, Dolobowsky, New York, said, "There's no question about it—it has increased sales." Doug Warren, president of WMD, said sales increased substantially after the first week on tv.

Royal Castle went on tv to reach as broad a segment of the population as possible. The chain has breakfast menu as well as hamburgers, French fries, milk shakes, etc. Business was good in the morning hours but slowed up for the rest of the day, and so the tv campaign was organized to sell what wasn't sold.

**Royalties pay off**

Following is a list of some of the other fast-food chains that use tv compiled by *Fast Food*. While bill figures don't represent a big investment now, they represent major potential for broadcasters.

All these chains have both franchised and company-owned units. Dollar volume generally represents only royalties from franchisees, the percentage depending on the company. In some cases, volume also comes from equipment and construction sales to the franchisee. In cases where there is a higher proportion of company-owned units, the volume will be proportionately higher since the company grosses more on the units than on the franchised ones.

**Arby's International**: The first franchised roast beef sandwich is selling in 162 units across the country. Twelve of the units are company-owned. By the end of 1968, the number of units is expected to reach 360, and volume should double the $3 million. Arby's plans spend $1.5 million on local and national advertising, which will include spots on the Joey Bishop show.

**Grocery List**

Many grocery manufacturers' tv and radio promotions are wasted because products are 'out of stock' or poorly displayed, said William B. Rohr, vice president and director of marketing of Edward Petry & Co., radio and television representatives.

Speaking at the Dayton-Food Trade Association's monthly dinner meeting, he explained that mounting costs have made the advertiser selective and insistent on better intelligence from the field.

Rohr suggested that in turn territory salesmen, brokers, chain store buyers should demand longer lead time, fuller disclosure of advertising plans and additional support of their cooperative efforts to achieve maximum sales results for their suppliers.

**Receiving the Broadcast Pioneer Award**

E. Clair McCallough, president of Steiman Stations as well as W GAL, Pickup award is FCC chairman Ro II. Hyde. At left is Joseph E. Bishop, president of the Broadcasters Foundation, who made presentation New York banquet of Pioneer recently.

*Television Age, March 10, 1969*
to hit $2 million this year.

**Der Wienschnitzel:** The company owns 12 units and franchises 228. Local tv is used, and national spot may be used as the company expands this year with 80 new franchised units. It should bring gross volume to $33 million.

**Dog 'N Suds:** A hot dog and root beer chain, primarily, the company uses local tv for its 625 units. Average per unit is $6500 per month, and volume should be $5 million at the end of the year. In September of last year, they spent $1,000 on tv, in day, early fringe and primetime.

**Jack In The Box:** From January to September of 1968, the company spent $118,000 on local tv. Most of the money went into spots in day and prime, but some fringe was used also. The company's 328 units grossed $43 million in 1968, and project 352 units (31 franchised) and $64.5 million in 1969.

**Kelly's Jet System of Virginia:** The company uses local advertising on tv for its 11 company-owned and three franchised units. For 1969, eight franchised and eight company-owned units should be added, and projected volume is $5.5 million.

**Red Barn:** This subsidiary of Servo-vation uses strong local tv. There are 15 company-owned and 235 franchised units, and 65 new franchised units are being planned. For 1969, they plan to spend 60-70 per cent of their budget on tv, mostly in spot.

**Roy Rogers Western Foods:** This roast beef chain uses national spot and local tv. Franchises contribute one per cent of their gross to national advertising, and spend two to three per cent for local ads. Gross volume for 1969 should be $51 million from 170 units.

**Sizzlebord:** This new deli sandwich chain has two units now but projects three company-owned and 17 franchised by the end of the year, which should bring volume to $5 million. Local tv is used.

**Taco Bell:** The country's largest Mexican food franchisor uses local tv fairly extensively on West Coast. There are 312 units, 310 of which are franchised, and last year's gross was $38 million.

**Taco Time:** Another Mexican food chain which uses local tv has four company-owned and 51 franchised units. This should double by the end of the year bringing gross volume to $8.5 million.

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**Paperwork (From page 21)**

Problem.

Agencies were consulted during the development of the SOS system, but the 4As as a group didn't enter the picture until about a year after the proposal. Some observers feel the agency association should have been brought in earlier. However, the Martinez committee (originally under the chairmanship of Michael Donovan, at that time vice president and media director of Papert, Koenig, Lois) was not set up until about the time the SOS system was announced.

**Hot for changes**

Some of the initial thoughts of the committee threatened drastic changes in the SOS confirmation form. For example, Donovan felt that the form should be horizontal, in line with the format of the avail form, which had been worked out with the SRA and is now in general use.

This would have made it impossible to use on a teletype, which lends itself best to the 3½x11-inch letter size. This is now an academic ques-

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**Premiums from tv**

Ben Tillet, sales manager of Reliable & Aikman's specialty department, is bullish about prospects for self-liquidating premiums patterned after the 'new breed' of television escape advertisers have created for children.

A Jolly Green Giant foot-tint rug, produced by C&A, is an overwhelming success, though it self-liquidates over a dollar.

C&A also produces as a premium a rug patterned after the Tuna for Star Kist Foods, Inc.

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**ANOTHER MULTI-MILLION DOLLAR Housing Development is scheduled for Spring! The Sanford Construction Company of Cleveland reports their 364 acre site project in the outskirts of Wheeling will get underway as soon as weather permits. The new project will offer 220 one-family homes, a high-rise apartment building, townhouse-type apartments, another apartment complex and streets, lakes and recreational areas that will overlook a four million dollar enclosed shopping center. As the forward-moving pace of the Wheeling-Steubenville area quickens, the thrilling NEWS Central Seven head- quarters of WTRF-TV and WTRF-Stereo reports all the excitement to an active, building-buying and avid TV audience. Are you reaching this crowd?**

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**BLAIR TELEVISION**

Representative for

**WTRF-TV**

Color Channel 7 • NBC

Wheeling, West Virginia

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Television Age, March 10, 1969
The National Broadcasting Co. and WKYC-TV Cleveland are double winners in the 1969 Ohio State Awards.

Awards for informal instruction have gone to the network for "The Legacy of Anne Frank" in the Individual Problems—For Children category, and for "The American Alcoholic." WKYC-TV has received an award in the category of Social Sciences: Individual Problems—For Adults for its Montage series, and for a segment of Montage titled "The Shrouded Past" in the category of Natural and Physical Sciences.


Nelson is optimistic about 4As approval. He says the basic questions currently (that is, before testing on machines) revolve around content and he feels the 4As and tvb are "very close" to agreement. He makes the knowledgeable guess that about 80 per cent of all tv stations could use the invoice form as it currently stands. The other 20 per cent involve stations with sophisticated accounting machinery. These outlets, of course, are likely to be the bigger ones and, as a group, would represent considerably more than 20 per cent of spot tv billings.

In addition to the problem of sophisticated equipment, there remains the possibility that testing the form will uncover difficulties and require realignment of the form to fit the
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Order Age, March 10, 1969

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The greatest number of machines.

The latest area to receive the attention of the 4As is traffic instructions. Headling up this effort is Marion Lennox, radio-tv traffic manager at Bentol & Bowles and chairman of the Sub-committee on Broadasti Traffic, a part of the 4As Broadcast Administration Committee.

The B&B executive recently sent questionnaires to about two dozen stations asking what information should be included in traffic instructions. She is careful not to use the word "form" in describing the 4As objectives in this area, since she, as well as others, are not sure whether a standardized piece of paperwork would be practical. What she wants to develop from the survey as a minimum are standardized instructions. Nelson says, "There should be standardized ways of saying things, so there is no confusion in the minds of clerical help as to what an instruction is referring to."

Requirements differ

One of the reasons a widely-accepted instruction form would be difficult to pull off, says Miss Lennox, is that agencies have such greatly different requirements, a reflection of varied needs and policies of clients. "We try to design paper work for multi-purpose use," she explains. "A station, for example, would not be interested in cost-per-1,000 figures on a traffic instruction form."

Ideally, the B&B traffic manager says, there should be a day-by-day schedule for traffic instructions. "Most agencies can't get this into a computer, but they will eventually."

A major factor in the varied requirements of agency traffic instructions are corporate spot pools, the related area of piggy-backs and market specialization of buyers, whereby a major client will allocate specific markets for all of its brands to each of its stable of agencies.

The resulting need for coordination has resulted in complex and confusing instructions to stations on when to run commercials. It was because of this that the sub-committee evolved a set of standard instructions three to four years ago. Since that time the situation has become even more complicated. The sub-committee also developed a form for network commercials that is still in use.

Nelson says that eventually the problem of coding commercials will have to be tackled. This would affect both the invoice and traffic instructions.

Coding has gotten out of line in too many instances, the TyB's man said. "I've seen a 30-digit number for a piggyback. Look at the chances of a kid in a station traffic department making a mistake. We should limit the number of digits to about six. That should take care of any agency's total of commercials at any one time. Who has more than a couple of thousand commercials running? When you run out of your six digit numbers you start over again—in a 100 years."

The actual format of the confirmation form is closer to the original SOS approach than to the proposal that came from Miss Martinez' committee but the latter went along with SOS because of the forms currently in use.

There are a few loose ends remaining to be tied in connection with the confirmation form. One is a revised usage guide. The SRA had prepared such a guide for the benefit of reps using the SOS form, and there are enough changes to require a revision.

As far as the 4As is concerned their decision-making is completed. However, reps for the station groups and the network-owned stations have yet to be approached formally. These are not members of SRA, and the 4As will present the approved form to them.

With 4As backing, there is expected to be any major problem getting group- and network-owned reps to adopt the confirmation form. However, these reps, and partically the o&os, has been known to act dependently in the past and there is a possibility that EDP operators may present some thorny problem. It should be noted, though, that one of the reasons for 4As insistence changes in the confirmation form was to make it easier to work in computerized systems.

The 4As' Station Relations Committee is not out of the woods yet. There's still the wording of the 4As standard spot contract to be taken into account.

The existing standard contract an old one, and widely regarded as outdated. In the early days of s&tv, a contract signing had some meaning. However, as the busi sped up, advertising went on the air before the contract was signed, and, for all practical purposes, signing part of it was academic. As a matter of fact, today es the confirmation form hasn't been sent out before the campaign actually under way.

The old standard contract is in use, only because the agencies have never gotten around to changing it. Many of the clauses are meaningless. For example, 15-minute prod separation is no longer guaranteed by stations, though they try to provide where possible. The two-week cancellation clause is also a dead letter, since the practice now is generally to figure cancellation on a per-telecast basis.

The contract/confirmation form so named because the latter has become in effect over the year a contract, even though there is signing by all parties. As noted, new form states that the 4As contract applies, except where changes are spelled out.

Miss Martinez said it's the intention of her committee eventually back up the confirmation form with the new wording of the standard contract.

This will take time, however, possibly a year or so. It will hold up adoption of the confirmation form itself, nor is it expected to affect the other forms of work. But solving the paperwork problem does take time.
In the picture

Account-handling people had better know their business, because the client sure knows it.” Speaking is William Weithas, who joined Sullivan, Stauffer, Colwell & Bayles last month as vice president and management supervisor on the New York agency’s share of Lennen & Fink.

"Weithas should know. Until a few weeks ago, he was a client—to be precise, the director of marketing services and a corporate vice president of P. Ballantine & Sons, the blue ring beer barons and a former SSC&B account. These are the days of clueless clients." Weithas goes on. "The big accounts are sophisticated when it comes to advertising. It’s no surprise anymore for an account man to look up and find himself being misused—coolly and professionally—by a media director in the client’s organization. And the media operation behind the account guy got to be a few jumps ahead of the client in sophistication, or the game is apt to end."

Weithas had gone to Ballantine at Lennen & Newell, to Lennen & Newell from BBDO, where, a la J. Phipps Finch, he started in the mailroom. The difference was that Weithas tried like hell at BBDO and, up to 12 years, worked his way up to account supervisor. En route, he auditioned in account-handling on Campbell soup and Pepsi-Cola. If BBDO, he says, "I can’t think of a better shop to have spent the particular 12 years in. They’ve got strength across the board, and the do things right. It’s a great place to learn the business."

Weithas was vice president and account supervisor at Stokely-Van Camp. This was a different ballgame.

"Weithas, Colwell & Newell’s president, has a different theory of client management. ‘The account maps he set up were almost autonomous,’ Weithas remarks, ‘almost like individual companies operating under an corporate umbrella. No encumbrances at L&B—no plans board, no new board. It was a streamlined shop with strong account people who ran their operations almost like businessmen run theirs."

"At Lennen & Newell, if you had talent it didn’t take long for it to become known."

When Weithas joined SSC&B, neither he nor the agency was buying an unknown quantity. "They knew me as a client at Ballantine, and I’d had several years to watch their operation from pretty close in."

From his vantage point at Ballantine, Weithas had good vibrations about SSC&B. He liked their adroit creative work. He liked the spirit of the shop, its integrity and its size (about $135 million in billings to a total of 17 accounts, including such blue-chips as Lever, Black Drug, American Tobacco, Best Foods, Noxell, Lipton and, of course, Lennen & Fink).

Most of them are package goods, and that makes Weithas feel right at home—he’s been in package goods most of his working life. It’s a category that he likes. "In package goods,” he says, "you’re judged on your ability to move merchandise out of the stores. That’s clear cut."

At SSC&B, Weithas supervises the Lysol product group of Lennen & Fink—cleaners, deodorizers, and the firm’s newest entry, Lysol spray disinfectant.

"Lysol’s been around for a million years,” he says, "and people know it. Mothers and grandmothers have lived with it for years. Our job is to keep repositioning it as a modern product. We want daughters to live with it, too."

SSC&B’s television concept for Lysol is simple, direct and effective—to show the times and the places where the product can be used.

"How often," Weithas asks rhetorically, "have agencies created brilliant advertising, then found that the product can’t deliver. No sweat with this line."

Weithas considers creative a logical part of an account supervisor’s province, and fully intends to become involved in it on Lysol. "After all,” he says, "when you manage a piece of business, you’ve got to work in every aspect of it."

Good account handling, he feels, means, among other things, the channeling and direction of creative work. "Only the guy who’s in daily contact with the client can know the objectives for the product and keep creative on the track toward meeting them," he points out.

"The greatest creative work in the world will bomb if it’s not pointed in the right direction."

So far, Weithas’ most rewarding experience in advertising was the part he played in helping to upgrade Ballantine beer from the lesser-than-leadership position to which it had slipped to the coveted premium beer category.

It was no secret at Ballantine that we had product problems," he says. "So we refined the formula, but then SSC&B and the company had to rework the image—and we knew it was going to take more than just singing jingles to the people."

Management made a gutsy decision—to advertise that the product had been improved (gutsy, because it was an admission that there had been room for improvement).

"We brought it off," Weithas says, "and more than that, we created a campaign that vaulted Ballantine into the premium beer fraternity."

The future? For Bill Weithas it’s a matter of increasing the penetration of the Lysol line—bringing those daughters into the picture.
A contest for viewers of I Dream of Jeannie, based on a question about one episode's plot, pulled 120,000 entries. First prize of a TWA round-the-world trip and $1,000 went to one Gerald Rezzo, a denizen of Mansfield, Ohio. He said he entered the contest "because the odds sounded good."

Stay out of the bookmaking biz, Rezzo.

Graham Kerr, television's Galloping Gourmet and "celebrated international cooking expert from Australia," was once catering advisor to the Royal New Zealand Air Force. Lay that shingle down, Kerr.

Phyllis Diller's Marriage Manual, published this month as a paperback, has this advice for couples: "Never refer to your wedding night as the Original Amateur Hour."

Earlier this month, Ralph Story's Los Angeles, a 30-minute show out of KNXT, was given over to "The Evolution of Underdrawers."

How vast can a wasteland be?

In an upcoming episode of NBC TV's The Outsider, guest-star William Windom will portray "a billionaire who hides his wealth by disguising himself as a poor working man while romancing a starving artist."

Seems to us he'd get further not pretending.

We've been let in on the news that one of these weeks, It Takes a Thief will co-star Sterling Holloway as, "the dedicated owner of a tropical fish store who helps star Robert Wagner locate a thief needed for a dangerously delicate heist."

They're real heist experts, those tropical fish store owners—especially the dedicated ones.

"My love of sailing is hard to describe," says Buddy Ebsen of The Beverly Hillbillies. "It's a feeling of exhilaration that I find hard to duplicate."

"You're an actor—make believe."

Gentle Ben's Dennis Weaver worked for a florist while awaiting the call of the camera. Recalls Weaver, "The day a director phoned me to take over the role of Chester in Gunsmoke I was out delivering flowers."

To James Arness.

"The only real way to get rid of your enemies is to make them your friends," says Art Linkletter.

"With friends like that, who needs enemies?"

This from a pre-broadcast program information sheet on The Merv Griffin Show: "French TV personality Geneviève brings her pet poodle along, whom she describes as 'her best friend.'"

"Oo la la! Those sparkling French TV personalities!"

Admiral Corp. has appointed Martin Merel controller of the high tube division.

Listen, Merel, if you're the controller do something about those magenta and greens.

A news release from WLWT Cincinnati: "Enthusiastic response from viewers, health agencies and school officials to WLWT's six-part documentary series on America's venereal disease epidemic has resulted in a follow-up program."

"There's something to be enthusiastic about."

The world may not be ready for this. Joey Bishop will, we're told, be immortalized in wax at the Lou Tussaud Wax Museums in Atlantic City and Niagara Falls, Canada. It is expected, writes a p.r. flak, "the motorcades from Buffalo, N.Y., Niagara Falls and from Philadelphia to Atlantic City will be arranged upon completion of the figures."

It is?

The emphasis on sex is a recent programming development, but video engineers have long been involved in "propagation" and "fidelity." However, a recent addition comes by way of RCA's new transmitter, which sports a "hot standby exciter."

A CBS-TV release tells us that "Debbie Reynolds, who is married to shoe manufacturer, was taken aback when she had to appear barefoot in the opening sequences of 'Goodbye Charlie,' which appeared on the network's Thursday night movie.

Why? Look at the potential market it suggests.

Paul Henning, executive producer of Green Acres on CBS-TV, is the youngest of 11 children. He was born on a farm near Independence, Mo.

So that's where he learned about fashion.

Talking about CBS-TV, we late across a touch of levity by serious-minded Walter Cronkite, who was interviewed before the airing of "Tomorrow ... Today" on The 21 Century recently.

The correspondent participated in a computerized "space war." So the story of the interview:

"No, the Pentagon is not designing interplanetary warships," laug Cronkite. 'This space war is an exercise for programmers use to relax at learn what their computer can do.'"

Nothing like a little fun to shed the cares of the day.

Television Age, March 10, 1964
There has been a great deal of publicity recently about computer systems designed to automate timebuying and create spot exchanges. We believe the application of electronic data processing and teleprocessing systems to spot television timebuying provides possibilities for increasing the volume of spot television advertising. The possibilities are in reducing the cost and complexity of buying spot while increasing the opportunities to negotiate, buy and sell.

Computers in timebuying is a lively issue these days, and you may want to discuss it with us. But whatever your interest in local television audience research may be, we’d like to meet and talk with you at the NAB. Our door will be open. Suite A700. Sheraton Park Hotel.
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