

# Television Age

Fall spot consideration: which affiliates lead?

PAGE 19

A science-fiction writer's view of tv's future

PAGE 24

Can the colleges produce the admen of tomorrow?

PAGE 28

## New from Warner Bros. for 1966-67



### WARNER BROS.TWO

another great selection of feature motion pictures for television—22 big ones!

### NO TIME FOR SERGEANTS

the one-season off-network program

backed by an on-network 20 rating!



Indiana University  
JUN 23 1966  
Library



### MISTER ROBERTS

the only off-network half-hour service comedy available in color!



## Et tu, Helianthus

The ubiquitous sunflower (*Helianthus annuus*) may be our state's official symbol, but the real flow of Kansas is Topeka!

For Topeka reigns over the most generous chunk of the BIG Kansas market — two million people with prime spending power and a thirst for everything moderns buy.

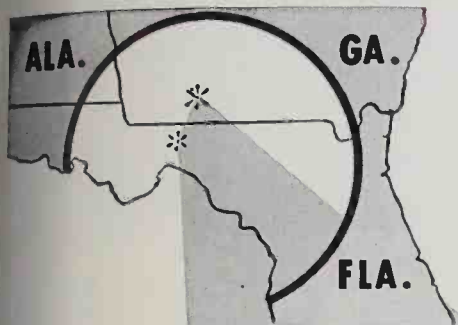
And only WIBW delivers the vast Topeka Market! You're IN when you're ON WIBW Radio, "The Voice of Kansas" — most-heard signal in 45 of Kansas' top counties. On the TV side, WIBW's influence in the \$342 million northeastern Kansas market is unmatched, the market's isolation is well defined... in fact, many viewers never see another signal.

Let Avery-Knodel translate it for you. Or call 913-CRestwood 2-3456.



TV • RADIO • FM  
Topeka, Kansas

Broadcast Services of Stauffer Publications



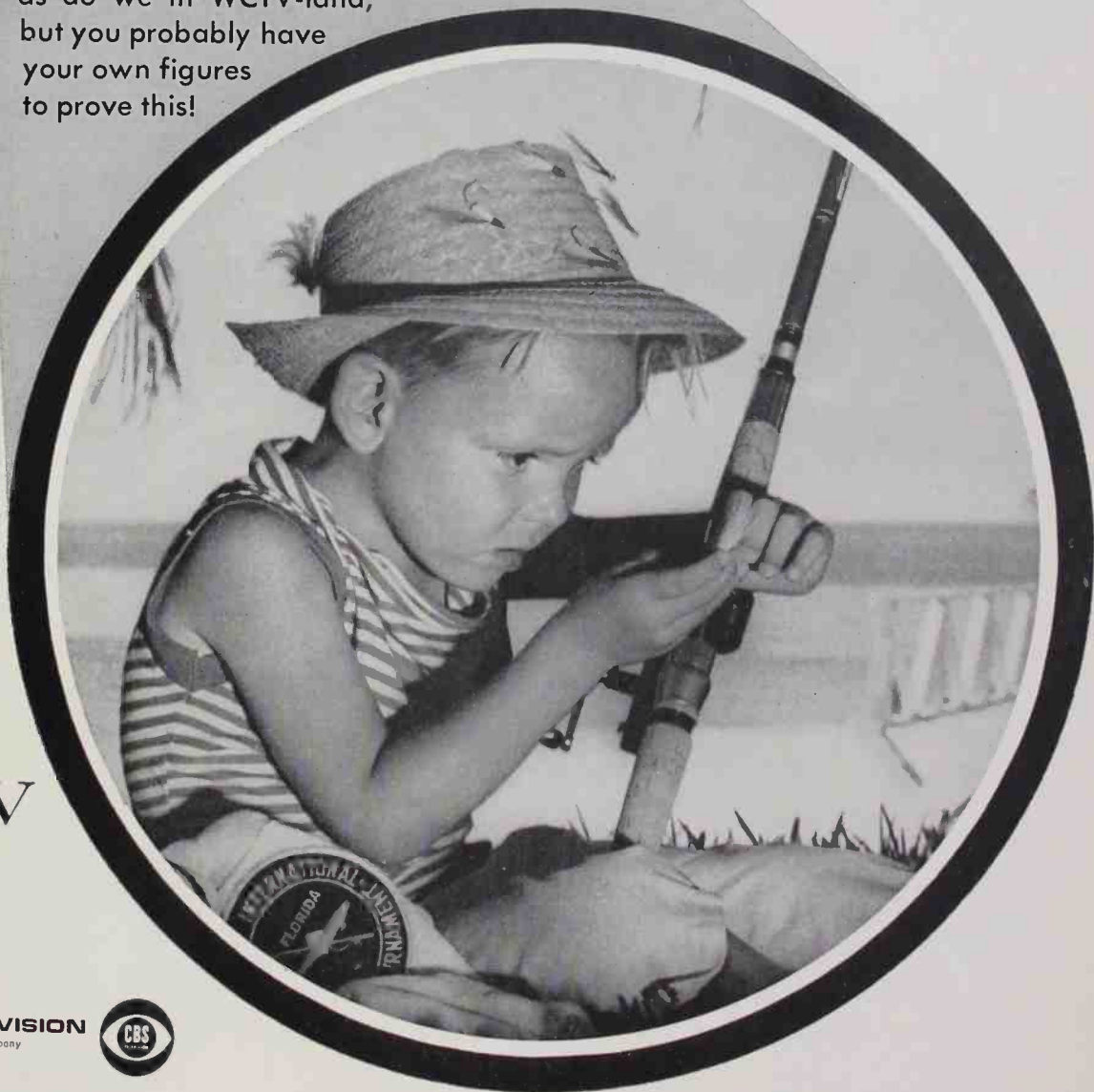
# WCTV-land

land of YEAR-ROUND

good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



**WCTV**  
**6**

TALLAHASSEE  
THOMASVILLE

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



**New for 1966-67...**

# Champs

Walter Schwimmer  
Television Age(etc.)  
Spread, 4-color  
PURPOSE: Attract  
more top stations  
and better time  
slots

New for 1966-67

## "CHAMPIONSHIP BOWLING" IN COLOR

Year-in and year-out, America's highest rated  
filmed sports show.

A consistent sell-out; pre-sold in 158 markets.

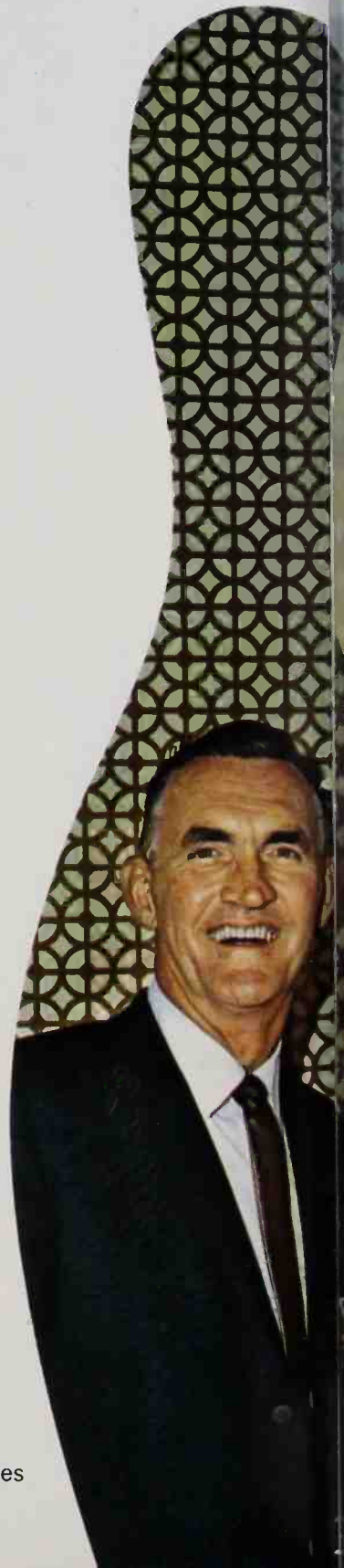
Now better than ever - produced in full color!  
All-time bowling greats going after larger prizes.  
LOWEST COST-PER-THOUSAND of any show on TV,  
NETWORK OR SYNDICATED!

with one of America's best known sports announcers,  
JACK DREES, as commentator.

No wonder more and more of the top TV stations  
are putting "Championship Bowling" into better  
"sports" time slots. How about your station?

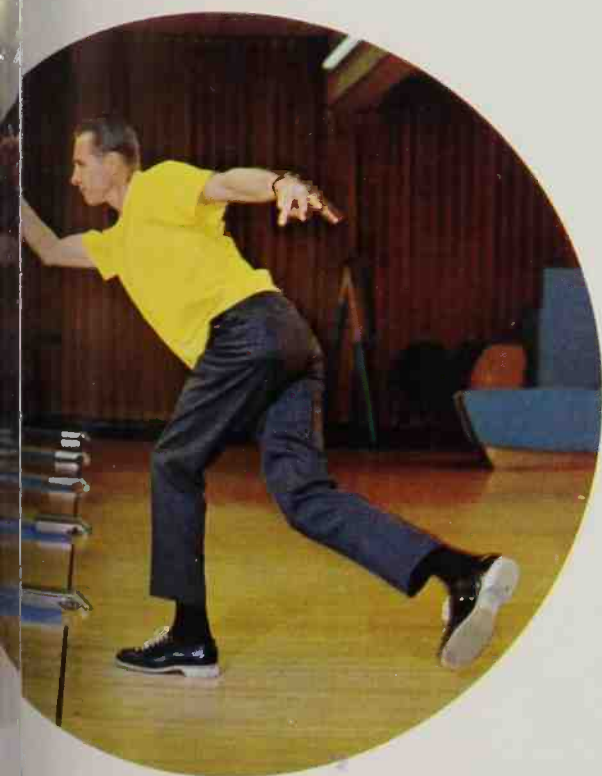
for details, write or call

WALTER SCHWIMMER, INC.  
410 North Michigan Avenue  
Chicago, Illinois 60611  
Phone: (312) 467-5220



Sportscaster Jack Drees

# Friendship Bowling in color



Nationally Sponsored by  
Firestone Tire and Rubber Company  
and Wm. Wrigley, Jr. Company.

*Walter Schwimmer* **INC.**

▼ Produced in cooperation with AMF PINSPOTTERS, INC.

Champion Dick Weber

**New for 1966-67...**

# Champion

Walter Schwimmer  
Television Age(etc.)  
Spread, 4-color  
PURPOSE: Attract  
more top stations  
and better time  
slots

New for 1966-67

## "CHAMPIONSHIP BOWLING" IN COLOR

Year-in and year-out, America's highest rated  
filmed sports show.

A consistent sell-out; pre-sold in 158 markets.

Now better than ever - produced in full color!

All-time bowling greats going after larger prizes.

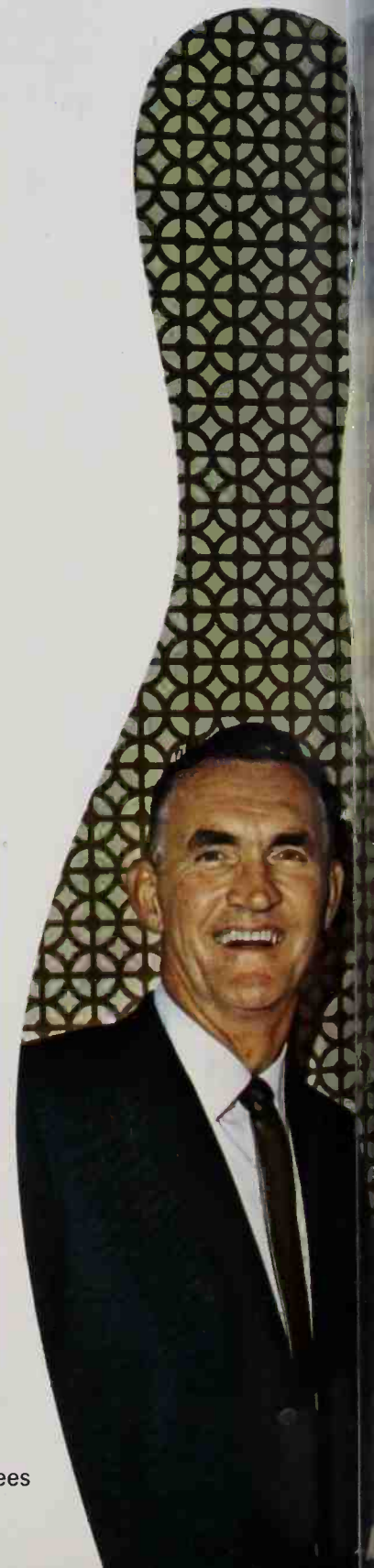
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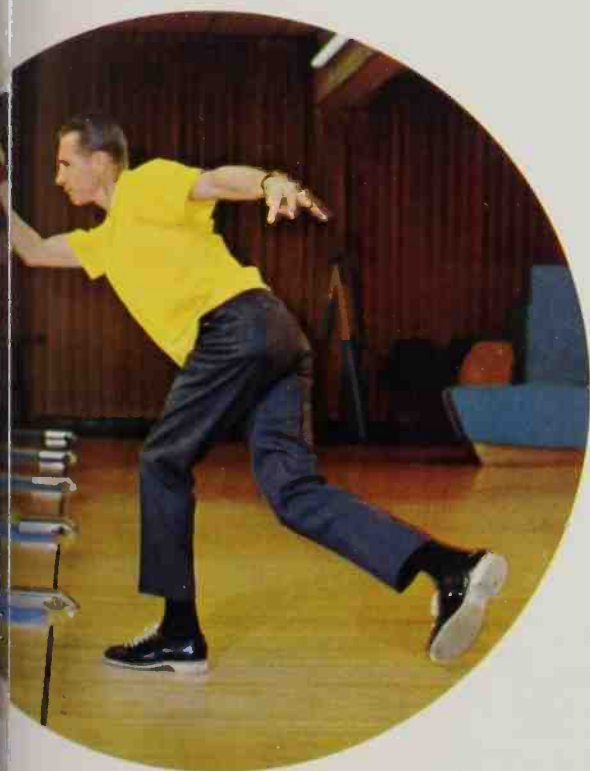
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Sportscaster Jack Drees

# onship bowling in color



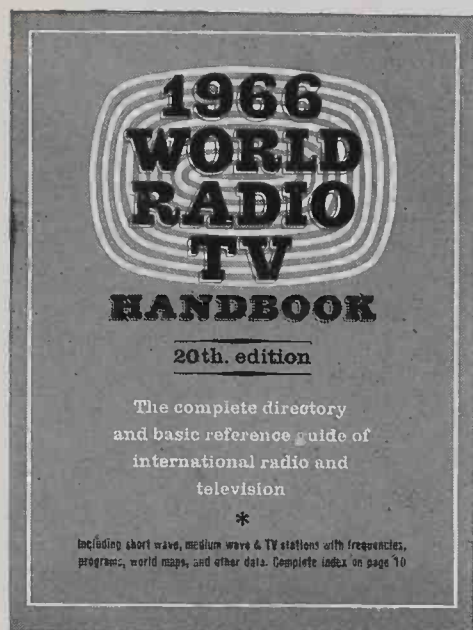
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*Walter Schwimmer* **INC.**

▼ Produced in cooperation with AMF PINSPOTTERS, INC.

# JUST OFF THE PRESS



## 1966 WORLD RADIO TV HANDBOOK

The indispensable and complete guide for identifying broadcast stations in every country of the world. A complete listing of all short wave stations, foreign broadcasts, long and medium wave stations, tv stations and personnel. The World Radio TV Handbook is the only guide of its kind, used by broadcasters, tv stations, technicians, amateurs, shortwave hobbyists, diplomatic corps and advertising agencies throughout the world.

For information, write

World Radio TV Handbook  
Sundvej, 6, Hellerup, Denmark

or

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

JUNE 20, 1966

## Television Age

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## Buy KBOI-TV Sell IDAHO!

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



**KBOI**  
TELEVISION

Channel 2 CBS  
BOISE

Affiliated with Bonneville International sta-  
tions, KSL-TV Salt Lake City, KIRO-TV Se-  
attle, WRUL, New York, KID-TV Idaho Falls.



Represented by

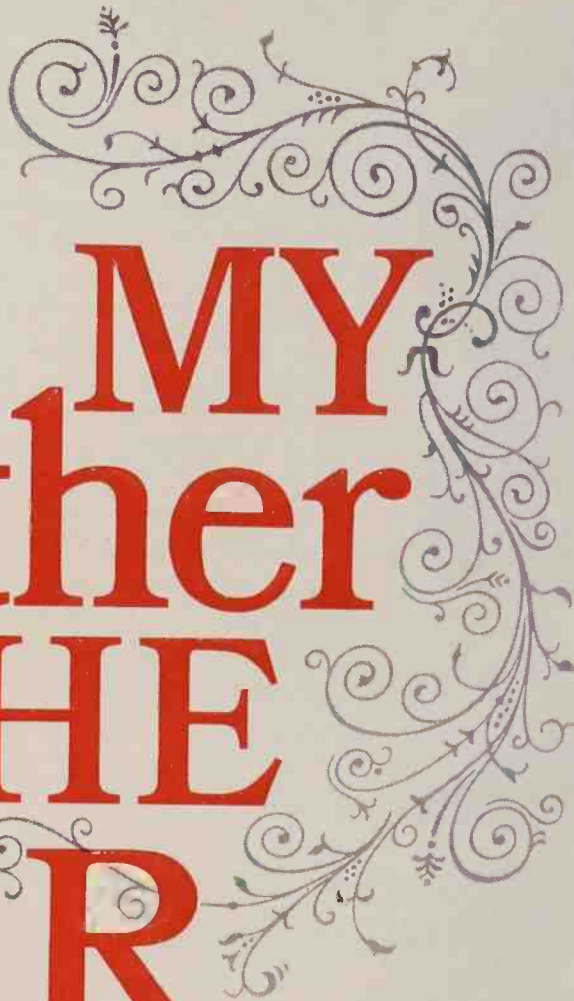
**P**PETERS, **G**GRIFFIN, **W**OODWARD, INC.

**“I’ve  
been trying  
to buy  
‘Mother’  
all year  
long...”**



**“...and I won’t  
sell to anyone but  
you stations!”**





# MY Mother THE CAR

produced by ROD AMATEAU  
for Cottage Industries & UAT

starring

**JERRY VAN DYKE...**

also starring

**MISS ANN SOTHERN as "Mother"**

**30 half-hours of comedy fresh off  
the NBC-TV network... *in COLOR!***



555 MADISON AVE., NEW YORK, N. Y. 10022  
area code 212 688 4700

**already sold in NEW YORK, LOS ANGELES, SAN FRANCISCO,  
DALLAS-FT. WORTH, WICHITA FALLS, LAFAYETTE, La.**

# TOPICS

## IN NEWS . . .

South Bend stays with WSBT-TV for news . . . national and local. Our "World at Six" (Mon.-Fri.) rates 13th in the top 50 shows. Walter Cronkite, 18th; Sunday News, 23rd; and Saturday News, 44th.\* WSBT-TV stays on top of all the news . . . and on top of the ratings. So when you get with South Bend TV go where the people are . . . glued to WSBT-TV.

\*Based on ratings of Feb. '66 Nielsen and subject to qualifications available on request.



## Letter from the Publisher

### Keeping Up with Television

The next edition of TELEVISION AGE will be our tenth semi-annual International Issue. As in the past, this special issue will document the growth of television abroad as well as trace the latest key developments in representative countries around the globe. These exclusive country-by-country reports are the *only* summaries about international television available this year. (The United States Information Agency has temporarily suspended issuing a detailed annual report on television around the globe.)

Also of particular interest in this issue will be an examination of how the world's top 10 advertising agencies work here and abroad and a discussion of how international television is affecting the world language. The latter article will be written by Dr. Mario Pei of Columbia University, a leading expert on linguistics.

Developments abroad continue to move at an accelerated pace. As an example, just when it was getting possible to suggest that in Europe at least, television was approaching a sort of plateau, with set penetration at reasonably high levels and a fixed number of stations on the air, color steps in. Important decisions will be made at Oslo at the end of this month that will establish and affect the direction of color throughout Europe. Obviously, international television is a field that needs continuous scrutiny.

### A Needed Study

The recent announcement by the Television Bureau of Advertising that it was undertaking a long-term study of spot television is a welcome move. There is little doubt that spot "just grew", so to speak, and that the myriad systems of selling it and handling the voluminous paperwork are probably uneconomical and often discouraging and baffling to many advertisers.

TvB plans to study the various methods used by the agencies, stations and reps in handling their spot business. When the study is completed, it hopes to make recommendations that will make the tasks easier for all. Spot tv can and should be made more desirable for the advertisers to use; it can and should be made simpler for the agencies to buy. There is far more to solving spot's problems than the often-mentioned "standardized rate card," and the TvB project is a much needed step in the right direction.

It has been our position over the years that TvB could serve a vital function by concentrating more of its resources in the spot television area. The move is especially timely now, for, as TvB president Norman E. Cash noted, "if the drain on the spot dollar continues to grow more serious," advertisers and their agencies may react against it further. That's an important *if*, and certainly action is called for.

Cordially,

## Letters to the Editor

difficult to sell this idea to buyers. They prefer the violence of *Batman* and similar programs.

We have 26 color films, each one a miniature musical comedy using puppets as actors, with the first 13 satires on the fairytales and the next 13 satires on the classics. This is a well-constructed, well-done series but after investing \$250,000, we are battling our times.

LORRAINE LESTER  
President  
Lance Productions, Inc.  
New York, N.Y.

### Curtain Calls

... just wanted to tell you how much I appreciated the excellent coverage of our *Tv Market Planner* in a recent issue. The accompanying story was, as usual an excellent exposition of an industry trend.

FRANK BOEHM  
Director of Research,  
Market and Sales Development  
RKO General, Inc.  
New York, N.Y.

Our two-fold thanks ... for the story you gave to the Market Study turned out by WSM-TV Nashville and for the wrap-up of our most recent Food-Spot Tv Study ... Each is a thorough and well-handled summation of the book involved.

ROBERT L. HUTTON JR.  
Vice President  
Edward Petry & Co., Inc.  
New York, N.Y.

### Affiliate Relations

I have read with a great deal of interest the two-part article entitled *The Chains ... The Links* in the May 9 and May 23 issues.

There is one point in the second article that we here at CBS would like to take exception to. That is the statement: "It would be presumed that the station's record of clearances will ... be a factor in its ability to obtain a rate increase." In determining the network rate for an affiliate, the CBS Television Network does not take into account the record of clear-

ance by the affiliate of CBS Television Network programs.

WILLIAM B. LODGE  
Vice President  
Affiliate Relations and Engineering  
CBS Television Network  
New York, N.Y.

### Ratings Research Only

The table on page 65 of your June 6 issue has a most unfortunate heading which, I'm sure, implies something you don't really mean.

Its title, *How Much do Agencies Spend on Research?*, will lead the uninformed to believe that J. Walter Thompson spends only \$220,000 on research. That is, of course, not so.

Probably you meant to say "*How Much Do Agencies Spend on Ratings Research?*" If so, I can tell you that Reach, McClinton should be included in the listing because we spend a lot more than the minimum figure shown on our subscriptions to NTI, NSI and other assorted broadcast measurements. Our NSI subscription alone should land us on the list.

PAUL KELLER  
Vice President, Research & Media  
Reach, McClinton & Co., Inc.  
New York, N.Y.

Mr. Keller is correct. The estimates of agency expenditures were for broadcast ratings information, and not for copy testing, motivational research, etc. The agencies included in the list were the "top 50" in terms of total broadcast billings. Ed.

### Free for the Asking

I've just seen via our clipping bureau your May 9 Newsfront article, *Tower Meets Ferry*. It is a lively and accurate account of the meeting on *Mass Communications*, our most recent publication, which took place at the Center Club.

Your readers might like to know that single copies of this publication are available free on request to the Center at Box 4068, Santa Barbara, Cal. 93103.

W. F. FERRY  
Center for the Study  
of Democratic Institutions  
Santa Barbara, Cal.

### Creativity Unlimited

I think the article (*Producing in Proximity*, April 25) is exceptionally good. As to another article in the issue (*One Man's Media* . . .), I thought the observations were interesting. I'm happy to work in the foremost "creative" agency and still feel that "media" is very strong.

THOMAS BRECKENRIDGE  
Doyle Dane Bernbach, Inc.  
New York, N.Y.

... a number of people saw the excellent lead story (*Producing in Proximity*, April 25, 1966) on new creative groups and commented on it to me.

From the point of view of a guy trying to work out the best way to give clients better answers faster, I found the article very rewarding indeed. First of all, because misery loves company, it was heartening that other agencies are feeling their way along in this same effort. And again, frankly, I got a couple good ideas from the experiences others so clearly set forth in your article.

RICHARD R. UHL  
Creative Head  
Sullivan, Stauffer, Colwell  
& Bayles, Inc.  
New York, N.Y.

### Battling the Times?

I was very interested in JB's article *The Children's Power (Viewpoints)* published in your May 9th issue.

Children are the greatest salesmen for products. But let's give them the kind of programming suitable for children.

We have a series of children's films where we utilized the kind of material children love, and included a touch of satire for the adult to enjoy at the same time. But we find it very

# We know six cities where TV will never be the same.

It will be better.

While you're still gasping at the cheekiness of this prediction, let us explain.

Overmyer plans to have six TV stations on the air by next year.

WDHO-TV has already opened in Toledo. Other stations will follow in Pittsburgh, Atlanta, San Francisco, and the Cincinnati and Houston areas.

So there'll be more television in these cities, more competition among stations. More incentive to improve programming.

Better programs. Some of them ours, we hope. Pardon us while we get to work.

Overmyer Communications Company, 201 East 42nd Street, New York, N.Y. Represented by National Television Sales, Inc. (212) TN 7-1440

## The Overmyer Group

**Which Group Will Grow Faster?**

The major management realignment at Columbia Broadcasting System, Inc., which saw the creation of CBS/Columbia Group under Goddard Lieberson as president and a CBS/Broadcast Group under John A. Schneider as president, has started off some speculation on Wall Street. Insiders recall that CBS president Frank Biondi predicted that the corporation's growth rate for the next 10 years would exceed that of the past 10. This would mean a volume of approximately \$2 billion per year in a decade and the best estimates for the broadcast field alone do not approach that high a growth rate. It is presumed that diversification into other fields, and presumably through Mr. Lieberson's group, is where the company's real growth will occur.

**Awards Don't Make Sales**

Alka Seltzer's celebrated commercials may have won the awards (Jack Tinker & Partners), but, after all the hoopla and ballyhoo, they apparently haven't done much for Alka Seltzer's share-of-market. The product's share of the total analgesic market is said to have declined slightly at the end of 1965. The unimpressive showing has prompted some to suggest the image switch from "Speedy Alka Seltzer" to the present was too abrupt. Critics say Alka Seltzer's share-of-market in the stomach-remedy-only category would be more relevant. Nevertheless, talk persists that Miles Laboratories is casting an eye at other agencies.

**How To Increase Spending?**

Gallo Wines, the leading television spender in its category, which had mystified the trade by cutting back on tv expenditures in 1965 below 1964 (see story, page 2), will be back spending at least as much money this year as it did in 1964 and possibly exceed that expenditure, says an informed source. It seems that an impending change in bottle and label design stopped all spending in the fall of 1965 to account for the falloff. The design went into effect early this year and is being promoted heavily.

**ARB Arbitrations?**

American Research Bureau has found more trouble following hot on the heels of its "dominant area" plan (TELEVISION AGE, May 23, 1966) when it introduced its late September sweep dates (September 28 to October 25). The SRA (Station Representatives Association) issued a public letter condemning these dates and suggesting that the firm postpone its sweep date until November 9. Giving as reasons the difference between Delight Savings Time and Standard Time, the baseball conflicts, the pre-election coverage, the time needed "to air all the network shows", the lack of comparison

with previous sweeps, and other reasons, the SRA has made a strong public case against the new ARB breakdowns. Many reps have privately advised their stations to drop the ARB service contingent on an ARB retraction of both the "early" sweep dates and the "dominant area" reports. This is certainly not good news to the rating service, which has been staking everything on its hoped-for appeal to agencies. Reps signing the letter include: Blair, Katz, H-R and Avery-Knodel, by no means small voices in the business.

**The Children's Hour**

Look for extended intrusion of "adult product" commercials into the kiddie timeslots. Many advertisers have become increasingly impressed with the influence that children exert in family buying habits. One major automobile manufacturer, for instance, is planning spots directed at the kiddies for his brand of station wagons. Next, vacation pitches at tots.

**Tootsie to Tinker**

After a two-and-a-half year association, Compton Advertising and Tootsie Roll Industries, Inc., are parting company. The estimated \$2 million account is going to Jack Tinker and Partners who will be "creative consultants" to the company's Tootsie Rolls and Tootsie Pops. The candy account was with Compton since November, 1963.

**Beer Budgets Up**

The beer industry will spend about \$250 million in advertising in 1966, up about 25 per cent in 10 years, according to a survey made by the Research Company of America. The survey reports that beer brewers now spend an average of \$2.50 per barrel to advertise their products—the lion's share of 85 cents per barrel going into tv. In fiscal 1965, for the first time ever, the brewing industry broke the 100 million barrel sales record. Consumption in 1965 was 16.5 gallons per person. While sales increase, the number of breweries shrink. In fiscal 1965, 179 breweries sold an average of 560,955 each; in 1935, 750 breweries sold an average of 59,046 each.

**Japanese Help Tv in Thailand**

At the request of the Thai government, seven Japanese television experts, three of them from NHK, will be in Thailand until the middle of September conducting field research for the projected establishment of a television network in Thailand. When completed, the network will be able to reach 90 per cent of the entire Thai population. Masami Hattori, acting head of the Japanese group, said more than 30 tv stations will be needed for the 90 per cent coverage. The time schedule calls for 15 stations to be built within three years for more than a million viewers.

# Business barometer

The year's second quarter started off much as the first quarter had ended—with a increase in spot volume over the preceding year, but not with enough of an increase to cause any horn-tooting or optimistic predictions. For all stations, according to Business Barometer figures, spot television billings in April 1966 were up 5.3 per cent over those in April 1965.

How "good" is that 5.3-per-cent climb? Well, the comparable increase, April '65 over '64, was 13.4 per cent. The year before, it was 6.9 per cent, and the year before that, it was 17.8 per cent. In fact, you have to go back to 1958, a recession year, before you find a smaller increase. (Actually, the '58 percentage change was a downward one, -3.4 per cent, so this year's 5.3-per-cent gain looks extremely good if you want to make that kind of comparison.)

In dollars, it's estimated that the nation's stations took in \$72.4 million in spot dollars, or almost \$4.5 million more than the \$68.8 million they were estimated as getting in April '65. But, as a glance at the boxed figures to the right will show, that \$4.5 million wasn't divided equally among all stations.

So far as stations go which have an annual revenue under \$1 million, their spot business in April was off by three per cent over the year-ago period. Stations billing \$1-3 million a year did slightly better, increasing their spot volume by 2.6 per cent. But once again it was the largest stations—those billing \$3 million and over—which had the largest spot gain of 7.6 per cent.

On a month-to-month basis, spot volume in April was down 2.3 per cent from that in March immediately preceding, reported the stations. While a drop-off in April has been customary almost since the beginning of Business Barometer records a decade ago, the 2.3-per-cent decline was the largest in the last four years. Since 1963, the decline has been less than one per cent.

Next issue: a report on local business and network compensation revenue to stations in April.

## NATIONAL SPOT

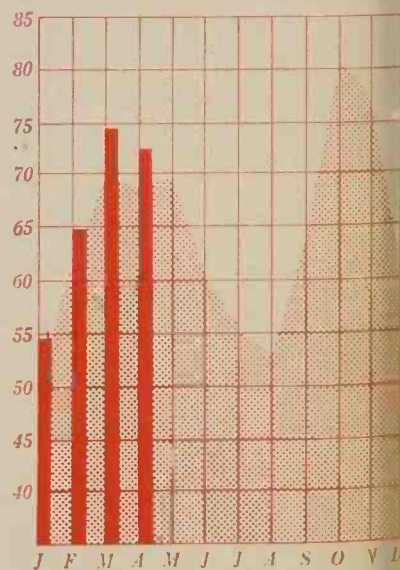
millions of dollars



April (up 5.3%)

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

Station size	Spot tv
Under \$1 million	-3.0%
\$1-3 million	2.6%
\$3 million up	7.6%



1966-'65 comparison

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



**wspa-tv celebrates 10th anniversary  
with new studios and  
complete color telecasting facilities**



New WSPA-TV color studio and offices, fronting 267 feet on Converse Street in downtown Spartanburg.

**IN CELEBRATION OF ITS 10TH ANNIVERSARY, WSPA-TV IS LAUNCHING AN EXPANSION PROGRAM TO PROVIDE NEW STUDIOS AND COMPLETE LIVE COLOR BROADCASTING EQUIPMENT . . .**

WSPA was the first radio station in South Carolina and first with FM and Stereo. WSPA-TV was the first television station in South Carolina and the Greenville-Spartanburg-Asheville Market to broadcast local color film programs. WSPA is presently operating RCA color film and slide chains and RCA color video tape equipment.

With completion of the new color studios and installation of color cameras WSPA-TV becomes a FULL color station. The rich Greenville-Spartanburg-Asheville Market is now the 45th television market in the nation. Over 60 thousand homes in this prosperous market already have color sets.

Operating with full power and maximum height from Hogback Mountain and with 10 strategically located translators, WSPA-TV is serving the entire Greenville-Spartanburg-Asheville Market with the best in both color and black and white programs.

This new expansion program is in the tradition of WSPA in always being first with the most for viewers and advertisers. Truly WSPA-TV is:

***THE STATION ON THE MOVE!***

**WSPA-TV**

A M - F M - T V

channel

**7**

**SPARTANBURG, SOUTH CAROLINA**

Owned and Operated by The Spartan Radiocasting Co.—Walter J. Brown, Pres.

GEORGE P. HOLLINGBERY—National Representatives



**the Greenville-Spartanburg-Asheville Market**

# "...an influence on America as strong as Walt Whitman."

A kindergarten class was recently asked to give the title of our National Anthem. One little voice said solemnly, "This Land is Your Land." Woody Guthrie would like that. For the ballads of the nation's most influential folk writer reveal an emotional involvement with America that is pervasive, universal, timeless. Sometimes outraged, always optimistic, never despairing Woody's thousand songs tell a story of patriotism and fierce national pride. In his wanderings as a young man, he saw it all and sang it all—the crash, the Dust Bowl, droughts, tragedies of migrant farmers. But always there was the thrust of possibility and hope and wit in his words. He has been called "a rusty voiced Homer" and "the best folk ballad composer whose identity has ever been known." To this passionate poet with dusty hair and low drape to the many BMI-affiliated folk-music composers who cherish the influence of Woody Guthrie, BMI extends a deep and personal tribute.

Woody Guthrie's more than thousand songs and ballads include: *This Land is Your Land*, *Pastures of Plenty*, *So Long*, *It's Been Good to Know You*, *Roll On, Columbia*, *Going Down This Old Dusty Road*.  
Forthcoming: *The Guthrie Papers—a Collection of Woody's stories, poems, letters and articles.*

ALL THE WORLDS OF MUSIC  
FOR ALL OF TODAY'S AUDIENCES

**BMI**

BROADCAST MUSIC, INC.



ork in Watts. When the smoke set-  
 following the Watts riots last  
 summer, one point was made dra-  
 matically self-evident to officials of  
 ABC-TV Los Angeles: the principal  
 source of the widespread discontent  
 was widespread unemployment. Fur-  
 ther investigation, and discussion  
 with city officials, revealed to the  
 station that the unemployment was  
 the result of a failure of supply and  
 demand. Paradoxically, the supply  
 and demand for jobs were both  
 abundant; but the means to satisfy  
 both needs were dangerously defi-  
 cient. Both sides were frustrated, one  
 of them sufficiently so to revolt  
 against the existing order.

Diagnosing the problem as it did,  
 KABC-TV saw a way to contribute  
 to genuine stability. As part of the  
 ABC-owned station's service-to-the-  
 community program (which fre-  
 quently is not directly related to  
 television), a mammoth three-day  
 job fair was conceived in which the  
 unemployed were invited to meet  
 employers who had jobs. The "Ca-  
 reer/Trade Opportunities Show" was  
 held May 13, 14, and 15 sponsored  
 by KABC-TV. It took place in the  
 Sine Exposition Hall because the  
 cavernous hall is adjacent to the  
 Long Watts district.

Alton H. Rule, ABC vice presi-  
 dent and general manager of KABC-  
 TV officiated at the opening cere-  
 monies and Los Angeles Mayor Sam  
 Yorty cut a giant red ribbon to open  
 the exhibit for a restless crowd of  
 100 onlookers. Before the fair  
 over a horde of more than 100,  
 job seekers descended upon the  
 exhibitors in a chaotic but suc-  
 cessful job-getting bonanza. The ex-  
 hibitors, representing Los Angeles'  
 major industries, civil services, trade  
 schools, governmental agencies, util-  
 ities, and the armed forces, were in-  
 vited.

**Wild, Just Wild.** Precise evalua-  
 tions of the show's real accomplish-  
 ments are now being made. But the  
 enthusiastic spirit and impressive

turn-out alone have "turned on" ABC  
 officials. "It was wild, wild, really  
 wild," said Theodore Shaker, the  
 young president of ABC-owned tv  
 stations who was on hand for the  
 opening day. "I walked by one booth  
 and there were about 20 people off  
 in another world taking free aptitude  
 tests to become computer program-  
 mers. Can you believe it?" The first  
 responses from the exhibitors who  
 paid a \$50 fee for their space are  
 encouraging. For example, the U.S.  
 Post Office in Los Angeles, which  
 hires 2,000 employees a year, an-  
 nounced that 200 qualified appli-  
 cants were interviewed at the show.  
 Pacific Telephone and Telegraph

and stationed billboards around town  
 to promote the show. Even other  
 broadcasters and the print media in  
 Los Angeles dropped their usual  
 guard and promoted the show. "It  
 is a good cause, I guess, and could  
 be an example of how one station  
 promotes another's community af-  
 fairs projects, I suppose," observed  
 Robert Nelson, promotion manager  
 of CBS-owned KNXT Los Angeles.  
 "I confess . . . I think he's right,"  
 wryly replied Robert D. Wood,  
 KNXT general manager.

Predicting that the show would  
 be of broad interest to anyone con-  
 cerned with unemployment, KABC-  
 TV invited federal, state, and local



*Looking for opportunities*

said 40 per cent of the job-seekers  
 it interviewed were acceptable. Doug-  
 las Aircraft, before the show started,  
 announced it was looking for 2,000  
 unskilled and semi-skilled workers.

The "Career/Trade Opportunities  
 Show," now billed by a KABC-TV as  
 the "First Annual," was the culmina-  
 tion of seven months planning by the  
 station's community services depart-  
 ment, headed by Jack F. Brembeck  
 and an advisory committee com-  
 prised of industry leaders. The sta-  
 tion spent almost \$50,000 on the  
 show and its promotion. The station  
 wrote and produced a series of 20-,  
 30-, and 60-second radio and tv spots,  
 a series of newspaper advertisements,

officials from all over the west to  
 attend and determine if a similar  
 project might be launched in their  
 locales. The VIPs in attendance open-  
 ing day were, among others, the  
 mayors of Sacramento and Salt Lake  
 City, president of the Denver city  
 council, the vice mayor of Oakland,  
 employment officers from the states  
 of Arizona, Oregon, Washington,  
 Colorado, and California, and a  
 representative from the U.S. Depart-  
 ment of Labor. They were uniformly  
 stimulated by the massive response  
 to the show. Denver, Phoenix, and  
 Oakland all expressed specific de-  
 sires to learn the show's details.

*(Continued on page 66)*

You'll flip at the **zzzip**  
in KPRC-TV!



Courtesy of Royal Crown Cola Co.

Just the right touch of quick Houston energy. Get the double reward of KPRC-TV television ——— zzzip you can feel. Not too sweet, sparkle just right. Take home a carton of the zzzippiest, thirst-quenchingest tv you ever tasted!

**KPRC** — for quick, fresh results

REPRESENTED NATIONALLY BY EDWARD PETRY AND COMPANY





## Summer's shoppers for fall

*Agencies placing next season's spot schedules study March numbers and value of affiliation*

**B**efore a housewife sets out for the supermarket, she sits down to prepare her shopping list. To do so, she calls on her "research data"—her own notes as to what staples she is out of, the newspaper ads featuring this week's specials, the coupons for "cents off" deals that have arrived in the week's mail. After organizing her material, she has a pretty fair idea of what she's going to buy upon her arrival at the store.

The purchasing of spot television calls for similar, but certainly more complex, preparation. Like the housewife, the media buyer has his research data—rating books, sales figures,

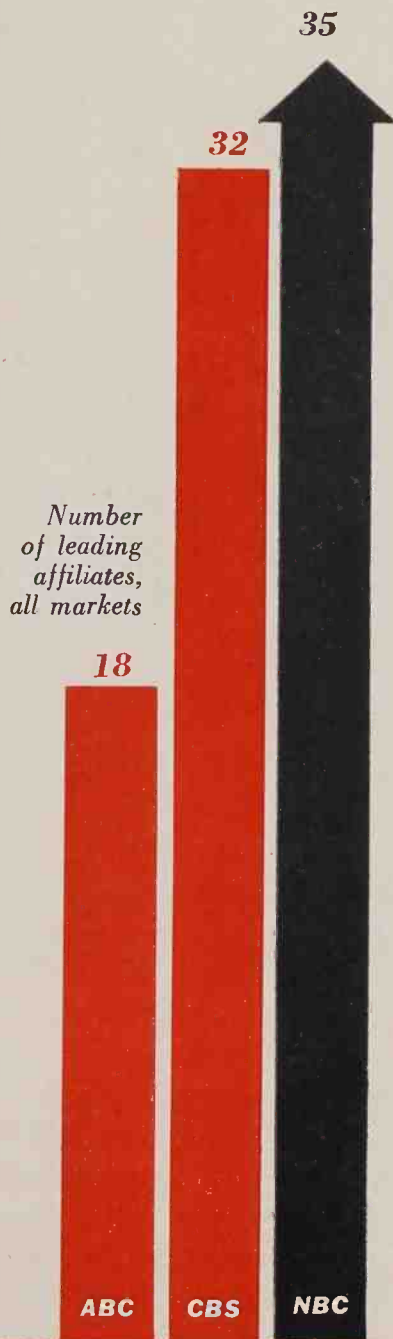
distribution studies, etc. And, like the housewife who prefers a store in the A&P chain to one in the Food Fair chain, the media man must make his decisions to go with the station affiliated with ABC-TV, CBS-TV or NBC-TV.

The importance of an affiliation with one or another network, to be sure, is many times of secondary consideration in placing spot business. Rather, the rating of a particular program is the first element to be evaluated. Most large-scale spot campaigns will encompass several stations in a market, so the buyer will check the best availabilities on all. However, it is of interest to study the positions of the

**Prime time**  
 (Mon.-Sun. 7:30-11 p.m./6:30-10 p.m.)  
 by Metro Share

**Top affiliates  
 in 84  
 three-station  
 markets**

Source: ARB, March 1966



**Leading Stations**

Market	Station	Share
Champaign-Decatur-Springfield	WCIA	62
Las Vegas	KORK-TV	56
Binghamton	WNBF-TV	54
Columbia, S.C.	WIS-TV	53
Austin-Mason City-Rochester (Mason City)	KGLO-TV	53
Austin-Mason City-Rochester (Roch.)	KROC-TV	52
Cape Girardeau-Paducah-Harrisburg (Cape Gir.)	KFVS-TV	52
Knoxville	WATE-TV	51
Montgomery	WSFA-TV	46
El Paso	KROD-TV	45
Cape Girardeau-Paducah-Harrisburg (Harris.)	WPSD-TV	45
Fargo	WDAY-TV	45
Odessa-Midland	KMID-TV	44
Louisville	WAVE-TV	42
Wichita Falls-Lawton	KFDX-TV	42
Wichita	KAKE-TV	42
Champaign-Decatur-Springfield (Dec.)	WICS	41
Bangor	WLBZ-TV	41
Spokane	KHQ-TV	41
Cape Girardeau-Paducah-Harrisburg (Harris.)	KFVS-TV	41
Mobile-Pensacola	WKRG-TV	41
Roanoke	WDBJ-TV	41

affiliates in three-station markets; so doing, it is often possible to see that the strength or weaknesses of the network programming are directly reflected in the status of the affiliates.

The foolhardiness of employing March ratings to aid in placing orders in June-July for commercial spots that will run in September has been noted many times, has been bitterly complained about by many stations and has continued as one of the traditions of the business. Occasionally a sudden surge by one network or the advent of the fall season will drastically change the picture from what it was the previous spring (ABC's revitalization in late '64 produced some frantic figure-jiggling by the agencies). By and large, though, the past performance of station and network remains a most vital tool in planning ahead.

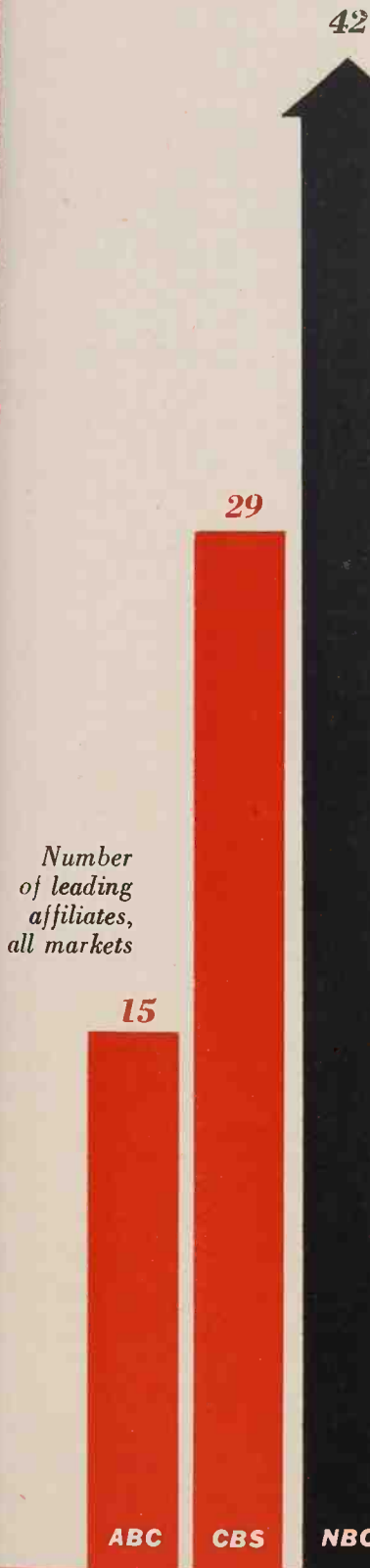
A look at the March status of the affiliates of the three networks in some 84 three-station markets, as defined by TELEVISION AGE and reported by American Research Bureau, results in some surprising statistics, particularly when the March '66 figures are compared with similar data of a year earlier.

Firstly, as detailed in the bar graphs on these pages, the affiliates of NBC-TV hold the Number One position in more markets than those stations tied to CBS-TV or ABC-TV during three important time periods. In prime time, the NBC affiliates were tops in 35 markets, CBS stations were first in 32 and ABC ranked highest in 18. In early even-

**Early evening**  
 (Mon.-Fri. 5-7:30 p.m./4-6:30 p.m.)  
 by Metro Share

**Top affiliates  
 in 84  
 three-station  
 markets**

Source: ARB, March 1966



**Leading Stations**

Market	Station	Share
Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	79
Columbia, S.C.	WIS-TV	72
Cape Girardeau-Paducah-Harrisburg (Cape Gir.)	KFVS-TV	71
Cape Girardeau-Paducah-Harrisburg (Paducah)	WPSD-TV	70
Austin-Mason City-Rochester (Mason City)	KGLO-TV	69
Montgomery	WSFA-TV	62
Fargo	WDAY-TV	61
Austin-Mason City-Rochester (Rochester)	KROC-TV	54
Wichita Falls-Lawton	KFDX-TV	54
Binghamton	WNBF-TV	54
Austin-Mason City-Rochester (Austin)	KMMT	54
Odessa-Midland	KMID-TV	53
Knoxville	WBIR-TV	52
Greenville-Washington-New Bern	WNCT-TV	52
Charleston-Huntington	WSAZ-TV	52
Spokane	KHQ-TV	51
Oklahoma City	WKY-TV	51
South Bend-Elkhart	WSBT-TV	49
Roanoke	WDBJ-TV	48
Atlanta	WSB-TV	48
Lincoln-Hastings-Kearney	KHAS-TV	48

ing (or late afternoon), the NBC stations widened the margin: 42 markets had NBC leaders; 29 had CBS front-runners, and 15 had ABC stations on top. And late at night, the power of NBC-TV's *Tonight Show* was evident as 54 markets showed the NBC station in first place; the CBS outlet led in 23, and ABC's affiliates were in front in only eight. (Ranking was based on Metro Share figures, with totals in some instances adding to more than 84 markets due to ties.)

The observer studying the statistics above might leap to the erroneous conclusion that NBC programming was making a runaway of the three-network race. This patently is not so, as a glance at the important "total day" graph indicates. Here, it is seen that the CBS affiliate leads in 45 of the 84 markets, while NBC affiliates can claim first place in only 29, and ABC captures the lead in 13. How can this be? How, if NBC affiliates lead in more markets during prime time, early evening and late night, can CBS affiliates lead in more markets on a 9 a.m.-12 midnight basis?

The answer has to lie in the tremendous strength of CBS-TV daytime programming, a strength long evidenced in its sold-out advertiser status. The headstart of the daytime network line-up of reruns of *Lucy*, *Andy Griffith* and *Dick Van Dyke* and of afternoon soap opera, over the competition, coupled with a neck-and-neck position during the prime viewing hours, readily permits CBS affiliates to take second place to their NBC rivals in early evening and late

54

*Late night*  
(Mon.-Sun. 10 p.m.-mid./11 p.m.-1 a.m.)  
by Metro Share

**Top affiliates  
in 84  
three-station  
markets**

Source: ARB, March 1966

night—and still maintain dominance over the full day period.

A year ago, TELEVISION AGE looked at affiliate positions in 67 three-station markets. (At that time, only markets with equal—all vhf or all uhf—facilities were considered. Now, with the growing number of uhf outlet, and the importance of some as network affiliates, all three-station markets were included in the ARB tabulations.) In March '65, during the early evening, the ABC affiliate held first place on a Metro Share basis in 12 of 67 markets; CBS and NBC affiliates held first place in 28 markets each. In March '66, with the number of markets increased one-quarter to 84, ABC affiliates kept pace as they increased their first-place rankings from 12 to 15. NBC, however, surged 50 per cent, going from top position in 28 of 67 markets to leadership in 42 of 84. And CBS added only one market of the additional 17, rising from 28 "firsts" to 29.

The picture was entirely different in prime time, however. Here, the decline of the ABC-TV schedule last fall served to decrease the number of markets in which that network's affiliates could claim first place, from 25 to 18. (And, remember, the total number of markets surveyed was raised from 67 to 84.) The reemergence of CBS-TV boosted that network's affiliates from first place in only seven Metro Areas in March '65 to first place in 32 this past March; and NBC-TV affiliates, which claimed top spot in 40 of the 67 areas in spring '64, dipped to leadership in only 35 of the 84 markets now surveyed.



**Leading Stations**

Market	Station	Share
Fargo	WDAY-TV	71
Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	71
Bangor	WLBZ-TV	67
Austin-Mason City-Rochester (Mason City)	KGLO-TV	67
Cape Girardeau-Paducah-Harrisburg (Cape Gir. )	KFVS-TV	66
Columbia, S.C.	WIS-TV	65
Montgomery	WSFA-TV	64
Austin-Mason City-Rochester (Rochester)	KROC-TV	62
Cape Girardeau-Paducah-Harrisburg (Harris.)	WPSD-TV	61
Binghamton	WBNF-TV	59
Charleston-Huntington	WSAZ-TV	59
Wichita Falls-Lawton	KFDX-TV	58
Knoxville	WATE-TV	56
Atlanta	WSB-TV	55
Roanoke	WSLS-TV	54
Fresno	KMJ-TV	53
Cedar Rapids-Waterloo	WMT-TV	53
Oklahoma City	WKY-TV	52
Syracuse	WSYR-TV	52
Fort Wayne	WKJG-TV	52



**Total day**

(Mon.-Sun. 9 a.m.-12 midnight)  
by Metro Share

**Top affiliates  
in 84  
three-station  
markets**

Source: ARB, March 1966

Accompanying this article are a number of listings of the leading affiliates—on a metro-share and percent-of-total-homes-reached basis—for each network and in various day-parts. It is undeniably true that a young uhf station with an ABC-TV affiliation in a market long dominated by an NBC-TV or CBS-TV vhf affiliate probably will not show up on such listing. However, there are stations which lead in their markets by wide margins—not so much because of their affiliation, and often in spite of it—because they have been intelligent in the ways of their programming, have kept in close touch with their communities, and have probably promoted themselves.

**For more listings of top affiliates, see pages 58-62.**

This factor of local service appears certain to become ever more important in the future, as additional markets turn into areas of three or more stations, and as the proliferation of all-channel receivers narrows the present gap between vhf and uhf transmission. The vagaries of network programming will more and more seem a quite unsteady base upon which to build a solid and permanent business as the matter of equal facilities in all markets is resolved. To woo advertisers in the future, stations may have to emphasize not their affiliation, but their own productions, their syndicated programming, their participation in community affairs and the like. How far off the day is no one is ready to predict, but it is coming. ■



**Leading Stations**

Market	Station	Share
Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	68
Cape Girardeau-Paducah-Harrisburg (Cape Gir.)	KFVS-TV	60
Columbia, S.C.	WIS-TV	59
Austin-Mason City-Rochester (Mason City)	KCLO-TV	58
Binghamton	WNBF-TV	53
Las Vegas	KORK-TV	52
Austin-Mason City-Rochester (Roch.)	KROC-TV	52
Knoxville	WATE-TV	50
Montgomery	WSFA-TV	50
Fargo	WDAY-TV	50
Cape Girardeau-Paducah-Harrisburg (Paducah)	WPSD-TV	49
Greenville-Washington-New Bern	WNCT-TV	46
Mobile-Pensacola	WKRC-TV	45
Beaumont-Port Arthur	KFDM-TV	45
Portland-Poland Springs	WCAN-TV	45
Wichita Falls-Lawton	KFDX-TV	44
El Paso	KROD-TV	44
Roanoke	WBDJ-TV	44
Wichita	KAKE-TV	43
Cedar Rapids-Waterloo	WMT-TV	43
Odessa-Midland	KMID-TV	43

If what is going to happen to television in the next "X" number of years is important to you, you can study past trends if you like. But there's a better way—well, anyway a more entertaining way. You can read science fiction, where it's all spelled out for you: Programs that can't be turned off, commercials that compel rather than cajole . . . even a panel of robot consumers for pre-testing copy.

One reason to look to science-fiction writers for information about television is, of course, that they have had a longer history of experience with the medium than any network or station executive, even the "old timers" of the business. Most people didn't get their first look at pictures on a tube until a decade or two ago, but science-fiction writers were writing about tv almost every month from the mid-1920's on. Of course, it sometimes had other names, like "vidphone", "audiovisor" or "com-set." And nobody was absolutely sure how it would work or what it would be used for (to replace the telephone? the radio? act as a sort of super-telescope, seeing anything its operators wanted to tune in on?) . . . but we all knew "it" was coming.

As a matter of fact, the same man who brought science fiction to America also gave it its first commercial television broadcasts. His name was Hugo Gernsback; a publisher of electronic magazines, in 1926 he started the first s-f magazine, *Amazing Stories*, and two years later began telecasting over what was then radio station WRNY. Of course, 1928-style television, using spinning-disk mechanical scanners, lacked some modern refinements. One thing it lacked was synchronization between picture and sound; you could see a singer's lips move in silence for a moment, then the picture blanked out and you had a moment to hear her song over the same long-wave am frequency.

Another thing it lacked was sponsors—or at least enough of them to keep the station on the air. A few daring advertisers paid for the privilege of throwing their messages into the almost nonexistent viewing audience. But there were not enough to pay the bills. For some reason, most advertisers thought it prudent to wait and see.

### Wrong Vision

Of course, we science-fiction writers do not always claim to be all-seeing. One of my most esteemed colleagues still blushes on occasion when reminded of a limb he climbed out on in 1946. Tv would never become popular as an in-the-home entertainment medium, he wrote in *Astounding Science Fiction*, because *you can't wash the dishes while you're watching a picture*. And he was serious.

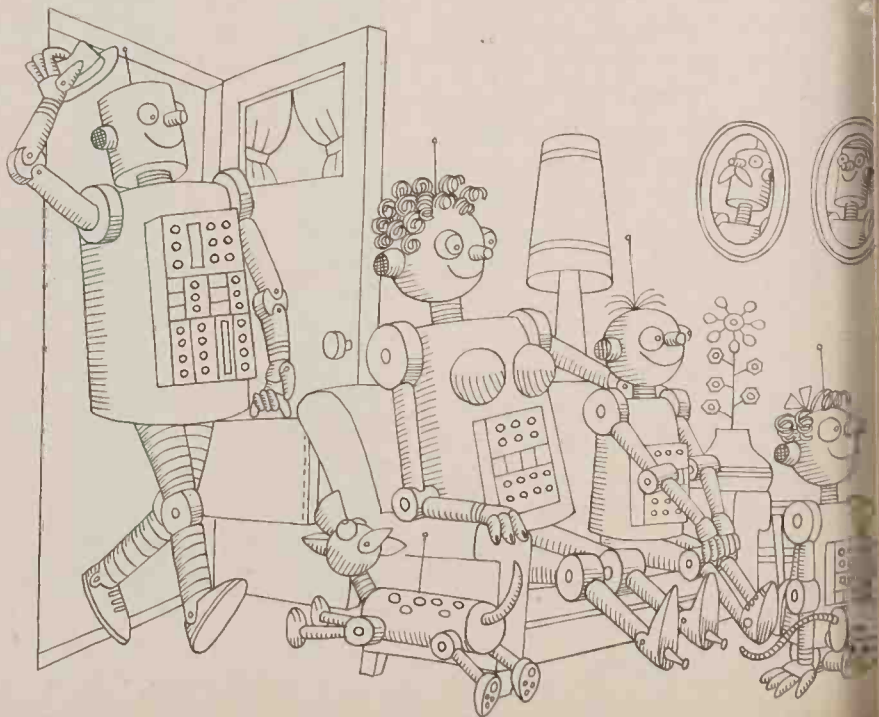
Nevertheless, science fiction, on the record, has made a great many predictions that have in fact come true. Broadcast commercial television is only one of them; closed-circuit tv, cameras to observe distant planets, cameras that cover the ocean floor are only a few of the developments forecast in the pages of s-f stories

years or decades before they became everyday hardware. Let's take a look at some other forecasts that might affect broadcasting and advertising people in the future.

For a starter, let's talk about who pays the bills: advertising. The psychologists, the motivation-research boys and the other makers and shapers of our mentality have come up with an assortment of tools for persuading customers to take from the fruit stand instead of the one across the street. The ideas range from the subliminal image to the "hidden persuader" use of sex symbols to sell everything from cars to cake mix. Some are used in television commercials today, some are not. But they were described in science-fiction stories long ago.

### Orders from Space

Here's one idea not yet adopted (but wait). About a decade ago my long-time friend and collaborator, the late C. M. Kornbluth, wrote a story called *The Advent on Channel 12*. Those were the days when *The Mickey Mouse Club* was riding high on network tv, and it was Cyril Kornbluth's notion in the story that the total loyalty the Mouseketeers con-



**Tv's present status  
was predicted by  
pulp-magazine writers  
years ago;  
what do they see  
in its future?**

## **More science than fiction?**

By **FREDERIK POHL**

manded from their tot audience in the real world could very well be used, in his fictional world, to generate a new religion. Cyril's invented kiddie program, as detailed in *Star Science Fiction*, was something called *Poopy Panda's Pals*; his approach lay in the fact that where most kiddie programs merely make their young viewers feel bad if they fail to buy a product, Poopy Panda told them it was a *sin*. (Shades of Soupy Sales and his request to kids to mail him "daddy's green paper in his wallet.")

Of course, the FCC wouldn't let anyone do anything like that. But suppose some *less scrupulous* people were doing the programming, and suppose their transmitter was located outside of the reach of the FCC—say, 22,000-odd miles out into space.

What we are thinking of here is the relay satellite, of course. Science fiction has a special proprietary interest in that, partly because the idea has been used in s-f stories for ages and partly because, of the many scientists who have contributed most to make such satellites a reality, at least two were science-fiction writers, as well as scientists.

The s-f writer Arthur C. Clarke was the first person to spell out the satellite's possibility and its usefulness—in 1945. (He now mutters ruefully about the inadequacies of patent law as he watches Comsat stock sales.) And s-f writer J. J. Coupling (better known by his real name of John R. Pierce) headed the Bell Labs team that put Telstar into orbit.

### **Stag Films to Sell**

Recently author Clarke made another suggestion about relay satellites. Suppose some country that doesn't like us too well launches a new synchronous satellite, he says, putting it in orbit somewhere around the longitude of Omaha, so that it can relay signals to substantially the

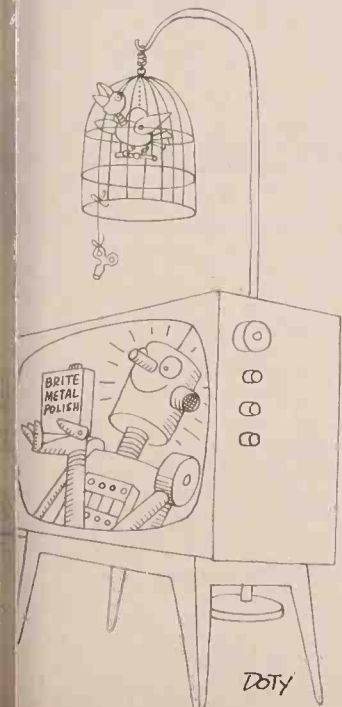
whole territory of the United States. In the story Arthur Clarke wrote for *Playboy* last year, it's the Chinese Communists who launch the bird. They use it for propaganda. There are, of course, no FCC restrictions on how they write their commercials. And to make sure they have an audience for their propaganda, the Reds intersperse it with some high-budget, exquisitely made stag films. They are on the air at any hour of the day or night for any American with a tv set, broadcast in straight downward line-of-sight on standard channels. What, wondered the writer, *would* we do about that?

### **Robots Test Copy**

Nice fellows like us probably wouldn't retaliate with a propaganda satellite of our own over Peking, but even if we all stay within the limits of propriety in the way we reinforce our commercials and our means of delivering them, we might like some help in making conventional commercials more effective. How about a really *good* test procedure? One that can be tested endlessly and inexpensively—and always reliably?

To show one possible technique, in a 1954 issue of *Galaxy*, I wrote a story called *The Tunnel under the World*. As an advertising copywriter emeritus, I remembered old dreams of how wonderful it would be to test ten different copy themes on the same people. In *The Tunnel under the World* a big ad agency constructs such a sample—literally *constructs* them: the people are robots, a whole town of them. They naturally are unaware that they are little mechanical marvels because they have been "imprinted" with human personalities and memories. Each day they are exposed to an endless blare of tv commercials and their buying impulses are measured. Each night they are set back 24 hours to live the

(Continued on page 62)



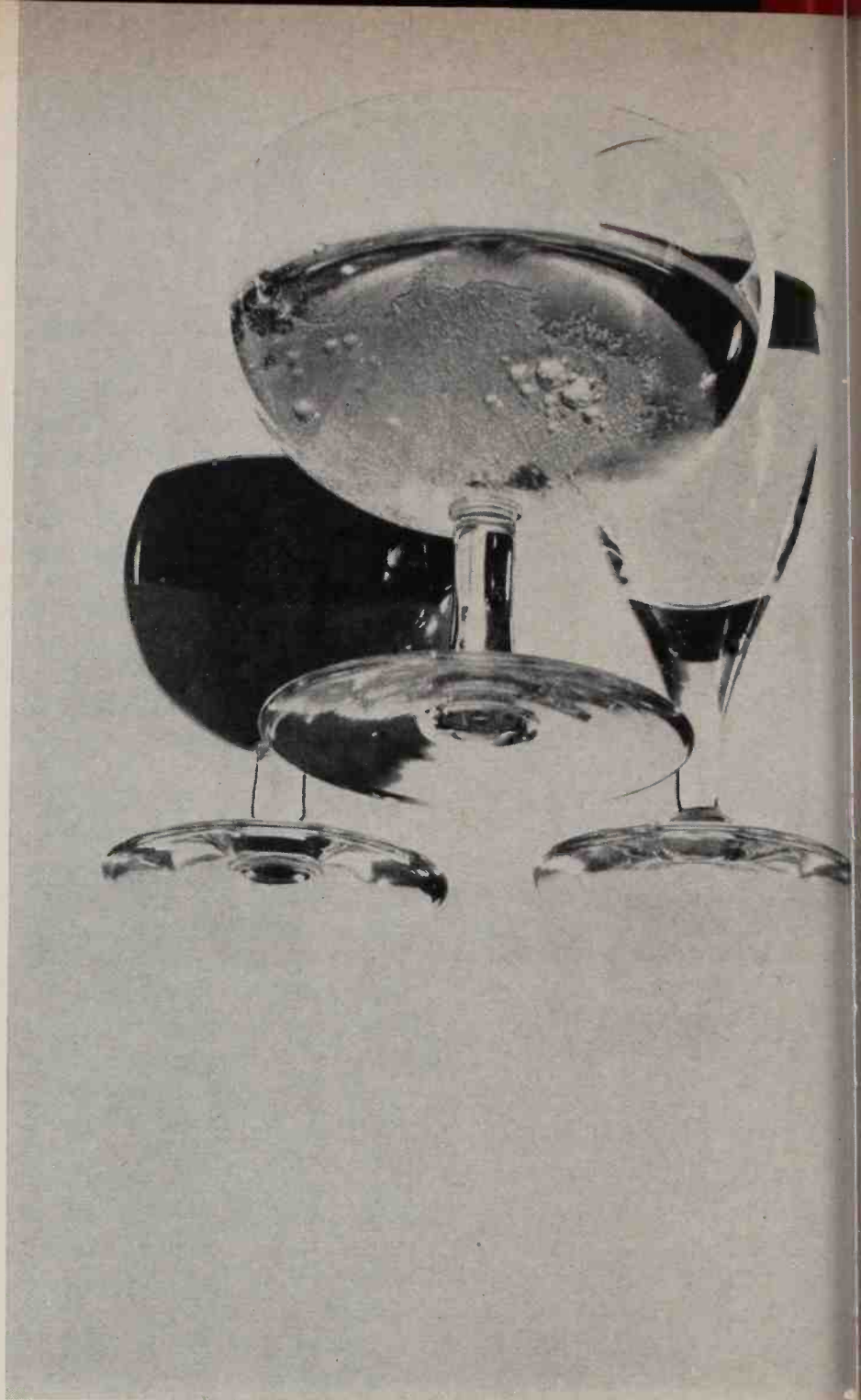
**T**he revolution in American eating habits is clearly evident to anyone walking the crowded aisles of a modern supermarket. Mixed in with the Campbell's soups and Coca-Cola, those grand old American names, are such once-exotic delicacies as gefulte fish, lasagne, squid-in-ink, kim chee and the like. Food tastes have become international, sophisticated—and so have tastes in drink. Where not long ago a ham sandwich and a beer would have sufficed for a workingman's Saturday night supper, he's more than likely now to sit down to a dinner of French onion soup, Mexican tamales and a goblet of wine.

The edible courses may vary, but in many homes, wine is becoming a staple along with bread and milk. Consumption of wine in the U.S. has more than doubled in the past decade, climbing from 33.6 million gallons in 1955 to 70 million in '65. About eight million gallons, one ninth of that '65 figure, were imported brands; this amount again was more than double the 3.4 million gallons imported 10 years earlier.

### *Reasons for Change*

The reasons for the changes in America's food and beverage interests are plentiful, including such things as an increasing prosperity, more travel to foreign locales, and—not unimportantly—considerable wine advertising on television.

Spot television, too, has been the wine steward serving up the commercials to the viewing audience. Network tv is occasionally used by Mogen David (TvB-LNA/BAR figures show the advertiser spent \$143,000 in that medium last year vs. more than \$1 million in spot), but the other brands rely on spot tv campaigns that seldom run beyond the top 10-12 markets, or even such narrow areas as the upper half of the Eastern seaboard. These limited spot drives, however, were heavy enough



## **The vast vineland**

*Wine importers  
and domestic growers  
use television  
to develop new tastes,  
a new style of living*

account for, in TvB-Rorabaugh estimates, a total expenditure of \$9,917,400 last year.

The use of spot television by wine importers represents an interesting use of a mass medium for a class product. And, to reach the mass-class audience, the various advertisers have used and are using a variety of approaches. Imported table wines advertised on tv are Browne-Vintners' Nectarose, Fontana-Hollywood's Bolla Italian wines, and North American's Monsieur Henri wines.

### Big French Seller

Norman Fox, account executive at Umbinner-North on the Browne-Vintners account (Nectarose and Cherry Kijafa), said Nectarose, which is a rosé d'Anjou from the Loire Valley, was first advertised on tv in Philadelphia in the fall of 1965. Six spots a week ran for a six-week period, with minutes and 10-second commercials scheduled during early evening news programs. Sales went up 33 per cent during and shortly after the campaign—and the increase was clearly attributable to the tv push, since purchases were made through state-controlled liquor outlets, with no point-of-purchase or other promotion allowed.

The results were so gratifying that Browne-Vintners next fall plans to use tv exclusively for Nectarose, and also for Cherry Kijafa. The target audience for Nectarose, Mr. Fox remarked, is the prosperous 21-34 age group, a group with little knowledge of wine but with an interest in exploring. The chief sales point is that rosé wine can go with any kind of meal; no need to fret over whether to serve red or white with chicken. Nectarose has become the biggest selling French rosé in the U.S.

The choice of the broad-based tv medium for Nectarose was predicted on Browne-Vintners' experience with Cherry Kijafa. The Danish

dessert wine was first advertised on tv five years ago, in New York and Chicago. By last fall it was on tv in nine markets: New York, Chicago, Los Angeles, Boston, Philadelphia, Washington, Cleveland, Detroit and Milwaukee.

Fontana-Hollywood started using tv for its Bolla line of imports from Italy three years ago, with a New York spot buy. Bolla next fall will be on in 11 markets, according to Chester Gore, whose agency, Chester Gore, Inc., handles the account. The markets are New York, Boston, Los Angeles, Philadelphia, Chicago, Detroit, Baltimore, Washington, Denver, San Francisco and Miami. Dallas may be added to the list.

Mr. Gore said one effect of the tv advertising, from the outset, was to secure better distribution for the line. The tv campaign increased distribution in New York, and opened up more than 20 other markets. The Bolla line has district wines from Northern Italy—Soave, Bardolino, Valpolicella, Barbera. By running a 10-second spot for, say, Soave in a certain city, Mr. Gore said, the wine's sales would automatically increase.

"It was like putting coins in a vending machine," he said. "We found that with tv we could control brand sales by regional type." The distributors, he added, were fascinated by the very idea of imported wine advertising on tv. "Bolla was the first imported table wine to use tv," Mr. Gore claimed.

### Print Supplements

Among the ID's for Bolla is one which shows a guy and a gal in a restaurant, their backs to the camera. "Bolla Valpolicella," he tells the waiter. "Do you speak Italian?" she asks. "No," he says, "Bolla Valpolicella—great Italian wine." "You do so speak Italian," she concludes.

Another ID, registering the Bolla name, shows a bowler hat, a bowler

rolling a strike, and, finally, a Bolla bottle.

Mr. Gore said the ID's are run in both evening and daytime. "The number of women buying wine is on the increase," his figures show. Bolla is expected to go more heavily into tv, while continuing to run occasional four-color pages in Sunday supplements and *Gourmet*, *The New Yorker*, *Esquire* and *Playboy*.

### Christmas Success

E. A. Korchnoy, advertising agent for Monsieur Henri wines, said tv was first used for the brand in 1964. "Talking bottles" commercials were made in Europe through WCD Productions, and run in New York and Washington to promote the several wines in the Monsieur Henri line. The spots in the two markets ran for two months before Christmas in both 1964 and 1965, and will do the same this year. (Korchnoy has tv spots ready for North American's Yago Sangria, the Spanish concoction of wine and fruit, but no action will be taken—no placements—until effects of a summer radio campaign are known. North American is running 150 spots a week on three New York radio stations for the Sangria through the summer.

Some of the imported wines advertised on tv are *aperitifs*, pre-prandial drinks: Byrrh, St. Raphael (both herbal wines) and vermouths (Martini & Rossi, Cinzano). The most heavily advertised aperitif on tv has been Dubonnet, which is not imported but is made in the U.S. under a Dubonnet license.

St. Raphael spots were running last season in New York only on WCBS-TV and WNBC-TV, in two 13-week flights. Chirurg & Cairns, which had the account (currently up in the air due to a change in importers), ran 10- and 20-second spots for the herbal wine, putting over 80 per cent of the budget into the tv campaign.

(Continued on page 42)



Mr. Wechsler (r.) at Baruch class



MU's journalism/advertising school

## Campus ABC's

*A is for advertising, B is for broadcasting, C is for communications: how the colleges are teaching the business today*

*'Advertising Principles' professor checks work*



“I wasted my money”, was the unhappy comment of a young media man who had taken several advertising courses before he joined the media department of a large New York agency. He had graduated from an Ivy League college with a degree in English literature and, deciding that he wanted to go into advertising, felt that a few ‘professional’ courses would help gain him an entree into the business. The man enrolled in two summer courses given at a New York university: an undergraduate course purported to provide “An Introduction to Marketing,” and a graduate course in advertising research.

After a summer of association with formal advertising education the media man characterized the whole experience as “a complete waste of time. The undergraduate course was absolutely worthless.” He said, “It was taught by a professional academician who had no experience with either advertising or marketing. The graduate course, while a little better (the teacher was an advertising man), really only introduced me to the superficial aspects of research. Neither course proved to be of any theoretical or practical use when I eventually entered an advertising agency.” This personal experience with formal advertising education may or may not be representative. It does, however, reflect a concern felt by many advertising professionals who are yearly faced with the problem of turning new crops of graduates into advertising men.

At present only a fraction of the people who choose advertising as a profession have any formal academic experience related directly to advertising problems. Depending on the policy of the individual agency, this “lack” of professional advertising ex-

experience may turn out to be either help or a hinderance. Some large agencies have less than admiration for the current state of advertising training at the undergraduate level. In fact, the consensus is that while they may demonstrate a student's long-standing interest in the field, undergraduate courses in the generalities of advertising are worthless. There is even a new trend in the personnel departments of some agencies away from the enchantment with MBA's. Of course, the Yale Harvard student with a graduate degree can still wind up with bids from Procter & Gamble and U.S. Steel in his pocket, as well as offers from advertising agencies. It is also a fact that the agencies are seldom financially competitive with the large business concerns (though there are exceptions: one major agency finds out what P&G is offering for MBA's and regularly offers 500 more), even though ultimate financial success is much more likely in advertising.

### *The Whole Man*

The student who spends four years at some midwestern college taking a major in advertising, graduates with honors, and expects to walk into a large agency as an account executive will be quickly disillusioned. "We couldn't care less what the man took in college," said one personnel man. "You can't teach creativity, honesty, intelligence, self-discipline and the other things that a good advertising man must have." More realistically, the agency people have discovered that the general level of sophistication of undergraduate advertising courses is so low that the student is no better off than his contemporary who majored in hotel management.

According to the American Association of Advertising Agencies, advertising absorbs 20,000 novices each year, about 7,000 of whom go directly into advertising agencies. In 1965 there were approximately 1,200 students graduated with Bachelor's degrees with emphasis in advertising. These were the graduates of the slightly more than 70 schools that currently include undergraduate studies in the field for degree candidates. These students account for a fraction of the number of people who enter advertising every year, and it is generally agreed that these students are no better equipped to enter the business than are their peers.

Other than the specialities like art and technical work, also parts of advertising, many personnel men prefer that students interested in advertising should obtain as broad an education as possible. There are exceptions in some large shops, where two semesters of copywriting might mean something, but there is very little to gain in a heavy emphasis in advertising.

The reasons for the state of undergraduate advertising training are numerous. In most schools, the departments concerned with advertising are bearing the brunt of a hostile academic community. "Advertising?" said one history professor. "This is not a trade school." There are some exceptions, including Northwestern University and the University of Missouri, institutions frequently mentioned with respect by professional advertising men. In many instances, however, advertising is considered a "gut" major, and as such, it doesn't always attract the most ambitious students or the most dedicated instructors.

The type of man available to teach

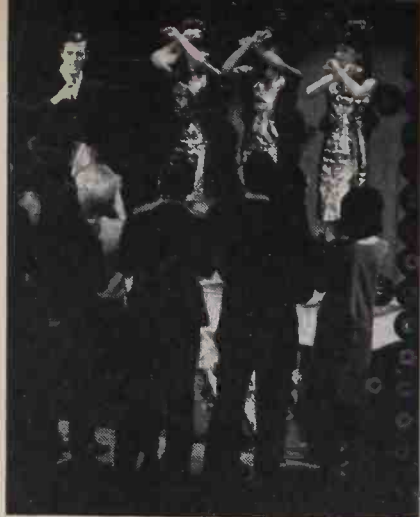
advertising is another general drawback in many schools. The "those who can't, teach" axiom is perhaps more appropriate in this field than in many others. Most men who have any experience in advertising and who are any good, will usually not consider taking up a teaching post. Of course, again, there are exceptions. Many excellent retired advertising men find that a useful career is still open to them in teaching, but many of these men soon lose touch with the constantly growing profession, and find themselves restricted to outdated practices and ideas.

### *A Deficiency*

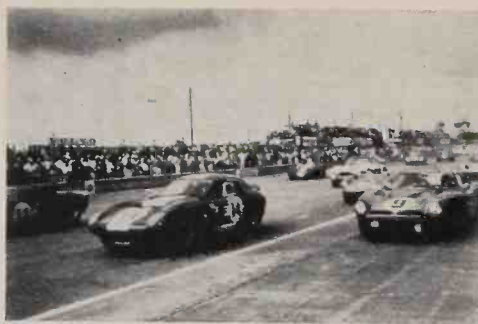
Due to the inherent nature of advertising, one of the greatest difficulties in the "teaching" of the discipline is the lack of a body politic. There are simply not enough current examples of the complete advertising concept, from inception and presentation to the final campaign, made available for study. In a dynamic industry, where competition is the password, few agencies are enthusiastic about the idea of releasing their best client contact and presentation procedures to the world.

The schools really suffer from a paucity of examples of sound advertising cases. Advertising has seldom been considered a theoretical business and there are a lot of problems that arise as soon as it's taught theoretically. Until many of these situations are corrected, many professionals feel that there will be a general lack of respect for any undergraduate course in advertising by the professional. This is, of course, the view of the larger urban agency; there are hundreds of small agencies in every community that hunger for personnel with some slight familiarity with the profession.

(Continued on page 66)



7 Arts has a rocker



Triangle has sports and series



WBC has fun and variety

## The Philadelphia story

*The Quaker City is a different town now that it accommodates more television and film production*

Describing itself as a producer's utopia and pledging "the fullest cooperation from city officials," Philadelphia has embarked on a concerted drive to lure tv and film producers into its environs. "Regardless of your needs—a center city townhouse, an old colonial mansion in a park setting, a suburban mansion, a boulevard comparable to the Champs Elysees—you will find it in abundance in Philadelphia." Thus reads a letter from Abe S. Rosen, city representative and father of the "film in Philadelphia" campaign. The letter recently was dispatched to more than 400 producers across the land urging them to "give consideration to Philadelphia in the near future."

Mr Rosen assumed his post on the Mayor's cabinet in mid-May. Before the end of the month the letters were out, possibly sped on their way by the fact that Philadelphia's neighbor just 110 miles north, New York, had also embarked on a program to bring in more production and hold on to what production already was there. Mr. Rosen reported on the initial re-

action to his letters: "Of course there is a great deal of difference between a show of interest and a *fait accompli*, but the reaction so far has been gratifying. One company said if things really were that good in Philadelphia, it would open a branch here."

The new drive to bring production to the Quaker City comes on top of a surge in work there by feature filmmakers, networks and such tv syndicators as Triangle Programs, WBC Productions and Seven Arts. Even without the expressed invitation of the city government, Philadelphia facilities were recently used to shoot the feature film *David and Lisa* on location all over the city and suburbs; and a large part of the CBS-TV second Barbra Streisand special was taped in the City Art Museum. On the tv syndication front, partisans of Philadelphia production are already claiming the city is used to supply more tv programming to stations than any other save Hollywood and New York.

Because it's viewed in the most markets—almost 100—WBC's *Mike Douglas Show* is probably the best-

known Philadelphia export. The free-wheeling daily 90-minute variety show is taped at Group W's KYW-TV, although it originated at the former Westinghouse station in Cleveland. When the company moved, bag, baggage and call letters to Philadelphia, *The Mike Douglas Show* moved, too, and the change reportedly has been all to the good.

"We depend strongly on our informal approach, and Philadelphia suits our purposes perfectly," said Ernest Sherry, director of the program. "It would be a different show if it were taped in New York." The Philadelphia locale, too, has eased the production team's quest in finding some of the biggest names in showbusiness to act as weekly co-hosts on the program. It is simple, for performers such as Carol Burnett, Bob Hope, Ethel Merman and Milton Berle to commute from New York to Philadelphia (a two-hour drive) than to Cleveland.

In the northwest section of the city, bordering on the Main Line, are the new studios of Triangle flagship WFIL-TV and CBS-owned

(Continued on page 68)



**HELP!**

The new shows are churning through the Hollywood film mills. In another two weeks enough new product will be in rough cut to determine whether a new series will make it or not. The old, battle-scarred standbys are sticking to the tried and tested formula, and they can only hope that this is not the year when fatigue sets in.

The movies have been pre-selected for months and only need editing for size and for integrating the commercials. The specials are in preparation and most enjoy the luxury of long lead time. The real problem is in the live, "on tape," variety shows.

Live shows have a serious psychological problem that has always handicapped them. The producer lives in a dream world of no deadline until the week before the show goes on. He is sure the guest talent will all get drunk, disappear, lost, balk at the billing, walk out in rehearsal or be so bad, they'll have to be fired. Therefore, he doesn't plan ahead.

Consequently, the more sophisticated prognosticators of network ratings for 1966-67 have picked *The Garry Moore Show* to have a 25 per cent share, *Andy Williams*, 16 per cent, *Danny Kaye*, 28 per cent, *Milton Berle*, 26 per cent, *Hollywood Palace*, 28 per cent. *Ed Sullivan* will get 35 per cent, *Jackie Gleason* 37 per cent, *Red Skelton* 40 per cent, but those are tested and a horse of a different jockey.

So far, nobody seems to know what Garry Moore and Milton Berle are going to do. Pat Weaver, returning to his original skills as producer, idea man, and sometimes writer of comedy shows, has a colossal job to make a show around a loveable personality who can't sing, dance, tell jokes, act, or really do anything but be the nice guy next door whom everybody likes.

This means Weaver has to have strong personalities to bounce off Moore or it will be a daytime show with lots of "in" jokes between the "star," and a sweet little girl and/or boy singer. A Carol Burnett would make the difference but she isn't available.

Milton Berle is exactly the opposite problem. He can tell jokes, dance, sing, act and be the most obnoxious personality ever to get out of the borscht belt. Billy Harbach and Nick Vanoff are established producers with good taste and experience; their job is to harness Berle and keep his extraordinary talents in harmony with guests who would shy away, if they could, from Berle's ubiquitousness.

Here again agency buyers and predictors have nothing to go on. There are no announced acts, departments, plans, format, or dry runs—just bad memories of Berle's past times out—the pilots that didn't sell. The void will never replace even the terrible.

As for the others, *Hollywood Palace* presents Harbach

and Vanoff with the same dilemma. Except that they need a new MC each week and must fight with Berle for acts. (There is little doubt they will just fight with Berle anyway.)

Andy Williams sings real good. That's a head start over all the others at any rate, and with a little luck he may drift into a Lawrence Welk pattern, which guarantees him more continuity and less headaches.

As for Danny Kaye, he is a fast-moving target who is hard to hit. Slick productions and pace hid many deficiencies. He may prove to be a handy perennial even if he may never be number one in his time period.

For all practical purposes it is two months before these shows go on the air. The live "on tape" people should be madly at work getting protection programs and experimental shows on the reel. But from the production centers come silence. The puzzlement is not consoling to customers or network. The producers are burdened with hundreds of suggestions—almost all bad. How, then, can we predict?

First, the guesses on Andy Williams and on Danny Kaye are probably correct. *Hollywood Palace* is fairly constant. That guess, too, is correct, in all probability.

But the two dark horses are Berle and Moore. Therefore, with proper qualifications of the totally unknown features or personalities, it is herewith shakily predicted that both will do slightly better than the dopesters believe.

Milton Berle will give everything he has to make the show a success because it is his last chance at the big-time. His skill and excessive energies will make the show



work. While he will fight for a format he will grow until he reaches the top banana position. His danger is too little time, if he has a slow start.

Garry Moore will do better because people like him and give him the benefit of the doubt. Actors like to work with him because they look good. Pat Weaver has got to prove he is a top-notch contemporary producer and he has the brains and ability to come through.

Everybody is rooting for the underdogs, Moore and Berle. Something has got to come from this hope because it is the hope of all show business and they gang up to help each other. The networks must be patient. It will take a little longer but the result will be worth it.—J.B.

# Film/Tape Report

## Quality and Profits

"The television industry is the victim of a great con job. We've taken the dregs of the movie industry and saved their economy. The networks have this great fear complex and have fallen into the fallacious thinking that people will look at the *hits* of Hollywood. Well, most of the movies they've been buying were bombs at the box-office—big mediocrities. The real hits either were not released or they're priced at staggering amounts of money.

"And yet, Hollywood would be a ghost town today if it were not for television. Not one motion picture producer could exist without it, with the exception of United Artists."

The speaker is Robert J. Leder, executive vice president of RKO General and operating head of RKO General Productions, a relatively new production-distribution entity that has already made its mark in television programming.

Mr. Leder, who is now in the business of making features as well as scheduling them, is convinced that television can use television-aware people at the production end. He is also convinced that theatres can use television-oriented people at the production end. "A picture that plays well on television today will play well in theatres."

He thinks that the idea that a successful theatrical necessarily makes good television is "hogwash," and has nothing to do with the economics of the business.

At present, RKO General Productions has investments in 16 European-made features, approximately half of which have been completed. Another two films are being bankrolled in Mexico. In addition, the RKO production/distribution entity is in syndication with series and specials (*Shirley Temple* hours, *Hollywood Backstage*, *Firing Line with William Buckley*, *Fashion: Italian Style*) has gone heavily into sports networking (track meets, fights, horse racing) through its partner-

ship with Madison Square Garden, and hopes to get into network programming with specials (already completed: an hour-long program on Marcel Marceau, in which the famed pantomimist talks for the first time.)

RKO General Productions is, in a sense, the natural outgrowth of station experience in programming. The five owned RKO stations (WOR-TV New York; KHJ-TV Los Angeles;



MR. LEDER

WNAC-TV Boston; CKLW Windsor-Detroit, and WHBQ Memphis) can serve as the source of, and be the outlet for, programming.

The unit was set up, in Mr. Leder's words, because "it was apparent that we had to use our joint resources to protect our future so that we wouldn't be completely dependent on outside sources. We believe the networks as we know them today are changing their coloration and there is a greater opportunity to extend the network concept. I know stations generally are seeking new sources of programming and the development of uhf opens up a whole new market for programming. So we did it for two reasons: to protect ourselves and because we also saw a helluva market for product."

Mr. Leder believes that RKO General Productions can offer other stations a sort of "built-in-guarantee" in that the programming offered will have to be up to RKO station program standards, thus reducing the speculative factor. Further, as the offspring of a station operation, he

feels the unit understands the station business and its needs.

The problem of clearances in prime time, the bane of many a distributor, does not particularly upset Mr. Leder, who has the greater problem of clearing stations to form a network for his fights (67 stations carried the last Griffith-Tiger bout).

"Prime time is a fiction," he says. "Prime time is where your audience is available. A sporting event audience for instance, is available at two in the afternoon."

At press time, a lineup of 100 stations was anticipated for the upcoming Griffith-Archer middleweight championship fight. F&M Schaefer Brewing Co. purchased one-half sponsorship in 10 eastern markets, an indication that regional advertisers want prime time with the right product. Such specials, notes Mr. Leder, give stations programming to sell to regional advertisers for a full dollar, and it satisfies their programming requirements.

"The need is so great," he says, "that the money is coming back more quickly than anyone might believe. We've moving into a profit projection right now."

"I believe that quality and profits are totally compatible. Apparently few in this business agree with me."

## DOTTED LINE

ABC Films has sold *Midwestern Hayride* in over 30 markets. The country/western musical variety show, produced in color by AVCO Broadcasting, was picked up in such urban markets as Albany, Los Angeles, Pittsburgh and Washington, D.C.

Another first-run color musical series, **20th Century-Fox Television's *The Big Bands***, has been sold in five more markets. Latest stations to buy the series, produced by WGN-TV Chicago, are: WNEW-TV New York; WTTC-TV Washington, D.C.; KHTV Houston, and WREX-TV Rockford. WAVE-TV Louisville present *The Big Bands* under the sponsorship



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*Television Age is one trade magazine that doesn't talk to itself. It talks to me and (I'd guess) to others like me in the TV business. It's always incisive, practical, packed with meat. It's always alive to the broad concepts of the Age of TV and the day-to-day essentials. Even the Advertising Directory is worth taking time to follow!*

**STEPHEN ROSENBLATT**

TV Creative Director

The Gumbinner-North Company, Inc.

**Television Age**

of Gateway Supermarkets and Key Food Markets.

*Burke's Law*, distributed by *Four Star International*, was purchased by seven more stations to bring its market total to 21. The markets in which *Burke* runs: Amarillo, Bellingham, Phoenix, Youngstown, San Francisco, Chicago, Atlanta, Birmingham, Dallas, Des Moines, Houston, Los Angeles, Macon, Minneapolis, Mobile, New York, Portland, Ore., Washington, D.C., West Palm Beach, Miami and Milwaukee.

**Trans-Lux Television Corp.** reports a number of program sales and renewals. *Gigantor*, a new half-hour animated space adventure series, was purchased by KHTV Houston. *Top Draw*, a feature film package, was sold to WJCT Jacksonville and WDBJ-TV Roanoke. *The Mighty Hercules*, *Felix the Cat* and *The Magic Room* were renewed by a number of stations.

**RKO General Productions** has sold *Fashion: Italian Style*, one-hour color special, to KVOS-TV Bellingham, Wash.

#### **NEW HOME IN HOLLYWOOD**

Sandler Film Commercials, Inc. is now in full production in its new \$250,000 plant across from the Goldwyn Studios in Hollywood. Heart of the adobe-and-steel building is a sound stage that can accommodate a half-dozen shooting units in a single day on its 100' length. Other features are complete cutting room facilities, facilities to provide 2,400 amps of power, and offices for three permanent staff directors and other creative talents who can work on commercials or

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documentaries from idea to finished  
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Allan Sandler, president and chief  
 director, notes that recent clients  
 include Richfield oil, Carnation  
 cereals, Ford and Yamaha motor-  
 cycles—not a bad roster to have



*New and Ready to go*

quired in the three short years  
 been in business. His first com-  
 mercial was for Red Cap Ale in  
 1962, after he decided to move from  
 a "film library" operation into  
 commercial production. The library is  
 used, often to provide inexpen-  
 sive scenes for current commercials.  
 In the first year's gross of \$35,  
 Sandler Film Commercials has  
 grown to a \$1.5-million business.

#### SHOOTING SCHEDULES

Screen Gems (Canada) Ltd. and  
 NBC-TV Hamilton, Ont., have agreed  
 on what is said to be one of the  
 best co-production deals ever set  
 up between a major production/  
 distribution company and a local  
 television station. Under the agree-  
 ment, Screen Gems Canada will pro-  
 duce seven-and-one-half hours of pro-  
 gramming a week for the station to  
 be shown as three daytime half-hours a  
 week Mondays through Fridays.  
 Screen Gems then plans to distribute  
 the programming to other stations.  
 Writer-producer-director Danny  
 Arnold has formed a production com-  
 pany whose first project is a three-  
 episode, non-exclusive development  
 deal with NBC-TV. Mr. Arnold's  
 company is called Four-D Produc-

tion. Producers Norm Stevens and Ted  
 Slet will develop a situation  
 comedy series with CBS-TV, tenta-  
 tively titled *The Luck of Ace Deuce*.  
 Producer David Dortort (*Bonan-*  
*za*) is developing a two-part action  
 adventure series for NBC-TV titled

## Advertising Directory of SELLING COMMERCIALS

American Electric • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Canadian Pacific Airlines • K, S & E



SANDLER FILM COMMERCIALS, INC., Hollywood

American Electric • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Cocoa Marsh • Bliss/Grunewald



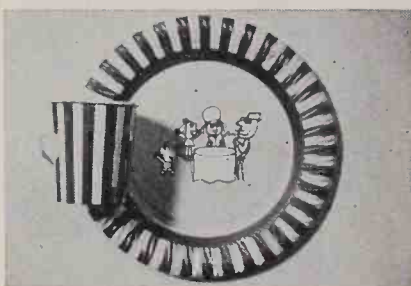
PABLO FERRO, FILMS, New York

American Electric • Handley & Miller



THE FILM-MAKERS, INC., Chicago

Continental Can Co. Bondware • BBDO



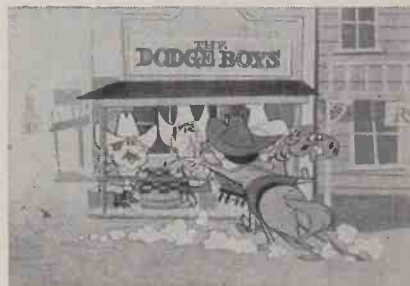
PAUL KIM & LEW GIFFORD, New York

Beech Nut Gum • Benton & Bowles



PGL PRODUCTIONS, INC., New York

Dodge Boys • BBDO



KEITZ & HERNDON, INC., Dallas

## More Creative Color Film Use?

"The rapidly expanding color television market is presenting great new opportunities for creative efforts in color photography. Features, series shows, and commercials have dramatic potentials never feasible before," says Howard Anderson Jr. of the Howard Anderson Co., Hollywood specialists in creating photographic effects. Color tv is rapidly increasing the demand for special photographic effects that must be shot on film.

At present, the drift toward production with science fiction overtones, as well as full-blown space adventures—*My Favorite Martian*, *Addams Family*, and *Get Smart*—incorporate photographic effects executed by the Anderson Company.

One of the most spectacular effects for *Star Trek* is the "Aurora Borealis." This is supposed to be an impenetrable electrical field that traps the space craft. Creating this effect required shooting a specially built animation device that simulated the glowing appearance of the "Aurora." The set up consisted of a series of lights behind a black, sawtooth-edged cutout which was covered with tissue. In front of the cutout were two sliding glass panels with patches of various colored gelatin mounted on them. By moving the panels past each other, a constantly-changing color pattern was produced. The effect was photographed through a distortion glass using a 10 to one zoom lens set out of focus.

Completing the effect entailed using an optical printer to matte in a shot of the space ship model, and at one point superimposing a lightning flash hitting the ship. This technique created the effect in a single generation made up of three exposures.

A laser ray-gun effect in *Star Trek* is an example of a frequently used monochrome method for creating color effects. The animation of the gun's ray is originally shot on black and white using a rotoscope. This animation is then combined with the full color, live-action shots on an optical printer. Four separate passes are made of the black and white animation with a different color filter on each one. This allows close control of the color as well as making the finished product more vivid.

Technical control becomes far more critical when working with color materials. Continual testing of films and rigid quality control in lab processes are necessary to achieve the matching and balancing which color tv systems require. The Andersons consider two technical advances as greatly contributing to the quality that is now possible: the high-quality film materials now available, especially recent Eastman inter-negative and interpositive materials which make 2nd generation work much better, and the quality of optical printers now on the market.

## How Come We Never Get the Easy Ones?

Lately, it seems, we're called only if there's a crazy optical nobody knows how to score, or if the lyric doesn't scan, or if a music track somebody acquired on spec is NG and has to be redone and the air date is next Tuesday. We're not complaining, exactly. After all, it's not bad to be known as effective trouble-shooters. It just plays hob, weekend-wise.



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*The High Chaparral*. Production of the proposed show, a one-hour color series, began this month under a special long-term agreement with NBC TV.

Seven Arts Television's second one-hour network color special, *The Karmon-Israeli Dancers*, is to be completed in Europe in August. Folk singer Theodore Bikel is host of the project, the second Seven Arts Television-Bavaria Film Studios co-production. (Previous one was *The Nutcracker* on CBS-TV.)

Roberts & Barry, Inc., has acquired two more film packages to bring its library up to a total of 70 features.

## ANOTHER NEW SHINGLE

Richard Adler, composer-lyricist-producer, has formed Richerisand, Inc., a new production company specializing in features, television and stages properties. Mr. Adler is now producing and writing the words and music for an original script for the new *ABC Stage '67* series and will announce additional projects in the near future.

## PEOPLE IN PROGRAMMING

BBDO has realigned its television programming department. WILLIAM H. LYNN JR. is vice president and director of program planning. Previously, he had been with Young & Rubicam and ABC-TV in Hollywood. William R. Gibbs, previously with MGM Telestudios, has been appointed director of special projects. WILLIAM J. MOORE, vice president and former manager of business affairs, has been appointed director of business affairs. ROBERT LEVINSON has been named director of network services and Loomis Irish has been appointed director of news and public affairs. DAVID DONNELLY continues as director of sports; HIRAM S. BROWN JR. continues as vice president and director of tv specials.

NORMAN GLENN has been appointed vice president of Universal TV. In his new post, Mr. Glenn, recently in charge of production for United Artists Television, will function in new programming as well as con-

...ing production of existing prop-  
...ies.

BOB SYNES has joined the produc-  
...n staff of ABC Films in New York  
...be in charge of production and  
...velopment of new programs now  
...the planning stage at the company.

North, MELVIN T. WATSON has  
...n appointed manager of network  
...es for the Canadian division of  
...C Films. For the past six years,  
... Watson was affiliated with the  
...nadian Broadcasting Corp. as sales  
...nager of National Selective TV  
...es.

Three programming appointments,  
...ective this week, have been made  
...two of the Triangle Stations out-  
... JAMES R. VAN DE VELDE has been  
...ned program director for WNHC-

Hartford-New Haven, while for-  
... program director WILLIAM ELLI-  
... has been appointed director of  
...cial events for that station. AR-  
...UR STOBER, director of special  
...ents for WNHC-TV, replaces Mr.  
...n de Velde as program director  
... WFBG-AM-FM-TV Altoona-Johns-  
...wn.

THOMAS N. RYAN, formerly food  
...rchandising manager for *Better  
...ines and Gardens*, has joined  
...O General Productions as an ac-  
...nt executive.

MARVIN GRAY has been promoted  
...assistant sales manager for Na-  
...onal Telefilm Associates and M&A  
...xander, an NTA division. Previ-  
...ly, Mr. Gray was southwestern  
...ision sales manager.

**INTERNATIONAL NOTES**

*Trans-Lux Television International*  
...p. has been named non-U.S. tele-  
...on distributor of the motion pic-  
...e library of Film Associates of  
...ifornia. The library consists of  
...arly 200 films covering the arts  
...l the sciences. At the same time,  
...ns-Lux Television International  
...orted new sales: *Gigantor* was  
...chased by T.W.W. Ltd., London,  
... Western England and Wales. *The*

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TELEVISION PRODUCTION  
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**Advertising Directory of  
SELLING COMMERCIALS**

Eastman Kodak • J. Walter Thompson



ELEKTRA FILM PRODUCTIONS, INC., New York

Marathon Oil • Campbell-Ewald



TVA-LEMOINE ASSOCIATES, INC., New York

Eastman Kodak • J. Walter Thompson



PELICAN FILMS INC., New York

Meisterbrau Beer • BBDO



SARRA-CHICAGO, INC.

Eastman Kodak • Instamatic Camera • J.W.T.



GERALD SCHNITZER PRODUCTIONS, Hollywood

Metrecal • Ogilvy & Mather



FILMEX, INC., New York

Hunt Foods & Industries • Y&R



FILMFAIR, HOLLYWOOD

MicIn • SSC&B



TV GRAPHICS, INC., New York

*Mighty Hercules* was bought by the Arabian American Oil Company in Saudi Arabia. *Felix the Cat* was sold to Nigerian Television Service, Lagos. *Hollywood Guest Shot*, half-hour celebrity interviews, went to Western Nigeria Radiovision Service, Ltd., in Ibadan.

Up in Canada, *Seven Arts Television* completed 14 sales of television specials and cartoons. Three stations signed for the complete series of six *Man In Space* specials: CFQC-TV Saskatoon, CKBI-TV Prince Albert and CFCL-TV Timmins. *The Professionals* added two new markets: CFQC-TV Saskatoon and CKX-TV Brandon. *Big Night Out* was purchased by CKX-TV Brandon, CFPL-TV London, CKPR-TV Port Arthur and CFCL-TV Timmins. CKOS-TV Yorkton, CKPR-TV Port Arthur and CHAB-TV Moose Jaw bought the Warner Bros. cartoon library. The *Popeye* cartoon library went to CFPL-TV London and CHAB-TV Moose Jaw.

Fremantle International's British subsidiary, *Talbot Television Ltd.*, has concluded sales with six British program contractors for reruns of *Hopalong Cassidy* this fall.

#### COUPON CLIPPINGS

Screen Gems has reported record earnings for the nine months ending March 26. Profits amounted to \$3.8 million or 96 cents per share, compared with \$3.3 million or 84 cents a share for the same period last year. Gross revenue for the past fiscal nine months increased to \$70.5 million as compared with \$51.3 million for the comparable period in fiscal 1965.



Bob Horowitz (r.), head of the editorial department at EUE/Screen Gems explains the fine art of editing to Dan Riordan of Doyle Dane Bernbach, Bonnie Cullen of Carl Ally, Inc., and Hugh Brannigan of DDB in one of a series of seminars for agency people. Some 200 guests attended 10 sessions designed to give agency traffic and business personnel an insight into print procurement, quality control and other elements of the commercials industry.

This week is the time for filing the amendment to the MGM Certificate of Incorporation effecting the two-for-one stock split. Holders of record of common stock of the company at the close of business on June 24, will be entitled to receive one additional share of common stock for each share of common stock then held. The quarterly dividend of 50¢ per share on the unsplit stocks announced as payable July 15 to holders of record June 24, will be paid at the rate of 25¢ a share on the split shares.

Trans-Lux Corp. declared the regular quarterly dividend of 15 cents per share on the common stock, payable June 30 to stockholders of record at the close of business June 17.

#### QUICK CUTS . . .

Gardner Advertising Co., St. Louis, is scheduled to be underway with a permanent, full-time broadcast production unit in its Los Angeles office by July 1. Ralph Pasek, Gardner vice president, will transfer to Los Angeles as broadcast production manager. Donald F. Keeslar, executive producer with Wade Advertising, Chicago, joins him there as an assistant.

Sol Goodnoff, expert in trick photography and special effects, has joined Savage Friedman . . . . A



MR. GOODNOFF

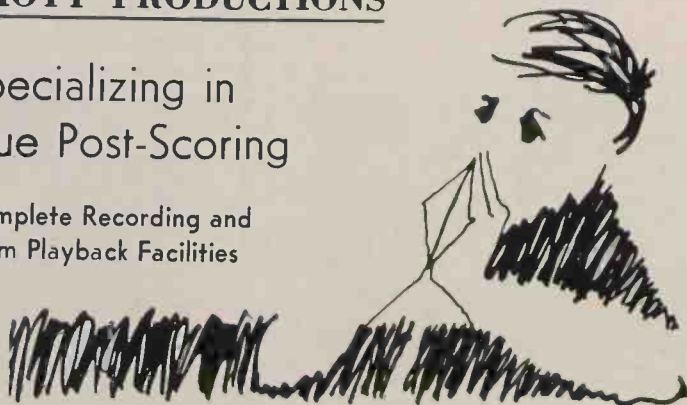
society for the promotion of animation as an art form has gotten underway in New York. Called ASIFA-East, it is open to anyone in the eastern United States who is interested in animation. Shamus Culhane of Paramount Pictures is chairman.

### DON ELLIOTT PRODUCTIONS

Specializing in  
Unique Post-Scoring

Complete Recording and  
Film Playback Facilities

80 West 40th Street  
New York 18, N.Y.  
LA 4-9677





# Advertising Directory of SELLING COMMERCIALS

A Miami-based 35mm color laboratory has been opened by Capital Film Laboratories, Inc. The facility will handle the next 30 segments of NBC-TV's *Flipper* and up to six features in the coming year. Commercial producers shooting in the South Florida and Caribbean areas are also expected to use the lab.

Farkas Films has become a subscriber to Reeves Color Video Services and now has available for its clients all the necessary equipment to record, edit, mix, dub and eventually kinescope, all in high band color. Clients thus have the option of shooting commercials on either film or color tape.

## FEATURING THE FEATURES

**Seven Arts Associated** has completed 11 additional deals for its new Volume II Films of the 50's and 60's (some titles: *Call Me Madam*, *The Seven Thieves*, *One Foot in Hell*). The package was purchased by KTVI St. Louis, KOVR Sacramento, KUL-TV Tulsa, WMTW Portland, Me., WISN-TV Charleston, S.C., and KRDO-Colorado Springs. Three CBS affiliates signed for Volume II: KDKA-Pittsburgh, WISH-TV Indianapolis and WBAY-TV Green Bay, Wisc. In addition, NBC affiliates WJAR-TV Providence, R.I., and WBRZ Baton Rouge, La., were also signed.

**Embassy Pictures Corp.'s Top Line Feature Film** package of 50 features has been purchased by KTVI Tulsa and KXTV Sacramento, with Corinthian stations. Other group purchases were to the five NBC owned stations and to several outlets of the RKO General group.

**National Telefilm Associates** has sold: *Incredibly Strange Creatures* to KCPX-TV Salt Lake City and WHP High Point, N.C.; *Ten Outdoor Action Features* to KPTV Portland, Ore., KOCO-TV Oklahoma City and KCMB-TV Honolulu; *Majestic* and *Horror Six* (color) to WHP High Point; *Duel In The Sun* and *Ruby Gentry* to WOW-TV Omaha.

## Commercials

### Alphin Productions

Completed: Daily News, W.H. Schneider.  
Production: G. M. Foreign Distributors

Nabisco Chips Ahoy Cookies • McC-E



WYLDE FILMS, INC., New York

Sentry Food Stores • Post Keyes Gardner



VIDEOTAPE CENTER, New York

Ocean Spray • Doyle Dane Bernbach



FILMFAIR, NEW YORK

Sohio • Marschalk Company



JAMIESON FILM COMPANY, Dallas

Oldsmobile • D. P. Brothier



ROBERT CARLISLE PRODUCTIONS, Hollywood

Southern Icee Corp. • Norsworthy Mercer



FIDELITY FILM PRODUCTIONS, Dallas

Rislone • Stern, Walters & Simmons



WGN CONTINENTAL PRODUCTION CO. Chicago

G. W. Sugar • Frye, Sills & Bridges



BANDELIER FILMS, INC., Albuquerque

# Advertising Directory of SELLING COMMERCIALS

Sunkist • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Sunray DX Oil Co. • Gardner



PANTOMIME PICTURES, Hollywood

Wilson's Meats • Campbell-Mithun



MUPPETS, INC., New York

Zestabs • Kasfor, Foote, Hilton & Atherton



JERRY ANSEL PRODUCTIONS, INC., New York

Corp., (Opel-Kadette); CBS Summer '66 Promos, (new shows).

## Elektra Film Productions, Inc.

Completed: P. Ballantine & Sons (beverage), SSC&B; Coca-Cola Co., Harold Becker; Pepsi-Cola Co., BBDO; National Biscuit Co. (crackers), M-E; 3M (scotch tape & duplicating machines), MacManus, John & Adams; Gillette Safety Razor Co. (shaving & deodorant products), Clyne-Maxon, Inc.; Eastman Chemical Co. (packaging machine); Eastman Kodak (visual education), J. Walter Thompson; Life Insurance Institute, J. Walter Thompson.

In production: U.S. Plywood, Kenyon & Eckhardt; Thomas J. Lipton (salad dressing), Edward H. Weiss; Hudson Paper Products (paper goods), Grey Advertising; Colgate-Palmolive (floor cleaner), Norman, Craig & Kummel; Atlantic Refining Co. (gasoline), N.W. Ayer; G.E. (refrigerators), Y&R; J.B. Williams Co. (sleeping pills), Parkson Advtg; Brown & Williamson Tobacco Co. (cigarettes), Ted Bates; Theo. Hamm Brewing Co. (beverage), C-M; First Pennsylvania Bank, N.W. Ayer; Nepeco (meats), Bresnick Co.; Westinghouse (blender), M-E; American Tobacco Co. (cigarettes), BBDO; Aspergum (pills), Shaller-Rubin; Avon (cosmetics), Monroe F. Dreher; Hamm's (beverage), C-M.

## Ed Graham Productions

Completed: Nabisco (milk-bone dog biscuit), Kenyon & Eckhardt; General Foods Corp. (post cereals), Benton & Bowles; Ins. Co. of North America (insurance), N.W. Ayer & Son; Time, Inc. (Life Magazine); Sylvania (photo lamp), Kudner.

## Imagination, Inc.

Completed: Standard Oil of California (dishes, promo), BBDO; PSA, Gross, Roberts & Rokey; Foremost (Marin Dell), Hoefler, Dieterich & Brown; Kilpatrick's (bread), Cappel, Pera & Reid; Pacific Plan, Hoefler, Dieterich & Brown; Flexy (pens), Geo. Clokley Adv.

In production: Golden Grain (Ghirardelli Cocoa/Flicks), M-E; Matson Navigation Co. (container service), C-E; Chevron Chemical Co. (ortho), M-E; KGO-TV, same.

## Keitz & Herndon

Completed: BC Headache Powder, C. Knox Massey & Assoc.; Campbell-Taggart Assoc. Bakeries (rainbow/Colonial bread), Bel-Art Advertising.

In production: Dr. Pepper Company (s drink), Grant; Orkin Exterminating (extermination services), Kinro Advertising; Dodge Dealers (autos), BBDO; Seve Up, J. Walter Thompson; Coca-Cola C-M-E, Atlanta; Arkla-Serrel (Gaslite), R. Butcher & Assoc.; Delta Airlines (se ices), Burke Dowling Adams, Inc.; Continental Oil Company (Conoco gasoline), Clinton E. Frank, Inc.; Doktor's Nair Spray (same) Bevo Advertising; Seve Eleven Food Stores (same), Stanford Agency.

## Murakani Wolf Films

Completed: Ralston Purina Co. (milk drop), D-F-S; Pillsbury (chocolate & funny face drink), C-M; Hamm's Beer (no can), C-M; Sparklets Drinking Water D-F-S; Pillsbury (funny face gelatin), C-M; Skippy (chopped nuts), D-F-S; Continental Bank, Earle Ludgin & Co.; Monte (Monte Tuna), C-E; Carnation (Evaporated Milk), Erwin Wasey; "New Steal Anything Wet" (main titles), Executive Pictures Corporation; Foremost (I Cream), D-F-S; Chicken Delight, Tilds Cantz; Pacific Northwest Bell (yellow pages) and (long distance), M-E; Kellogg (Sugar Smacks) and (Sugar Pops), L. Burnett; Bosco (chocolate drink), D-F-S; Foremost (So Lo), D-F-S; Sunnyland Juice Corporation (Spook), Frojen Advertising; Continental Illinois Bank, Earle Ludgin Co.; Mattel (billboards), Carson Roberts Oxydol, D-F-S.

In production: General Mills (Frosty O's), D-F-S; Skippy Peanut Butter, D-F-S; Pacific Northwest Bell (Ten for One), M-E.

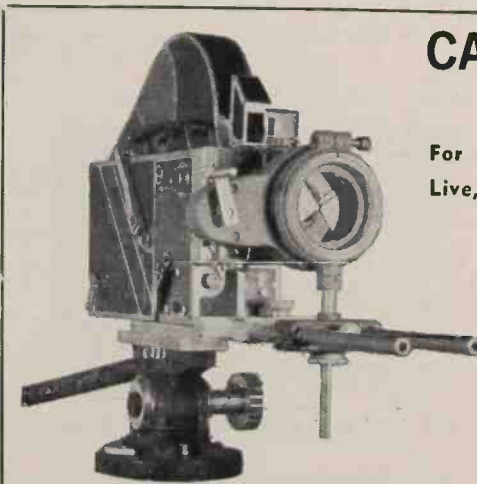
## Gerald Schnitzer Productions

Completed; Eastman Kodak Company (photography products), J. Walter Thompson; Procter & Gamble (Crest toothpaste), Benton & Bowles, Inc.

## Stars & Stripes Productions Forever, Inc.

Completed: Ford Motor Company (Ford dealers), J. Walter Thompson; Rothman of Pall Mall (Craven Menthol), F.H. Hayhurst Ltd.; Southern New England Telephone Co. (extension phones), BBDO; Menley & James (Contact), F.C.&B.

In production: First Nat'l Bank of Boston (banking service), BBDO; Sheraton Hotels, BBDO; Stanley Tool Co. (Sulform), BBDO; General Mills (Kix), D-F-S; Southern New England Telephone Co. (yellow pages) and (long distance), BBDO.



## CAMART OPTICAL FX UNIT AND PRISMS

For 16mm — 35mm — TV Cameras  
Live, TV, Animation, Motion Pictures

More than 27 variations in optical effects, montages, and distortions with expensive opticals. Images may be photographed in still motion or forward and reverse rotation.

Complete unit consists of a four surface prism, mount, revolving housing and camera base assembly. From \$149.50.

The Camera Mart, Inc.

Plaza 7-6977

1845 Broadway New York 23, N. Y.

# Wall Street Report

**MGM Struggle.** The management of Metro-Goldwyn-Mayer won a tough fight at a special meeting by a narrow margin, a victory that suggests that while a battle has been won the war is not yet over. The contest stems from the posture taken by Philip J. Levin, a lawyer and real estate developer who has acquired eight per cent of the common stock of Leo the Lion's kingdom. Mr. Levin has taken a paradoxical position in the contest with the MGM management in that he admires its performance and is generous with his comments about the abilities of Robert O'Brien, the MGM president, but he thinks things could be much better.

A glance at the performance of the film company under Mr. O'Brien shows that he has done an outstanding job since he took over from the preceding management. Yet Mr. Levin's sense of impatience may be justified within certain areas. In the latest contest Mr. Levin fought to propose a move by the management to split the stock and issue \$2 million additional shares. The management squeaked by when the Puritan Fund in Boston, one of the institutional shareholders, decided at the last moment to cast its vote with management, giving it just over half of the outstanding shares in support.

What remains to be done? Mr. Levin, among other things, is obviously fearful of seeing his position diluted and it is considered likely that the MGM management will be making acquisitions in the near future. But Mr. Levin's main contentions are that the management should be making more films, freeing some of its assets currently tied up in real estate and developing a greater depth of management talent. Modestly, Mr. Levin, has not indicated clearly whether he feels that he, personally, is a piece of management talent that the company should make more use of in the period ahead, but his actions strongly suggest he is thinking along those lines. Mr. Levin was removed from the management committee of the board of directors but

remains a director. He also wants MGM to acquire more radio and television station properties.

**Interesting Quarrel.** The interesting part of this quarrel is not that the contesting parties are at odds over how poorly or well the company is doing, but rather the rate and manner in which it should do much better. Should MGM sell some of the valuable West Coast property it holds? Mr. Levin, with his background in real estate, presumably is on solid ground when he says it has great value that should be realized now. On the other hand the company has seen the value of the property mount as a result of demand in its area and since the sale of studio land is, in certain areas, tied in with production problems and studio facilities, it is not an issue that can be determined quickly and simply. The question of how many films should be produced is another issue on which the management seems to have an edge in experience. In fact, when Mr. O'Brien took over he made it clear that he wanted to achieve a proper balance on production and distribution. He announced that production would be scheduled two years in advance, that output would be budgeted to about 25 films a year and that average picture costs would be held to about \$2 million, with no picture budgeted at over \$6 million.

In addition, he predicted the release of about 25 pictures annually to television. Mr. O'Brien can rightly state that this policy led MGM back to a profit posture. The investment community has accepted MGM's policies on the handling of films for television as one of the soundest. In fact G. C. Haas & Co., one of the Wall Street houses that has made a special study of MGM contends that at least 80 per cent of the receipts from television will produce profits before taxes for MGM. Furthermore, Haas argues that the profit margins on income from television will actually improve. In the past, the costs of production were written off against theatrical distri-



bution. Since then, the prices received for feature films from television have more than doubled while the actual selling effort has not changed at all, but may have lessened.

**Optimistic Mood.** The fact that MGM has a huge uncommitted inventory of films and is continuing on a steady, well-planned series of films for theatrical release is the basis for the optimism by the investment community and for Mr. Levin's enthusiasm. As of August 31, 1965, the company has contracts covering television material totaling \$31 million of which \$17 million was to be worked out within one year. Based on the Haas yardstick, the company should produce pre-tax income of \$11 million, or a net of about \$5.5 million or an earnings of about \$2.25 for the final nine months. The company already has reported a first quarter profit of 83 cents a share, up from 60 cents in the first quarter of 1965. Assuming that the theatrical divisions would also make a substantial contribution to profits the analysts are confident that MGM can show earnings of \$4.15 per share for the current fiscal year and almost \$5.50 per share in the 1967 fiscal year.

Dubonnet, made and distributed by the CVA division of Schenley Industries, is currently sponsoring eight of Four Star's *Something Special* color hours on WOR-TV New York. The account shifted last March from Norman, Craig & Kummel to Bliss-Grunewald. The new agency made five spots on location in Puerto Rico, shot by Delta Films International. One of the films shows two chefs trolleying Dubonnet red and blonde bottles, flanking a tray of lobster thermidor, across a hillside, to where a redhead and a blonde are waiting. Another, shot at San Juan's Chateau Riviera, features a snorkeling blonde and redhead who pop the bottles onto a chairfloat where a guy reclines.

Dubonnet, retailing for over \$4 a bottle, is a good example of a class product using a mass medium to get its message across ("Paris in a bottle").

### 'On the Rocks'

Byrrh, a classic French aperitif, is (like Dubonnet) now made in the U.S. under license from the French proprietors of the brand. Heublein, Inc., is the maker and distributor. Byrrh was successfully introduced to the U.S. within the last two years, chiefly by means of an effective tv campaign devised by Benton & Bowles. (Despite the triumph, the account last winter shifted to Fletcher Richards.) The tv campaign featured two commercials: a glamor girl waiting at an outdoor table by dockside, waiting for Byrrh to arrive; and the "Byrrh-on-the-rocks" series which showed intrepid souls ordering it, to an inevitable chorus of guffaws and catcalls.

While aperitifs—both French and French-ified—are catching on in America, the great bulk of the wine advertising on television is accounted for by the bulk-wine distributors: Gallo and United Vintners (Italian Swiss Colony), followed by makers and distributors of kosher and kosher-style wines: Mogen David, Manischewitz and Shapiro.

Gallo apparently is the king of



*Bennett Cerf and Walter D. Scott (above) were recently elected to the board of directors of RCA. Mr. Cerf is head of Random House, the publishing house recently acquired by RCA. Mr. Scott has been chairman of NBC since April 1.*

the bulk shippers, with pressings from the Modesto vineyards going through the Panama Canal in winetank-ships; across the country in tankcars to bottlers. In advertising circles, Gallo is considered the Revlon of the wine accounts, moving with great frequency from agency to agency. Most recently the account pulled its "specialty wines" out of Foote, Cone & Belding and moved them to Leo Burnett in Chicago, which already had the Gallo label advertising.

("Specialty" wines, such as Thunderbird, are called "jiggered" in oenological circles, since quantities of neutral grain spirits are added to the fermented grape to raise the alcohol content).

Gallo is followed in sales dominance by United Vintners' Italian Swiss Colony line. One student of wines—and a close observer of wine advertising—remarked that Italian Swiss' ad symbol, "the little old winemaker," is now a household phrase.

Italian Swiss has been putting 100 per cent of its ad budget into spot tv: \$3,099,010 in '64, \$2,158,110 in '65, according to TvB-Rorabaugh figures.

The "specialty" wine market is considered as volatile as the alcohol with which the grape juice is jiggered. Observers of the industry have remarked that the sale of a specialty wine, such as Thunderbird, or Ripple, or Rhythm, or Hombro, is as ephem-

eral as a tv fad—waxing strong one year, finished the next. Apparently the goal behind the launching of such "specialties" is to win the youth market, people emerging into adulthood or at least attaining legal drinking-age, who may think beer too plebeian, and hard liquor too ravaging.

Long before the advent of "specialty" wines, and before the public's switch to drinking table wine with meals, the main revenues of California, New York and Ohio wine growers derived from the sale of fortified wines—ports, sherries, muscates.

One New York-based company which is making a comeback in the fortified-wine area, and in pale and pink champagnes, is Eastern, with its Chateau Martin label. The theme—"Had any lately?"—is voiced by a provocative blonde in a tv and poster campaign in New York.

The campaign, which has stirred a great amount of word-of-mouth (or better, whisper-from-side-of-mouth), was conceived by Kent Goodman, vice president of Crestwood Advertising.

### Big Question

Early this spring, Chateau Martin started running 10-second ID's with the blonde and her question over WABC-TV and WPIX New York. (The tv station of *The New York Daily News* accepted the commercial; the newspaper turned down the print ad with the same slogan. *The New York Times* ran the question in print without quibble.) Chateau Martin salesmen took the commercial on their rounds in a 16-mm loop projector, and showed it to wine and liquor dealers. Reinforcing the multimedia campaign were buttons with "The Big Question," buttons which stirred up a great demand both for Chateau Martin wines (sales up 48 per cent, in 12 weeks, according to the agency) and for more of the buttons.

Probably the arch-symbol of class and luxury is champagne. Not surprisingly, champagnes are using tv extensively these days. Gold Seal, a

(Continued on page 55)

# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

Every time that the Television Bureau of Advertising comes out with a quarterly report of late, the industry holds its breath until it discovers that the quarterly spot investments have inched their way up a total of two or three percentage points. First-quarter reports for 1966 are no exception. In the first three months of this year spot billing increased 2.7 per cent over the same period last year (although many stations and reps complained of a slowness in the market). The percentage increase is based on the same 23 stations reporting their billings during the first quarters of 1965-66. In the first quarter of 1965, with 11 stations reporting, spot television investments totaled \$249,603,000. In the first quarter of this year, the spot total was \$290,221,000, representing reports from 406 stations.

There was several product classifications that gained over the first quarter of the previous year, and they include: *Automotives*, which jumped from \$8,757,000 to \$12,868,000, a 47 per cent increase, reflecting early optimism on the part of automobile manufacturers, later cancelled with the cutbacks in production. *Confections and Soft Drinks*

as a category zoomed up almost 25 per cent to a total investment of \$28,512,000, again representing an enchantment by American youth with local, no-cal, and just plain *cal* soft-drinks (see TELEVISION AGE, May 9, 1966).

Other big gains were registered in the areas of *Gasoline and Lubricants* (up 25 per cent), *Household Laundry Products*, (up 30 per cent), and *Transportation and Travel* (up 58 per cent). Obviously the country is on the move, and is washing off the dust of the road.



In the New York office of Benton & Bowles, Jim Andrews buys on that agency's General Foods account.

Seven advertisers appeared for the first time in any quarter top 100 listing of spot television users. They are: Avis, Inc., \$621,600; Libby, McNeill & Libby, \$868,700; The Mentholatum Company, \$592,300; Northeast Airlines, Inc., \$681,900; Olympia Brewing Co., \$659,900; A. E. Staley Manufacturing Co., \$619,800, and World Coffee Promotion Committee, \$780,000.

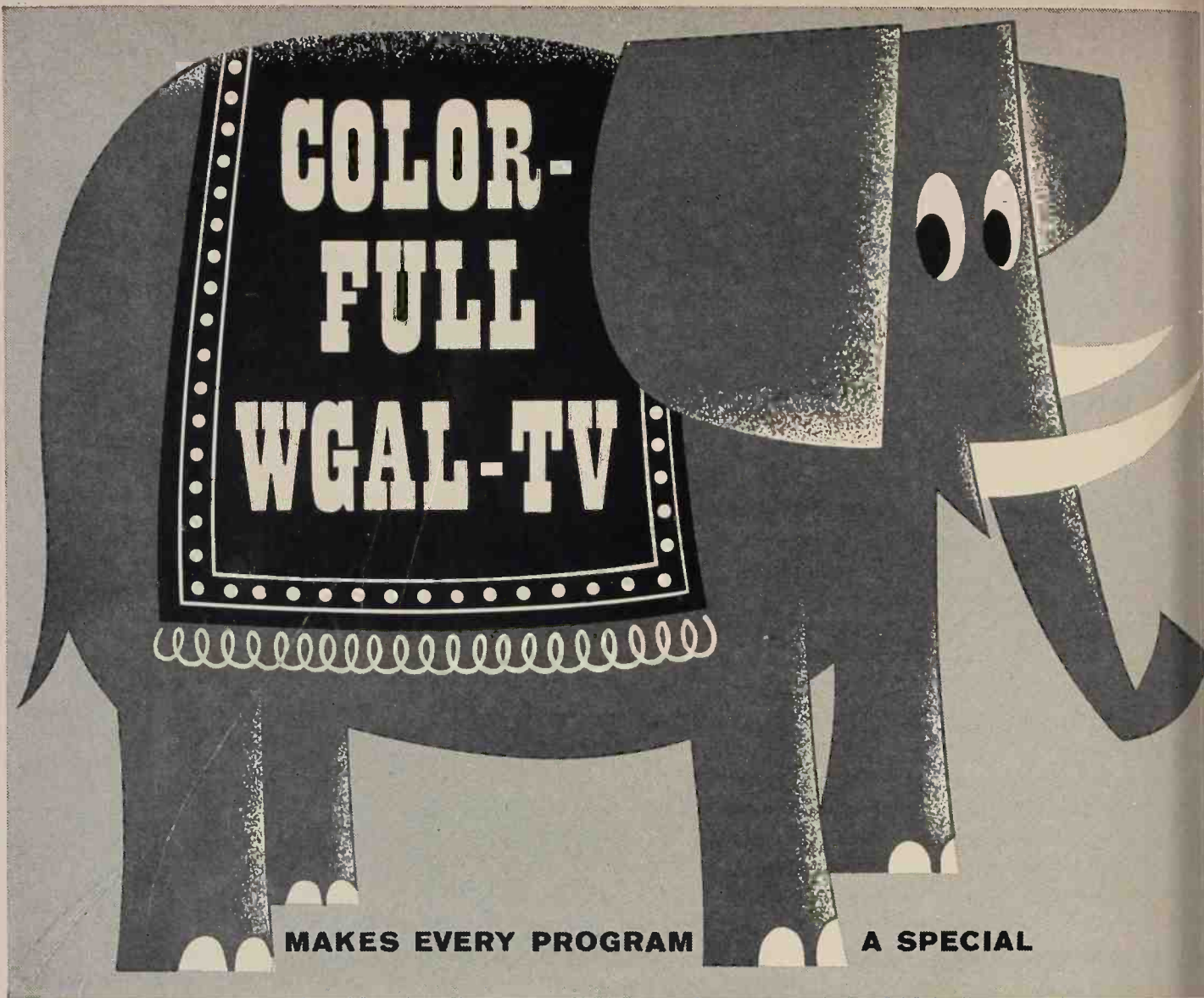
The same areas that registered important gains during the last quarter of 1965 were still doing well during the first three months of 1966.

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

## Avon Company

(Monroe Dreher Advertising, N.Y.)  
August 22 will be the start date for a huge spot campaign for AVON COSMETICS in 190 selected markets. The year-long activity will employ daytime and early fringe minutes and 20's. The commercials

(Continued on page 46)



**Channel 8** colorcasts all local programs live, on film, tape, or via color tape recorders. Channel 8 is affiliated with NBC, the full color network. All this color reaches a multi-city market boasting 18% color penetration\*—and the multi-city market responds. Make the most effective, efficient use of color on WGAL-TV, the most color-full station in Pennsylvania.

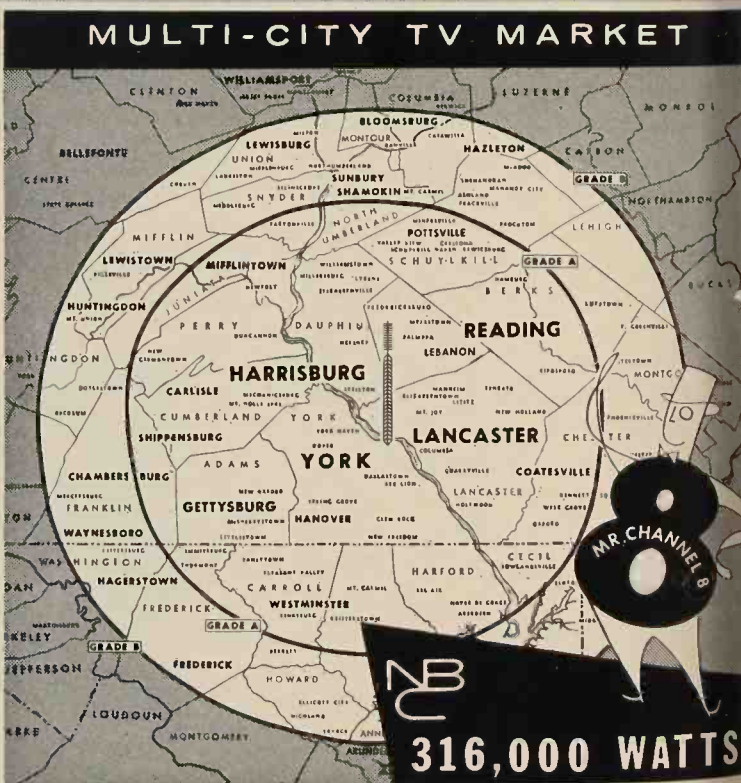
\*This statistic is based on Nielsen estimates and subject to inherent limitations of sampling techniques and other qualifications issued by that company, available upon request.

# WGAL-TV

## Channel 8 • Lancaster, Pa.

Representative: The MEEKER Company, Inc.

New York • Chicago • Los Angeles • San Francisco



**Steinman Television Stations • Clair McCollough, Pres.**  
 WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

## One Seller's Opinion

### MORE YOU SHOULD KNOW

A couple of columns back, we discussed what actually is contained in the NAB Code, as contrasted with what a lot of buyers *think* it contains. There's another (and probably more important) set of regulations in the arrangements between buyer and station. This is the standard AAAA contract, and the points laid out in it are binding on both parties if the contract has been signed by both. (If you're really new in the business, you may need to know that AAAA, or 4A's, is the American Association of Advertising Agencies.)

So, let's take a close look at some of the not-so-fine print. As we all know, a *program* of five minutes or more requires 28 days written notice prior to termination after any 13-week cycle. In the areas of spot, the cyclical idea has been relaxed; a spot or participating announcement may be terminated only after it's been on the air for four weeks or longer. And, after that minimum run, 14 days written notice is needed prior to termination. Sure, some agencies may want to cancel a spot schedule that's only run a week or two, but the sheer logistics of handling, scheduling, shipping, etc., have made that four-week run the barest minimum acceptable. Renewal of a schedule must be accomplished 14 days prior to expiration.

What happens in the event of transmission failure? There's a provision for determining the amount of credit to be given the agency. If a portion of the *program* in which his commercial appears is lost, the agency receives a pro-rata reduction in time charges. Let's say a minute of a 30-minute show is blacked out: the agency is credited with 1/30th of the time charges. But if a portion or all of his *commercial* is lost, the credit is much greater. Say that the minute blacked out is one of three commercial minutes: the credit is 1/3 the total rate.

If the transmission failure is only visual or only aural, the credit is subject to negotiation. The standard formula is 25 per cent of the pro-rata cost for an aural failure, and 75 per cent for a visual loss. This proves, in tv at least, that one picture is worth three words.

The AAAA contract also mentions rate protection, but stipulates that the protection offered is to conform with the station's rate card. Thus, protection is deemed a matter of station policy. Rate decreases, notes the contract, become effective immediately; increases take effect in accord with published policy—the minimum being 30 days.

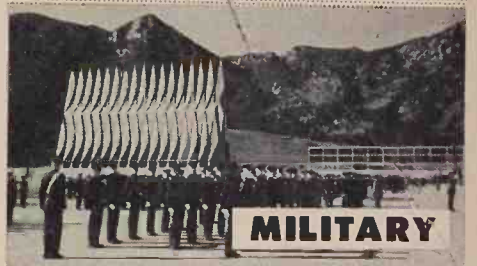
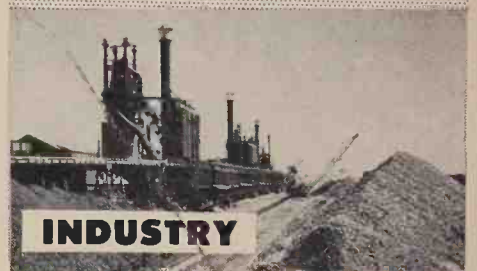
A "favored nations" clause stipulates also that the rates quoted one agency for time and facilities should be the lowest quoted *any* advertiser for like telecasts at the time the agreement is made. When a rate-cutting deal is offered, everyone should have the same opportunity to get in on it. This clause is strictly for the benefit of agency and client, but is the one they take least advantage of when advised of competitive schedules.

A station is also given the ultimate right to reject any tv material provided by the agency. This isn't to be confused with Code matters of taste or suitability. Poor technical quality can be cause for rejection.

Other topics in the contract are the station's rights when commercials haven't arrived, short-rates and return of agency material. One thing not covered is product protection. This is a *service* offered by stations. You don't believe it? Read the contract. You might learn a lot.

**COLORADO SPRINGS  
PUEBLO**

*is a* **BIG  
MARKET**  
WITH MANY FACES!



**COLORADO SPRINGS  
PUEBLO**

*is a* **RICH  
MARKET**  
WITH MANY DOLLARS!

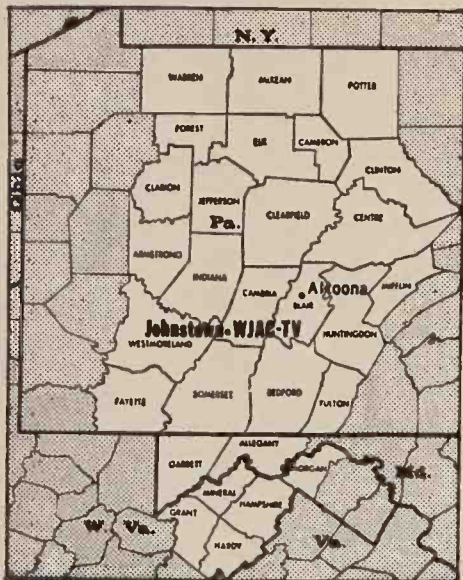
There are two figures that are of significant importance when evaluating a market's potential. One is population—the other retail sales. Our coverage area, primarily Colorado Springs-Pueblo, Colorado's second and third largest cities, make up Colorado's "second, first market." You CANNOT reach this huge (almost a quarter of a million people) southern Colorado market with Denver television.

This active, dynamic market has shown a population increase over 1960 of 25.2%, while retail sales have shown an increase of 39.56%. This represents \$232,812,171 of SPENDABLE income. If you would like more information on the KKTV market, call Avery-Knodel, Inc. or direct, KKTV, Box 2110, Colorado Springs, Colorado—Attention Rush Evans or George Jeffrey.

**KKTV**   
COLORADO SPRINGS • PUEBLO

Represented by AVERY-KNODEL

# what's in the middle makes the big difference:



## ...and in Pennsylvania it's WJAC-TV

Number of Counties Covered . . . 31

TV Homes in Area . . . 538,500\*

Homes Reached Weekly . . . 72%

Daytime Viewers, Daily Average . . . 214,250

Nighttime Viewers, Daily Average . . . 270,470

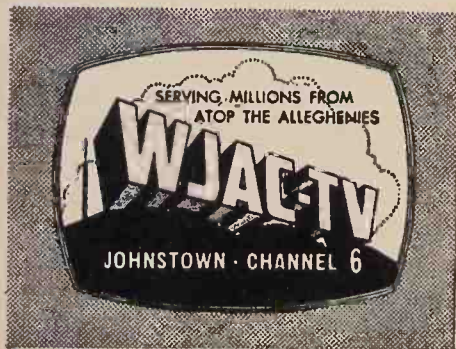
National TV Market Position . . . 27th\*\*

except where indicated, according to the most recent Neilson Coverage Service

\*ARB TV Home Estimates, September 1963

\*\*Television Magazine '64

**America's 27th Largest Market**



Represented Nationally by  
**HARRINGTON, RIGHTER & PARSONS, INC.**

Affiliated with WJAC-AM-FM  
The Johnstown Tribune-Democrat Stations

### Spot (Continued from page 43)

will be in support of this company's door-to-door saleswomen. Sandra Ogrean is the buying contact.

#### Block Drug Co.

(Cunningham & Walsh, Inc., N.Y.)

This week is the start of additional activity for EXEMTIN in selected markets. The two months of spots will employ daytime piggybacks to reach women. Vince Arminio is the buyer.

#### Borden Company

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

October 12 is the set date for new CRACKERJACKS activity in 60 markets. The commercials are scheduled for all kids programming, seven days a week, and will be one minute in length. Mike Raymond is the buyer on this account.

#### Campbell Co.

(Needham, Harper & Steers, Chicago)

July 4 is the start date for additional weight for BOUNTY STEW. The spots are going to run for four weeks and will consist of daytime minutes, fringe

minutes, and prime ID's. Norma Shillingburg is the buyer.

#### Carter Products

(Sullivan, Stauffer, Colwell & Bayle, Inc., N.Y.)

Piggybacks for RISE and ARRID are slated for a two-month run, starting at press date. The activity is scheduled for 50 markets and will appear in early and late fringe timeslots. Elliot Schneider is the buyer.

#### Colgate Palmolive Co.

(William Esty Co., Inc., N.Y.)

This week marks the start of spot activity in 102 selected markets for HALO shampoo. Prime timeslots have been selected in order to reach adult men and women during slack viewing months. John Barrow is the buying contact.

#### Colombian Coffee

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

Ten weeks of color activity is slated for COFFEE FROM COLOMBIA in selected spot markets. The commercials, breaking June 26, will be one minute in length and will appear in early and late timeslots. Dave Ackerman is the buying contact.

## Ten Years of TvB Spot

Almost \$7 billion—\$6.8 billion to be precise—has been spent in spot television in the last ten years, according to a recently released report compiled by the Television Bureau of Advertising. The pamphlet, *Spot Television 1956-65*, serves as a presentation of the medium's total ten-year performance record, detailing areas of expenditures by day parts, commercial lengths and types, top ten brands, top brands within product categories, and investments by 11 different product groupings. Included in the book are the brand-by-brand expenditures of over 1,300 advertisers who spent \$20,000-plus in spot in 1965.

The book is presented partially as a reference work for prospective advertisers who may not be familiar with the medium and exactly what it does or costs. Included in the first few pages are estimates of sample spot costs. The cost, for example, to reach 70 per cent of U.S. television homes over a four-week period, using 20's in all time periods, is estimated at about \$109,000 for the hundred top markets.

Tied in with the sample costs are statements showing the relative effectiveness of spot tv over other media. For instance: "When *Life* magazine was the number three magazine in national circulation, there were 11 complete states in which *Life* wasn't even among the top ten magazines. When *Wagon Train* was the number one television program in national audience there were 22 of the top 100 markets in which it wasn't even among the top ten programs. Spot television can be bought evenly in every market . . . the same percentage of the homes reached . . . everywhere . . . if this is the advertiser's desire."

The report is an interesting documentation of expenditures in product categories over the last decade, and it is not difficult to come to the conclusion, after examining the variances in spot expenditures on a year-to-year basis, that the medium is neither on a plateau nor headed for a decline.

The booklet is available at TvB offices. There is no charge for the first copy; bulk quantities are \$1.50 each.



One of the things that got Clyne Maxon's Bill Hasslock thinking about an advertising career was the fact that he had spent every summer during his college years running a printing and contracting business. His enterprise allowed him to clear enough to pay his way through school, but the work wasn't exciting. Though he went to college in Tennessee, Mr. Hasslock was born and raised in New York, where he returned three years ago with a southern bride, a trophy of his years at the University of Tennessee. Another reason for the couple's return from the South was that his wife had been given a scholarship to Smith. "We were financially destitute," said Mr. Hasslock, but he pounded the doors in New York and wound up as a mailboy at a large agency. He had to take the first thing that came along." He remained there exactly three weeks, then moved over to the media research department at C&B. After six months of familiar-



ization with media, Mr. Hasslock shifted to Ted Bates where he worked as an assistant timebuyer on the Standard Brands account. A year later he moved up to a buyer's slot at his present agency, where he is now corporate and toiletries media buyer on the Gillette account. Deceptively young-looking, Mr. Hasslock speaks quite enthusiastically about his media experiences and notes that, "for an agency that in the past has been network oriented, Maxon is embarking on a more leni-

ent attitude towards spot. There are still a lot of difficulties with the logistics of the medium but these, in many cases, serve to make it more exciting. As long as all of us are fully aware of the inherent problems of the medium and understand that things such as clearances can not be firmed-up overnight, then spot television becomes an effective tool with which to work." The buyer smiled when he was asked about the talk that spot is losing ground to other media. "Not so far as I'm concerned, because this summer is the busiest I've seen spot for a long time." He said that he felt that media was certainly one of the most important areas of advertising because, "It's where you spend the money." Mr. Hasslock and his wife live in Jackson Heights, Queens. When responsibilities permit, the couple heads down to the southern coast of New Jersey where they tether a 28-foot series E racing scow. "My wife and I are big fishermen", the buyer says. They also play tennis and ski.

**Continental Baking Co.**  
(Ted Bates & Co., Inc., N.Y.)  
MINUTS will be touted in a campaign making June 27 in a large number of selected markets. The six weeks of spots will be heavy on prime 20's with occasional fringe minutes. Chet Slaybaugh is the buyer.

**Esso Refining Co.**  
(McCann-Erickson, Inc., N.Y.)  
Three flights of spots will appear in the next three months for ESSO gasoline in selected markets. Each flight, four weeks in length, will utilize minutes, 20's and 30's in fringe timeslots to reach men. Frank Finn is the buyer.

**Gulf Oil Corp.**  
(Young & Rubicam, Inc., L. A.)  
The last day in June is now set for renewed activity for GULF OIL products in selected markets. The commercials, scheduled a ten-day run, will be 20's set in prime timeslots in order to reach men and women, Brian Fernee is the buying contact.

**P. Hood & Son**  
(Benyon & Eckhardt, Inc., Boston)  
A week of piggyback activity will run beginning June 27 in New England markets. The schedules are in addition to regular activity and will employ the use of prime time slots. Eileen Conradi is the buyer.  
(Continued on page 50)

**Rep Report**

JOHN LEHMAN and SLADE WALTER were appointed television account executives in the New York offices of Peters, Griffin, Woodward, Inc. Mr. Lehman was most recently a timebuyer with Ogilvy & Mather, Inc., and Mr. Walter was formerly a tv account executive with George P. Hollingbery Co.

JOHN BERENTSON was appointed an account executive in the New York

MICHAEL W. KOFF joined NBC Spot Sales as an account executive in the company's New York office. Mr. Koff



was formerly with Grey Advertising as an assistant account executive.



office of the George P. Hollingbery Co. Prior to joining Hollingbery Mr. Berentson was a senior broadcast buyer with Compton.

GORDON WALLS, manager of the Philadelphia office of Blair Television, was named a vice president of the company. Mr. Walls headed the representative's Philadelphia office since it opened in the Quaker city five years ago.

## Agency Appointments

H. LEE SMITH, ABBOTT JONES and CHARLES MALONEY, all account executives, were elected vice presidents at Ogilvy & Mather, Inc. Mr. Smith joined the agency in 1960 as a trainee. Mr. Jones joined O&M in 1963 as an account executive, and Mr. Maloney joined the agency in 1964 as an account executive.

JAY BROWN, RICHARD SEIDELL and ALAN TREI were elected assistant vice presidents of Norman, Craig & Kummel, Inc. Mr. Brown is an account executive with the agency's partner in Spain, Mr. Seidell is marketing director of the company's partner agency in Jamaica, and Mr. Trei is an account supervisor with NCK's Swedish partner agency.

THOMAS BOHAN was named in charge of account services at Wells, Rich, Greene, Inc. Mr. Bohan was formerly with Jack Tinker & Partners.

FRANCIS X. MALONE JR. was appointed an account executive in the Chicago division of Needham, Harper & Steers, Inc. He was most recently an account representative at J. Walter Thompson Co., Chicago.

FRANK J. KRUNTORAD (l) was appointed director of radio and television for Troxell & Associates, Advertising, Houston. Mr. Kruntorad joined the agency in March.



MR. KRUNTORAD

MR. ATHERTON

THOMAS H. ATHERTON was appointed an account executive at Sudler & Hennessey, Inc., New York. Mr. Atherton was formerly sales representative with E. R. Squibb & Son.

RICHARD C. ROSS joined Shaw & Roberts, Beverly Hills, as senior vice president. For many years Mr. Ross was an associate producer with Frank Ross Productions.

PETER F. M. STEWART was named a senior vice president of Johnstone, Inc., and will also serve as account management supervisor for all accounts. He has been a vice president since joining the agency last year, and previously served with West, Weir & Bartel, F&S&R and BEDO.

DEXTER ROSS joined Cunningham & Walsh, Inc., New York, as assistant business manager for tv. He formerly held the same position at Grey Advertising.

CAROL G. TANNER, formerly a tv cost estimator with Young & Rubicam, New York, joined Carson/Roberts in Los Angeles as a tv production manager.

JOHN E. MCCOULLOUGH joined Marschalk Co., Inc., as a tv producer. He previously was with Ogilvy & Mather in the same capacity, and has also served N. W. Ayer, W. B. Doner and Doyle Dane Bernbach.

JOHN DE WITT, formerly with Ted Bates & Co., was named to head up a newly established science department at Geyer, Morey, Ballard.



*There are studios . . .*



*then there are studios . . .*

And our Studio 3 in the NorthPark Shopping Center swims with the 'in' crowd . . . a showplace for local programming, merchandising and production. Nothing like it anywhere else . . . a station within a station.

## Media Personals

CLIFFORD A. BOTWAY joined Jack Tinker & Partners as an associate partner and director of media and



MR. BOTWAY

broadcast. Mr. Botway was formerly vice president and associate media director at Ogilvy & Mather, Inc.

ROBERT P. ENGELKE was appointed media director of recently formed Wells, Rich, Greene, Inc. Mr. Engelke was formerly media director of Jack Tinker & Partners.

ROBERT P. COLGAN JR. was appointed media supervisor in the San Francisco office of Young & Rubicam.

TERRI HALLIHAN joined Doyle Dane Bernbach as an assistant buyer. Miss Hallihan was previously with Young & Rubicam, Chicago.

MRS. GENEVIEVE SESSLER joined Lambert & Feasley as media supervisor. She was formerly media director for Sproul & Associates.

ETHEL M. MAIRE was appointed media director at Shaffer, Rothenberk, Feld-



MISS MAIRE

man & Martin, Chicago. She was previously with BBDO.

ED GREY joined Warren, Muller, Dolobowsky, Inc., New York, as a media



MR. GRAY

buyer. He was formerly with BBDO.

RICHARD OLSEN was named media director of the New York division of Needham, Harper & Steers, Inc. He succeeded SAM TARRICONE, who resigned. Mr. Olsen joined NH&S in 1960, having moved from William Esty Co. For the past two years he has been assistant media director and a vice president.



the *Quality touch*

# WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

ABC, Channel 8, Communications Center  
Broadcast Services of The Dallas Morning News  
Represented by Edward Petry & Co., Inc.

**Ideal Toy Co.**

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

October 3 is the long-range break-date for late fall activity for the products of this large spot advertiser (almost \$3 million in 1965). The activity is slated for a ten-week run up to the season for giving. About 70 markets have been lined up at press date by buyer Don Schulman.

**Heublein Co.**

(Campbell-Mithun, Minneapolis)

A heavy summer schedule for HAMMS BEER breaks July with fringe minutes and prime 20's seen in selected markets. The activity is slated to last for a year. Don Pearson is the buyer.

**Houparco, Inc.**

(Altman, Stoller, Chalk Advertising, Inc., N.Y.)

A four-week Christmas campaign for CHANTILLY perfume has been lined up in a small number of major selected markets. The activity is slated to consist of fringe minutes and prime 20's and ID's. Elaine Whelan is the media contact.

**Jackson Brewing Co.**

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

Prime minutes and 20's are slated for



Once secretary of labor, Arthur J. Goldberg, now U.S. ambassador to the United Nations, shows he's still familiar with labor matters as he takes the first shovelful of dirt in the groundbreaking ceremonies for the new tall tower of KETV Omaha. Flanking the ambassador are KETV president Ben H. Cowdery and Nebraska governor Frank B. Morrison. The tower to be erected on the spot will be 1,365-feet high.

**Buyers' Check List**

**Rate Increases**

CBS-TV:

WOAY-TV Oak Hill, W. Va., from \$150 to \$175, effective November 20, 1966.

NBC-TV:

WALB-TV Albany, Ga., from \$475 to \$525, effective December 1, 1966.

WESH-TV Daytona Beach, Fla., from \$600 to \$700, effective December 1, 1966.

WAVY-TV Norfolk, Va., from \$850 to \$900, effective December 1, 1966.

WSAV-TV Savannah, Ga., from \$400 to \$425, effective December 1, 1966.

WKST-TV Minneapolis-St. Paul, Minn., from \$1,650 to \$1,700, effective December 1, 1966.

**Network Affiliations**

ZFB-TV Hamilton, Bermuda joined the ABC television network as a primary affiliate.

WBMC-TV Birmingham, Ala., and WPHL-TV Philadelphia, Pa., are now available for NBC network programming on an occasional basis.

**Station Change**

WVTV is the new call-letter designation for WUHF-TV Milwaukee, effective immediately.

viewing in selected markets for JAX BEER. This campaign will break at press date and run for two months in all markets. Charles Woodruff is the buyer.

**Kraft Co.**

(Needham, Harper & Steers, Chicago)

June 27 will mark the start of spot activity for PARKAY SOFT MARGARINE in selected regional markets. Daytime and fringe minutes are set for use in these markets to reach ladies of the house. Margaret Ott is the buyer.

**Lever Brothers**

(Sullivan, Stauffer, Colwell & Bayles, Inc., N.Y.)

A half-year of spots for MAIN DISH break July 4 in 15 selected markets. The activity will consist of heavy daytime minutes slated to reach the ever-popular lady of the house. Bill McHale is the buyer.

**Lever Brothers**

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

While everybody else is breaking out the firecrackers on the Fourth, activity will start in over 100 markets for BREEZE. The spots will all be prime ID's, slated to reach housewives in a four-week run. John Ormiston is the buyer on this campaign starting July 3.

**Mars Inc.**

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

Press date is the day that this candy

manufacturer kicks off four flights of spot activity for its products. Heavy on piggybacks, the commercials will be seen in selected top markets in fringe timeslots. Dave Routh is the buyer.

**Miles Laboratories**

(Jack Tinker & Partners, N.Y.)

Thirteen weeks of spots are slated to run for BACTINE in 25 markets. Fringe minutes are set to reach ladies of the house. Hank Tom is the buyer.

**Murine Co.**

(J. Walter Thompson Co., Chicago)

Three five-week flights for MURINE EYEWASH will break throughout the month of July in a large number of selected major and secondary markets. The commercials, appearing in primetime, will be 20's and ID's. Marge Wellington is the buying contact.

**Old London Products**

(Richard K. Manoff, Inc., N.Y.)

Four weeks of spots for DOODLES will be seen starting July 4 in a small group of selected markets. Teen shows and kid shows will be the prime recipients of the minutes, 20's and ID's. Shirley Wiener is the buyer.

**Purex Corp.**

(Foote, Cone & Belding, L. A.)

This week signals the start of additional activity for PUREX BLEACH in selected markets. The extra spots will appear in daytime, fringe and prime timeslots

(Continued on page 52)

# DENVER IN TEXAS?



# YES!

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

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

*One Ownership — One Network — One Buy*

**KVII-TV**

Amarillo  
129,500 net  
weekly circulation

**KELP-TV**

El Paso  
112,100 net  
weekly circulation

**KVKM-TV**

serving  
Monahans/Odessa/Midland  
98,800 net  
weekly circulation



**THE JOHN WALTON STATIONS**

KVII-TV  
Amarillo,  
Texas

KELP-TV  
El Paso,  
Texas

KVKM-TV serving  
Monahans/Odessa/Midland  
Texas

Radio: KVOD, Albuquerque, N. M.; KFIF, Tucson, Arizona; KELP, El Paso, Texas; KVKM, Monahans, Texas

Represented Nationally by: Jack Masla & Company, Inc., 575 Madison Avenue, New York, N. Y. (212) PL 2-6450

**M**

**Spot** (Continued from page 50)

during the four-week run. Madeline Nagel is the buyer.

**Quaker Oats Co.**  
(Compton Advertising, Inc., Chicago)

A total of 50 markets have been signed for spot activity for CAPTAIN CRUNCH kiddie cereal. The breakdate is July 7. All commercials will be minutes and are slated to appear in afternoon kid shows. Pat Brouwer is the buyer.

**Sealtest Co.**  
(N. W. Ayer & Son, Inc., Philadelphia)

June 27 is the beginning of activity for

CHIPNICKS in 40 top markets. Day and fringe minutes and prime 20's are selected for exposure to an adult female audience. Fred Moffatt is the buyer.

**Seven-Up Co.**  
(J. Walter Thompson Co., Chicago)

Two new commercials for SEVEN-UP and LIKE will be seen in this mid-summer activity breaking the end of June in a large number of top markets. The flights will consist of minutes, 20's and ID's and will be heavy in daytime timeslots. Mary Porter is the buyer.

**Sterling Co.**  
(J. Walter Thompson Co., Chicago)  
Mid-July is the start date for a 13-week

campaign for STERLING BEER in selected midwestern markets. Prime and fringe ID's are slated to reach men. Sylvia Schaeffer is the buying contact.

**Simoniz Co.**  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)

The Fourth of July sees the start of a summer clean-up campaign for this firm's car-wax, with about two dozen markets slated for six weeks of 20's and 40's. Naturally the target is men primarily, and frequencies will be light to moderate. Bob Chodak is the buyer.

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

Three regional markets have been lined up for a July 17 break for TEXACO. The minute commercials will be seen around news, weather and sports shows in all three markets. Eric Vonderleaf is the buyer.

**Warner Lambert Pharmaceuticals**  
(BBDO, New York)

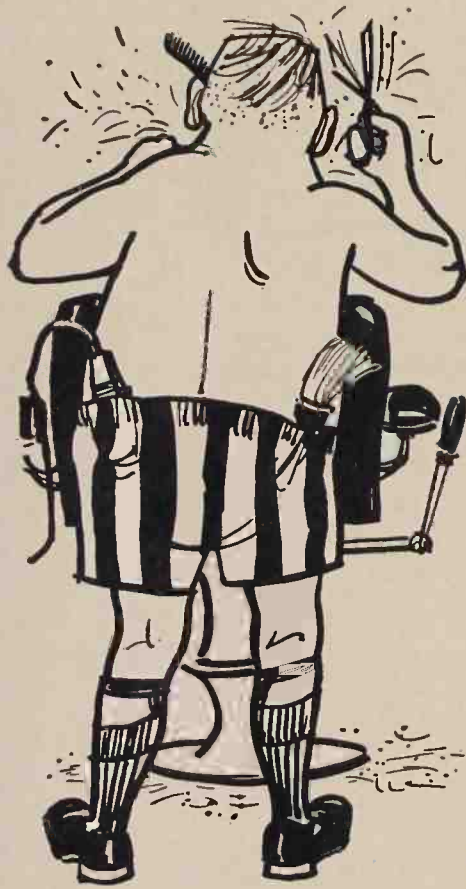
Three months of extra weight for EFFERDENT are being added to certain markets starting at press date. The commercials are all fringe minutes. Rich Frank is the buyer.

**Waterman-Bic Co.**  
(Ted Bates & Co., Inc., N.Y.)

Additional money is committed for this huge campaign in selected markets. The fringe minutes will be added in certain markets until the end of July. Jim Bloom is the buyer.

**William Underwood Co.**  
(Kenyon & Eckhardt, Inc., Boston)

July 4 is the start date for commercials for this manufacturer. The 19 weeks of spot activity will utilize one minute spots in 22 markets. The frequency will be one spot per week. Alice Liddell is the buyer.



You're only  
**HALF-COVERED**  
in Nebraska...  
if you don't use  
**KOLN-TV/KGIN-TV!**

**Don't shave Nebraska Coverage**

To get the best cut of the Nebraska market, you need Lincoln-Land. It's Nebraska's other big TV target.

Lincoln-Land offers you more than half of Nebraska's total buying power. And only KOLN-TV/KGIN-TV really covers it, as proved by its leadership when all stations are carrying the same type of program (news).

Let Avery-Knodel provide the tonic for a healthy program in Nebraska. They've got the facts about KOLN-TV/KGIN-TV, Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



\*Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

**AVERAGE HOMES DELIVERED—**  
10:00-10:15 News Time  
(November, 1965 Nielsen)

LINCOLN-LAND* "A"	
(KOLN-TV/KGIN-TV)	71,000
OMAHA "A"	55,400
OMAHA "B"	51,900
OMAHA "C"	42,100
LINCOLN-LAND "B"	14,285
LINCOLN-LAND "C"	14,000

\*Lincoln-Hastings-Kearney



Hope Martinez, associate media director at BBDO, chats with Homer Odom, national sales director for the McClendon Corporation broadcast group, at a fund-raising cocktail party sponsored by the Advertising Women of New York. Some 750 people attended the recent event at the Waldorf-Astoria.

**The Felzer Stations**

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

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

**KOLN-TV / KGIN-TV**

CHANNEL 10 • 316,000 WATTS  
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS  
1069 FT. TOWER

**COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET**  
Avery-Knodel, Inc., Exclusive National Representative

## Spot Notes

WXYZ-TV Detroit has completed a half-million-dollar installation that makes it the first fully equipped color tv operation in Michigan. Included in the new equipment were two RCA TK-42 color cameras with associated effects. The station has two colorized video-tape recorders, along with complete slide and film color. Among the local programs being telecast in color are the WXYZ-5 *O'Clock News Hour*, *Prize Movie*, Monday-Friday at 8:30 a.m., and *News at 11*.

P. Lorillard expanded its advertising department with the appointment of two new product managers to handle the company's Kent and Newport brands. On Kent is Waldemar R. J. Kilian, who previously is an assistant product manager at Over Brothers, served at Foote, Cone & Belding as an account executive, and was a media supervisor at McCann-Erickson. On Newport is William H. Croke, formerly an account executive at Dancer-Fitzgerald-Sample and once in the media department at FC&B. Both men report to Arthur E. Toft, Lorillard advertising manager.

This past spring 138 St. Louis agency men, college students and broadcasting personnel signed up for a new series of seminars run by The St. Louis Broadcast Representatives. Guest speakers brought out to address the eight classes included familiar names: Norman Cash, TVB president; Ruddy Maffei, corporate media director at Gardner Advertising, New York; Willard Schroeder, former NAB chairman and vice president of WOOD Radio-TV Grand Rapids, and James Seiler, president of Mediastat.

Subjects covered included color radio, how a media plan is formulated, research and computerization. The sessions were received so favorably, reports Martin Ludington, St. Louis manager for Venard, Torrey & McConnell, Inc., that additional programs of this type will be continued. It's all part of "the new spirit in St. Louis."

# WAGA-TV makes its move!



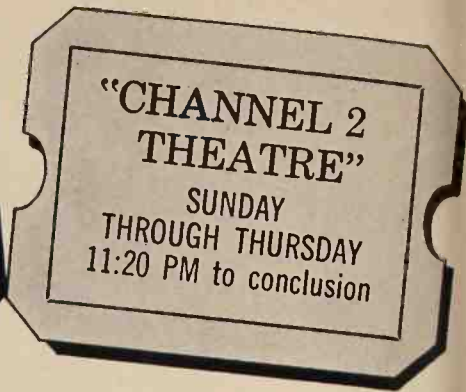
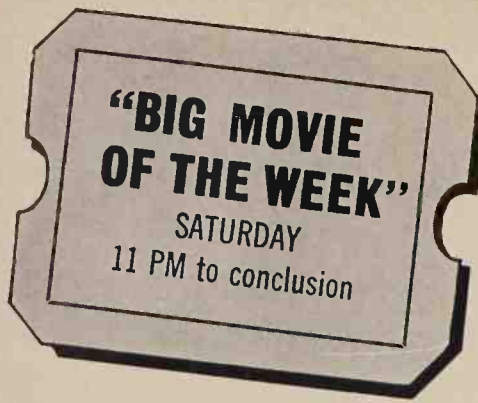
**Ed Thilenius . . . the CBS network "voice" of the Atlanta Falcons**—the newest pro football entry in the NFL—is moving his momentous gear into the new WAGA-TV Television Center! The new offices and studios reflect the most dynamic advancements in the industry . . . it was built for ALL-COLOR telecasting, and includes a Sports Center designed to back the more penetrating Thilenius-style of sports coverage! Ed combines a machine-gun delivery with a knowledge of sports that has earned for him the coveted "Georgia Sportscaster of The Year" award for seven straight years. His clipped reports . . . his colorful interpretations . . . his classic observations . . . makes sports come alive on Channel Five!

A NEW ERA UNFOLDS . . .

**STORER**  
BROADCASTING COMPANY

**5** Atlanta  
**waga-tv**

Represented by Storer Television Sales



## BUY YOUR TICKETS EARLY FOR BALTIMORE'S BEST MOVIES —14 EVERY WEEK!



**NEW!**

### SEVEN ARTS VOLUME 11 HAS JUST BEEN ADDED TO THE WMAR-TV MILLION DOLLAR MOVIE LIBRARY!

Movies are BIG in Baltimore . . . and WMAR-TV gives WMARyland the biggest! Just added to Channel 2's vast and colorful library is television's newest film group, Volume 11 issued by SEVEN ARTS. Fifty-two new titles, with starring casts including Ingrid Bergman, Alan Ladd, Rock Hudson, Pat Boone, Yul Brynner, William Holden, Clifton Webb, Ethel Merman, Donald O'Connor, Fred MacMurray, Glenn Ford, Carol Lynley, Rhonda Fleming, Rod Steiger, Sal Mineo, James Mitchum and many others. These fortify WMAR-TV's already formidable collection of first-line films from MCA-Universal, Screen Gems, Seven Arts, and United Artists.

*In Maryland*  
*Most People Watch* **COLOR-FULL**  
**WMAR-TV**

CHANNEL 2, SUNPAPERS TELEVISION  
TELEVISION PARK, BALTIMORE, MD. 21212  
Represented Nationally by THE KATZ AGENCY, INC.





New York State champagne with sales rivalled only by Great Western, started using tv two years ago, for pre-Christmas push. Last Christmas Gold Seal spots were running in 11 cities: New York, Utica, Rochester, Hartford, Philadelphia, Boston, Baltimore, Cleveland, Detroit, Chicago and Washington. In 1965 the company spent \$227,780 in spot tv; 24,050 of it on champagnes, the rest on still wines. Only 10 per cent of the Gold Seal budget went into tv, for insertions in *The New York Times Magazine*, *The New Yorker* and other class publications. "Where you have regional sales problems," remarked Bernard Goodman, vice president of Gold Seal's agency, Gilbert Advertising, "tv and radio are better than print media for pinpointing the advertising to the public to be reached."

### **Sales Increase**

Since Gold Seal started using tv, Goodman added, sales have jumped some 20 per cent. "Tv and radio help to realize potential in areas that had been weak areas," he said. For its schedules in the 11 cities, Gold Seal bought ID's near Huntley-Hinkley. Advertising efforts were limited to Christmas and to the June wedding season. "For every bottle of imported champagne sold in the U.S.," Mr. Goodman remarked, "three bottles of domestic champagne are sold." Gold Seal keys its advertising to the comparability of Gold Seal to the best French champagnes. While champagne advertising plays heavily upon tradition, American wine marketers are developing new kinds of wine. Schenley Industries, in a note of the fact that college students around the country had been to spiking fruit drinks with wine, last year brought out the first of the "Rock" family—Orange Rock, a white wine flavored with orange. Now the CVA division of Schenley is marketing Lemon Rock, Lime Rock, Cola Rock, and Strawberry Rock. Orange Rock was kicked off in a

radio test in Ohio in the fall of '65. The audio campaign proved so successful the product took to tv a month later in 12 cities. Bliss-Grunewald, Schenley's agency for the Rock line, devised a lively commercial, mixing live-action and animation by Pablo Ferro, around the symbol of an orange as a time-bomb. "This ain't soda pop" was the slug line. Music, carried over from the radio commercial, had a lively, rock-'n-roll beat.

### **Enormous Potential**

Ted Grunewald, president of the agency, said the campaign was aimed straight at the young-adult market. He calculated that the Rock wines would attract users away from beer, soda, dessert wines, vodka (Orange Rock being a milder counterpart of a screwdriver), gin, straight and blended whiskies. "The potential was enormous with the growth in the young population," said Mr. Grunewald. "A refreshing, inexpensive year-round drink, and with no competition." Noting that brewers had been disappointed in recent years by the failure of the swelling World War II bumper baby crop to take to beer on reaching adulthood, Mr. Grunewald said: "Beer says mass, wine says class. People are trading up." Women buyers again are strong in the Rock market.

A spot campaign for the Rock line, in 14 cities, consists of three flights requiring 200 ratings points per week per station for the first seven weeks, 150 for the second seven, 90 for the third. The next campaign, which starts at the end of June, calls for minutes in 20 cities, to run all summer.

Over \$1 million has been spent so far in tv to introduce the Rock line, with lesser expenditures in spot and Negro-oriented radio.

While new types of wine, and new wine markets, are continually being created, traditional wines and traditional markets continue to make gains. Kosher-type wines are among the biggest spenders in spot tv, with Mogen David putting an estimated \$1,073,000 into spot last year. Chal-

lenging Mogen David for sales supremacy among kosher-type wines is Monarch Manischewitz. Hal Balk, president of Omega Advertising, agency for the vintner, said Manischewitz leads in sales on both the East and West Coast, with Mogen David ahead in the midwest.

"You can say they're neck-to-neck," Mr. Balk remarked. "They're both family-owned, so it would be hard to prove who's ahead."

This past spring, Manischewitz ran a pre-Passover campaign for the first time on tv: it used 12 ID's a week, in prime time for one month, in six cities (New York, Los Angeles, Detroit, Cleveland, Miami and Hartford). In recent seasons Manischewitz has been running fall and spring campaigns in 25 markets.

Another tv spot user is the House of Shapiro, which recently ran a pre-Passover schedule for its sacramental kosher wines on several stations in New York. According to S. R. Leon, whose agency handles the brand, 90 per cent of the Shapiro advertising budget is now slated for television.

### **Dominant Medium**

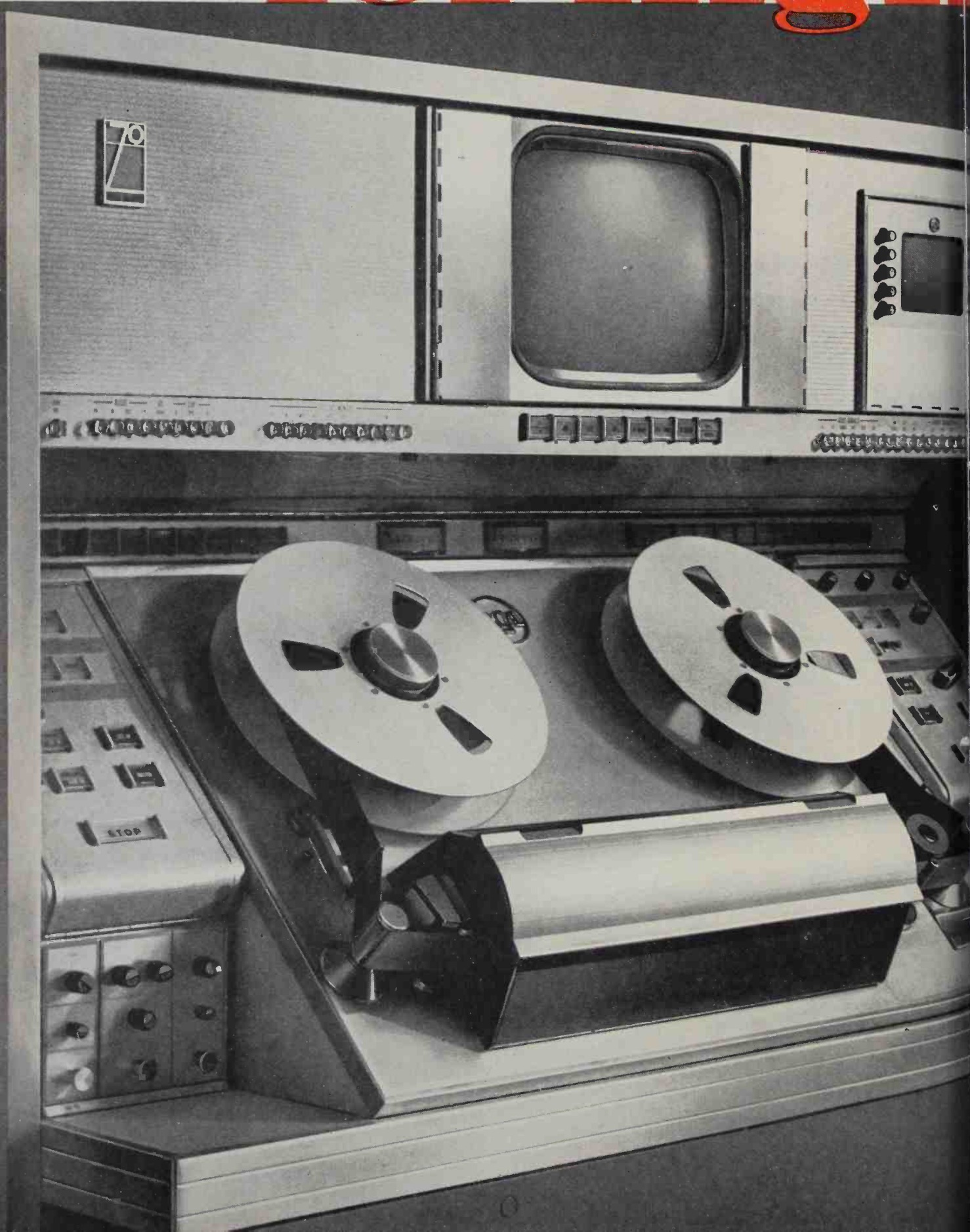
Obviously spot television has become the dominant medium for the majority of American winemakers, but there is still fertile soil to be tapped. Magazine advertising, it is reported, is being looked at with renewed interest—and wine expenditures in that medium actually climbed last year, to \$5.3 million, from \$4.5 million in 1964. The colors of the grape and sparkling goblets illuminated by candles have a natural appeal in print, say some of the agency men, but they look to the tv color surge to offset print's primary selling point. More important to the future of wine on tv, one noted, is the education process that must be undergone by some major old-line winemakers. These firms, often with an ancestral background in the field, stick to the old methods of selling—which is to produce a fine product and wait for the world to discover it.

"That's all very well," their advertising agencies are telling them, "but with television, the world can discover your product a little faster." ■

**RCA**  
**TR-70**

FIRST FULLY INTEGRATED TV TAPE RECORDING SYSTEM

for high



# band color

## Superb Multiple Generation Color Tapes

The TR-70 makes superb copies of color tapes that look for all the world like the original. Improvements in signal-to-noise, bandwidth, and "K" factor account for the superiority in picture performance. The TR-70 maintains this uniformly high quality on a day-to-day basis.

## Color Tested . . . Color Ready

The TR-70 is built and tested at the factory as a complete color system. Its system features include: ATC, Air-bearing Headwheel, Color ATC and Switchable Standards. This means that the user may produce color tapes and go on-air immediately.

## High Band at Touch of a Button

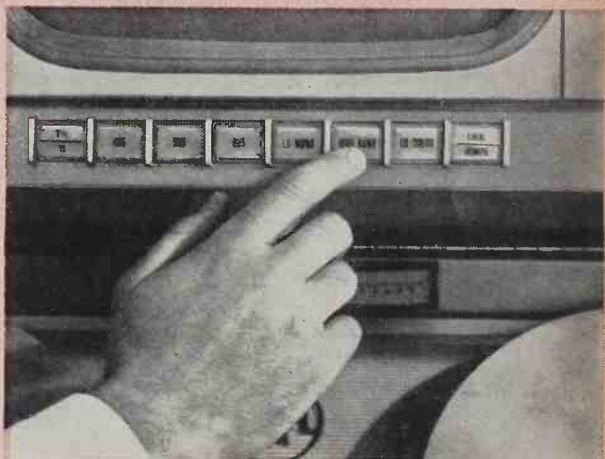
There is instant selection of three recording standards—low band monochrome, low band color, or high band monochrome/color.

The TR-70 is RCA's newest and the first fully integrated high band color tape system. This "state of the art" system means best possible design and performance. Discover for yourself why the TR-70 color system is superior to any TV Tape Recorder built to date.

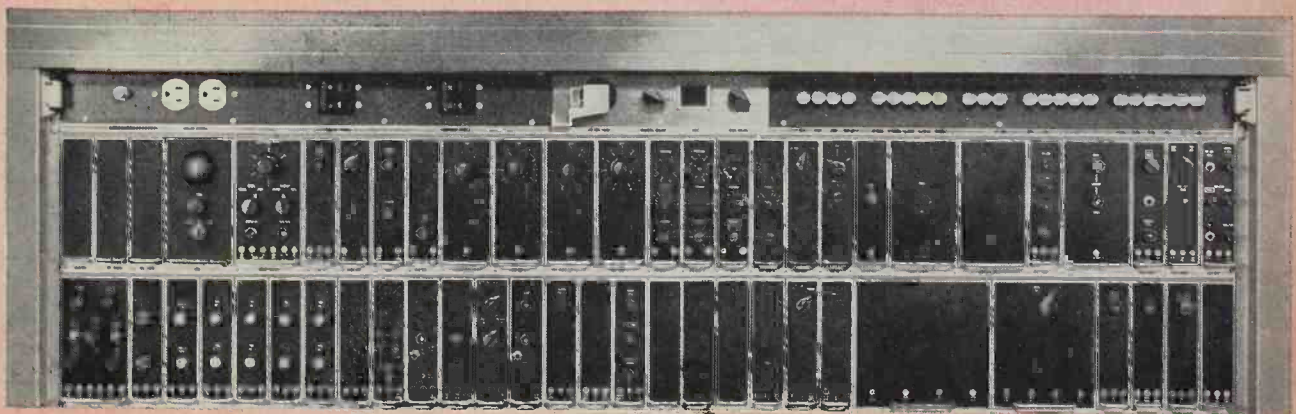
**Call your RCA Representative. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, New Jersey.**



*TR-70 makes multiple-generation color tapes look like originals.*



*TR-70 has "instant selection" of high band or low band, color or monochrome.*



*TR-70 comes with color modules installed, wired and "system tested" at the factory.*



**The Most Trusted Name in Television**

**Top Affiliates by Network—PRIME TIME—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Wichita	KAKE-TV	42	Champaign-Decatur-Springfield	WCIA	62	Las Vegas	KORK-TV	56
Austin-Mason City-Rochester (Mason City)	KMMT	40	Binghamton	WNBF-TV	54	Columbia, S.C.	WIS-TV	53
Evansville	WTVW	39	Austin-Mason City-Rochester (Mason City)	KGLO-TV	53	Austin-Mason City-Rochester (Roch.)	KROC-TV	52
Wichita Falls-Lawton	KSWO-TV	39	Gape Girardeau-Paducah-Harrisburg (Cape. Gir.)	KFVS	52	Knoxville	WATE-TV	51
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	38	El Paso	KROD-TV	45	Montgomery	WSFA-TV	46
Rockford, Ill.	WREX-TV	38	Grand Rapids-Kalamazoo	WKZO-TV	41	Cape Girardeau-Paducah-Harrisburg (Harris.)	WPSD-TV	45
Memphis	WHBQ-TV	37	Cape Girardeau-Paducah-Harrisburg (Harris.)	KFVS-TV	41	Fargo	WDAY-TV	45
Cape Girardeau-Paducah-Harrisburg (Harrisburg)	WSIL-TV	36	Mobile-Pensacola	WKRC-TV	41	Odessa-Midland	KMID-TV	44
Colorado Springs-Pueblo	KRDO-TV	36	Roanoke	WDBJ-TV	41	Louisville	WAVE-TV	42
Albany-Schenectady-Troy	WAST	35	Bangor	WABI-TV	40	Wichita Falls-Lawton	KFDX-TV	42
Cincinnati	WKRC-TV	35	Greenville-Washington-New Bern	WNCT-TV	40	Champaign-Decatur-Springfield (Dec.)	WICS	41
Cleveland	WEWS	35	Louisville	WHAS-TV	40	Bangor	WLBZ-TV	41
Flint-Saginaw-Bay City	WJRT	35	Beaumont-Port Arthur	KFDM-TV	40	Spokane	KHQ-TV	41
Albuquerque	KOAT-TV	35	Portland-Poland Spring	WCAN-TV	40	Amarillo	KGNC-TV	40
Houston	KTRK-TV	35	Shreveport	KSLA-TV	40	Fresno	KMJ-TV	40
Omaha	KETV	35	Wichita Falls Lawton	KAUZ-TV	39	Atlanta	WSB-TV	38
Peoria	WIRL-TV	35	Cedar Rapids-Waterloo	WMT-TV	38	Charleston-Huntington	WSAZ-TV	38
Charleston	WUSN-TV	34	Madison	WISC-TV	38	Greenville-Spartanburg-Asheville	WFBC-TV	38
Richmond	WXES-TV	34	Odessa-Midland	KOSA-TV	38	Tucson	KVOA-TV	38
Wilkes-Barre-Scranton	WNEP-TV	34	Knoxville	WBIR-TV	37	Harrisburg-Lancaster-Lebanon-York	WCAL-TV	37
Cedar Rapids-Waterloo	KCRG-TV	34	Pittsburgh	KDKA-TV	37	El Paso	KTSM-TV	37
Champaign-Decatur-Springfield (Dec.-Sp.)	WAND-TV	34	Des Moines	KRNT-TV	37	Syracuse	WSYR-TV	37
Fargo	KTHI-TV	34	Green Bay	WBAY-TV	37	Grand Rapids-Kalamazoo	WOOD-TV	37
Kansas City	KMBC-TV	34	South Bend-Elkhart	WSBT-TV	37	Oklahoma City	WKY-TV	37
						Tulsa	KVOO-TV	37

**By Per Cent of Total Homes Reached**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Flint-Saginaw-Bay City	WJRT	53	Binghamton	WNBF-TV	73	Columbia, S.C.	WIS-TV	70
Evansville	WTVW	53	Lincoln-Hastings-Kearney	KOLN-TV	55	Montgomery	WSFA-TV	66
Rockford, Ill.	WREX-TV	46	Champaign-Decatur-Springfield	WCIA	50	Las Vegas	KORK-TV	57
Portland-Poland Springs	WMTW-TV	39	Madison	WISC-TV	50	Knoxville	WATE-TV	52
Pittsburgh	WTAE	38	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	46	Harrisburg-Lancaster-Lebanon-York	WCAL-TV	52
Wichita	KAKE-TV	37	Cedar Rapids-Waterloo	WMT-TV	46	Louisville	WAVE-TV	47
Albuquerque	KOAT-TV	37	Roanoke	WDBJ-TV	45	Bangor	WLBZ-TV	42
Charleston, S.C.	WUSN-TV	36	Greenville-Washington-New Berne	WNCT-TV	44	Charleston-Huntington	WSAZ-TV	42
Cincinnati	WKRC-TV	36	El Paso	KROD-TV	44	Austin-Mason City-Rochester	KROC-TV	41
Cleveland	WEWS	36	Bangor	WABI-TV	43	Bakersfield	KERO-TV	41
Colorado Springs-Pueblo	KRDO-TV	36	Grand Rapids-Kalamazoo	WKZO-TV	43	Greenville-Washington-New Berne	WITN-TV	41
Omaha	KETV	36	Knoxville	WBIR-TV	42	Providence	WJAR-TV	41
Greenville-Spartanburg-Asheville	WLOS-TV	35	Beaumont-Port Arthur	KFDM-TV	42	El Paso	KTSM-TV	40
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	35	Pittsburgh	KDKA-TV	41	Fresno	KMJ-TV	40
Wilkes Barre-Scranton	WNEP-TV	35	Amarillo	KFDA-TV	41	Odessa-Midland	KMID-TV	40
Kansas City	KMBC-TV	35	Mobile-Pensacola	WKRC-TV	41	Tucson	KVOA-TV	40
Fort Wayne	WPTA	34	Louisville	WHAS-TV	40	Flint-Saginaw-Bay City	WNEM-TV	40
Shreveport	KTVS	34	Richmond	WTVR	40	Sacramento-Stockton	KCRA-TV	39
Corpus Christi	KIII	34	Buffalo	WBEN-TV	39	Youngstown	WFMJ-TV	39
Des Moines	WOI-TV	34	South Bend-Elkhart	WSBT-TV	39	San Diego	KOGO-TV	39
Houston	KTRK-TV	34	Miami	WTVJ	38	Beaumont-Port Arthur	KJAC	38
Memphis	WHBQ-TV	34	Norfolk-Portsmouth-Newport News-Hampton	WTAR-TV	38	Nashville	WSM-TV	38
			New Orleans	WWL-TV	38	Atlanta	WSB-TV	38
						Chattanooga	WRCB-TV	38
						Greenville-Spartanburg-Asheville	WFBC-TV	38

Source: March 1966 ARB

**Top Affiliates by Network—EARLY EVENING—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Austin-Mason City-			Champaign-Decatur-			Columbia, S.C.	WIS-TV	72
Rochester (Austin)	KMMT	54	Springfield			Cape Girardeau-		
Evansville	WTVW	47	(Champ.-Dec.)	WCIA	79	Paducah-Harrisburg		
Wichita Falls-Lawton	KSWO-TV	44	Cape Girardeau-			(Paducah)	WPSD-TV	70
Norfolk-Portsmouth-			Paducah-Harrisburg			Montgomery	WSFA-TV	62
Newport News-			Cape Gir.	KFVS-TV	71	Fargo	WDAY-TV	61
Hampton	WVEC-TV	44	Austin-Mason City-			Austin-Mason City-		
Memphis	WHBQ-TV	44	Rochester (Mason			Rochester (Rochester)	KROC-TV	54
Wichita	KAKE-TV	44	City)	KGLO-TV	69	Wichita Falls-Lawton	KFDX-TV	54
Houston	KTRK-TV	42	Binghamton	WNBF-TV	54	Odessa-Midland	KMID-TV	53
Houston	WNAC-TV	42	Knoxville	WBIR-TV	52	Charleston-Huntington	WSAZ-TV	52
Kansas City	KMBC-TV	40	Greenville-Washington-			Spokane	KHQ-TV	51
Corpus Christi	KIII	40	New Berne	WNCT-TV	52	Oklahoma City	WKY-TV	51
Columbus, O.	WTVN-TV	40	South Bend-Elkhart	WSBT-TV	49	Atlanta	WSB-TV	48
Wilkes Barre-Scranton	WNEP-TV	39	Roanoke	WDBJ-TV	48	Lincoln-Hastings-		
Madison	WKOW-TV	39	Mobile-Pensacola	WKRC-TV	45	Kearney	KHAS-TV	48
Rochester	WOKR	38	Portland-Poland Spring	WGAN-TV	45	Las Vegas	KORK-TV	47
Cedar Rapids-Waterloo	KCRC-TV	37	Green Bay	WBAY-TV	45	Louisville	WAVE-TV	46
Pittsburgh	WTAE	37	Richmond	WTVR	45	Fresno	KMJ-TV	45
Colorado Springs-Pueblo	KRDO-TV	36	Shreveport	KSLA-TV	42	Peoria	WEEK-TV	45
Shreveport	KTBS-TV	36	Cedar Rapids-Waterloo	WMT-TV	42	Knoxville	WATE-TV	44
Little Rock	KATV	36	Albany-Schenectady-			Grand Rapids-		
Rockford, Ill.	WREX-TV	35	Troy	WTEN	42	Kalamazoo	WOOD-TV	43
Albuquerque	KOAT-TV	34	Fort Wayne	WANE-TV	41	Amarillo	KCNC-TV	43
Baltimore	WJZ-TV	34	Nashville	WLAC-TV	40	Orlando-Daytona Beach	WESH-TV	43
Mad City	WQAD-TV	34	El Paso	KROD-TV	39	Greenville-Spartanburg-		
			Bangor	WABI-TV	39	Asheville	WFBC-TV	43
			Pittsburgh	KDKA-TV	39	El Paso	KTSM-TV	43
			Amarillo	KFDA-TV	39			
			Miami	WTVZ	39			
			Colorado Springs-Pueblo	KKTV	39			

**By Per Cent of Total Homes Reached**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Evansville	WTVW	62	Binghamton	WNBF-TV	77	Columbia, S.C.	WIS-TV	84
Flint-Saginaw-Bay City	WJRT	45	Lincoln-Hastings-	KOLN-TV	66	Montgomery	WSFA-TV	81
Houston	WNAC-TV	43	Kearney			Harrisburg-Lancaster		
Pittsburgh	WTAE	41	Champaign-Decatur-	WCIA	59	Lebanon-York	WCAL-TV	59
Wilkes Barre-Scranton	WNEP-TV	41	Springfield			Charleston-Huntington	WSAZ-TV	58
Kansas City	KMBC-TV	41	(Cham-Dec.)			Louisville	WAVE-TV	55
Rockford, Ill.	WREX-TV	40	Knoxville	WBIR-TV	54	Flint-Saginaw-Bay City	WNEM-TV	52
Corpus Christi	KIII	40	Madison	WISC-TV	53	Oklahoma City	WKY-TV	52
Norfolk-Portsmouth-			Cedar Rapids-Waterloo	WMT-TV	53	Fargo	WDAY-TV	49
Newport News-			Greenville-Washington-			Las Vegas	KORK-TV	48
Hampton	WVEC-TV	39	New Berne	WNCT-TV	53	Bakersfield	KERO-TV	48
Houston	KTRK-TV	39	South Bend-Elkhart	WSBT-TV	51	Wichita Falls-Lawton	KFDX-TV	48
Memphis	WHBQ-TV	39	Cape Girardeau-			El Paso	KTSM-TV	47
Columbus, Ohio	WTVN-TV	39	Paducah-Harrisburg			Atlanta	WSB-TV	47
Albuquerque	KOAT-TV	38	(Cape Gir.)	KFVS-TV	50	Fresno	KMJ-TV	45
Baltimore	WJZ-TV	37	Richmond	WTVR	50	Odessa-Midland	KMID-TV	45
Wichita	KAKE-TV	36	Roanoke	WDBJ-TV	49	Chattanooga	WRCB-TV	45
Rochester	WOKR	36	Mobile-Pensacola	WKRC-TV	46	Peoria	WEEK-TV	45
Shreveport	KTBS-TV	35	San Diego	KFMB-TV	44	Knoxville	WATE-TV	44
Charleston, S.C.	WUSN-TV	34	Bangor	WABI-TV	44	Greenville-Spartanburg-		
Colorado Springs-Pueblo	KRDO-TV	34	Nashville	WLAC-TV	44	Asheville	WFBC-TV	44
Des Moines	WOI-TV	34	Beaumont-Port Arthur	KFDM-TV	42	Orlando-Daytona Beach	WESH-TV	44
Fargo	KTHI-TV	34	Amarillo	KFDA-TV	42	Little Rock	KARK-TV	44
Mobile	KTUL-TV	34	Pittsburgh	KDKA-TV	41	Cape Girardeau-		
			Green Bay	WBAY-TV	41	Harrisburg-Paducah	WPSD-TV	44
			Charleston, S.C.	WCSC-TV	40			
			Fort Wayne	WANE-TV	40			
			Miami	WTVJ	39			
			New Orleans	WWL-TV	39			
			Baltimore	WMAR-TV	39			
			Odessa-Midland	KOSA-TV	39			
			Syracuse	WHEN-TV	39			
			Colorado Springs-Pueblo	KKTV	39			

**Top Affiliates by Network—LATE NIGHT—By Metro Share**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Austin-Mason City-Rochester (Austin)	KMMT	49	Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	71	Fargo	WDAY-TV	71
Albuquerque	KOAT-TV	48	Austin-Mason City-Rochester (Mason City)	KGLO-TV	67	Bangor	WLBZ-TV	67
Corpus Christi	KIII	47	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	66	Columbia, S.C.	WIS-TV	65
Evansville	WTVW	46	Binghamton	WNBF-TV	59	Montgomery	WSFA-TV	64
Wichita	KAKE-TV	40	Cedar Rapids-Waterloo	WMT-TV	53	Austin-Mason City-Rochester (Rochester)	KROC-TV	62
Wichita Falls-Lawton	KSWO-TV	40	Louisville	WHAS-TV	48	Las Vegas	KORK-TV	61
Colorado Springs-Pueblo	KRDO-TV	38	Green Bay	WBAY-TV	46	Cape Girardeau-Paducah-Harrisburg (Harris.)	WPSD-TV	61
Shreveport	KTBS-TV	38	Greenville-Washington-New Berne	WNCT-TV	44	Charleston-Huntington	WSAZ-TV	59
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	33	Knoxville	WBIR-TV	44	Wichita Falls-Lawton	KFDX-TV	58
Rockford, Ill	WREX-TV	33	Portland-Poland Springs	WCAN-TV	42	Knoxville	WATE-TV	56
Flint-Saginaw-Bay City	WJRT	33	Mobile-Pensacola	WKRC-TV	41	Atlanta	WSB-TV	55
Omaha	KETV	32	Des Moines	KRNT-TV	41	Roanoke	WSLS-TV	54
Pittsburgh	WTAE	32	South Bend-Elkhart	WSBT-TV	41	Fresno	KMJ-TV	53
Chattanooga	WTVC	32	Nashville	WLAC-TV	41	Oklahoma City	WKY-TV	52
Little Rock	KATV	32	Sacramento-Stockton	KXTV	41	Syracuse	WSYR-TV	52
Tulsa	KTUL-TV	32	Baltimore	WMAR-TV	40	Fort Wayne	WKJG-TV	52
Greenville-Spartanburg-Asheville	WLOS-TV	31	Grand Rapids-Kalamazoo	WKZO-TV	39	Beaumont-Port Arthur	KJAC	50
Tucson	KGUN-TV	31	Houston	KHOU-TV	39	Quad City	WOC-TV	50
Spokane	KREM-TV	31	Pittsburgh	KDKA-TV	38	Lincoln-Hastings-Kearney	KHAS	50
Boston	WNAC-TV	29	Amarillo	KFDA-TV	38	Nashville	WSM-TV	49
Salt Lake City-Ogden-Provo	KCPX-TV	29				Miami	WCKT	49
Cincinnati	WKRC-TV	28				Champaign-Decatur-Springfield (Dec.)	WICS	49
Kansas City	KMBC-TV	28				Grand Rapids-Kalamazoo	WOOD-TV	49
Madison	WKOW-TV	28						

**By Per Cent of Total Homes Reached**

ABC			CBS			NBC		
Market	Station	Share	Market	Station	Share	Market	Station	Share
Evansville	WTVW	56	Binghamton	WNBF-TV	69	Columbia, S.C.	WIS-TV	73
Albuquerque	KOAT-TV	48	Lincoln-Hastings-Kearney	KOLN-TV	57	Montgomery	WSFA-TV	72
Corpus Christi	KIII	46	Champaign-Decatur-Springfield (Camp.-Dec.)	WCIC	54	Harrisburg-Lancaster-Lebanon-York	WCAL-TV	63
Flint-Saginaw-Bay City	WJRT	44	Cape Girardeau-Paducah-Harrisburg (Cape Gir.)	KFVS-TV	51	Las Vegas	KORK-TV	60
Greensboro-Winston Salem-High Point	WGHP-TV	44	Cedar Rapids-Waterloo	WMT-TV	51	Charleston-Huntington	WSAZ-TV	58
Rockford, Ill.	WREX-TV	42	Roanoke	WDBJ-TV	47	Atlanta	WSB-TV	54
Colorado Springs-Pueblo	KRDO-TV	41	Green Bay	WBAY-TV	47	Fresno	KMJ-TV	53
Pittsburgh	WTAE	35	Greenville-Washington-New Berne	WNCT-TV	47	Fargo	WDAY-TV	52
Tulsa	KTUL-TV	35	Madison	WISC-TV	46	San Diego	KOGO-TV	51
Wichita	KAKE-TV	34	Baltimore	WMAR-TV	46	Oklahoma City	WKY-TV	50
Greenville-Spartanburg-Asheville	WLOS-TV	34	Knoxville	WBIR-TV	45	Peoria	WEEK-TV	50
Shreveport	KTBS-TV	34	Amarillo	KFDA-TV	44	Miami	WCKT	50
Portland-Poland Springs	WMTW-TV	33	Mobile-Pensacola	WKRC-TV	43	Bakersfield	KERO-TV	49
Tucson	KGUN-TV	33	South Bend-Elkhart	WSBT-TV	43	Louisville	WAVE-TV	48
Omaha	KETV	32	Grand Rapids-Kalamazoo	WKZO-TV	43	Flint-Saginaw-Bay City	WNEM-TV	48
Boston	WNAC-TV	31	El Paso	KROD-TV	42	Nashville	WSM-TV	48
Chattanooga	WTVC	31	Louisville	WHAS-TV	42	Albany-Schneectady-Troy	WRGB	48
Little Rock	KATV	31	Norfolk-Portsmouth-Newport News	WTAR-TV	42	Youngstown	WFMJ-TV	47
Norfolk-Portsmouth-Newport News-Hampton	WVEC-TV	30	Pittsburgh	KDKA-TV	41	Beaumont-Port Arthur	KJAC	47
Cincinnati	WKRC-TV	29	Houston	KHOU-TV	41	Wilkes Barre-Scranton	WBRE-TV	47
Fargo	KTHI-TV	29	Greensboro-Winston Salem-High Point	WFMY-TV	39	Bangor	WLBZ-TV	46
Salt Lake City-Ogden-Provo	KCPX-TV	29	Nashville	WLAC-TV	39	Quad City	WOC-TV	46
Odessa-Midland	KVKM-TV	29	Des Moines	KRNT-TV	39			

**Top Affiliates by Network—TOTAL DAY—By Metro Share**

Market	ABC		Market	CBS		Market	NBC	
	Station	Share		Station	Share		Station	Share
Wichita	KAKE-TV	43	Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	68	Columbia, S.C.	WIS-TV	59
Austin-Mason City-Rochester (Austin)	KMMT	42	Cape Girardeau-Paducah-Harrisburg	KFVS-TV	60	Las Vegas	KORK-TV	52
Kansville	WTVW	39	Austin-Mason City-Rochester (Mason City)	KGLO-TV	58	Austin-Mason City-Rochester (Roch.)	KROC-TV	52
Wichita Falls-Lawton	KSWO-TV	39	Binghamton	WBNF-TV	53	Knoxville	WATE-TV	50
Rockford, Ill.	WREX-TV	38	Greenville-Washington-New Berne	WNCT-TV	46	Montgomery	WSFA-TV	50
Worfolk-Portsmouth-Newport News-Hampton	WVEC-TV	37	Mobile-Pensacola	WKRC-TV	45	Fargo	WDAY-TV	50
Memphis	WHBQ-TV	35	Beaumont-Port Arthur	KFDM-TV	45	Cape Girardeau-Paducah-Harrisburg (Paducah)	WPSD-TV	49
Colorado Springs-Pueblo	KRDO-TV	35	Portland-Poland Springs	WCAN-TV	45	Wichita Falls-Lawton	KFDX-TV	44
Omaha	KETV	35	El Paso	KROD-TV	44	Odessa-Midland	KMID-TV	43
Seveport	KTBS-TV	35	Roanoke	WDBJ-TV	44	Louisville	WAVE-TV	41
St. Louis	WTVN-TV	34	Cedar Rapids-Waterloo	WMT-TV	43	Champaign-Decatur-Springfield (Decatur)	WICS	41
Buquerque	KOAT-TV	34	Knoxville	WBIR-TV	42	Charleston-Huntington	WSAZ-TV	41
Houston	KTRK-TV	34	South Bend-Elkhart	WSBT-TV	42	Syracuse	WSYR-TV	41
Wilkes Barre-Scranton	WNEP-TV	34	Shreveport	KSLA-TV	41	Spokane	KHQ-TV	40
Kansas City-Vuf	KMBC-TV	34	Wichita Falls-Lawton	KAUZ-TV	41	Atlanta	WSB-TV	40
Buffalo	WKBW	34	Green Bay	WBAY-TV	41	Greenville-Spartanburg-Asheville	WFBC-TV	39
Albany-Schenectady-Troy	WAST	33	Amarillo	KFDA-TV	41	Grand Rapids-Kalamazoo	WOOD-TV	39
Ant-Saginaw-Bay City	WJRT	33	Grand Rapids-Kalamazoo	WKZO-TV	40	Nashville	WSM-TV	39
Pittsburgh	WTAE	33	Bangor	WABI-TV	40	Bangor	WLBZ-TV	38
Rochester	WOKR	33	Louisville	WHAS-TV	40	Amarillo	KGNC-TV	38
Corpus Christi	KIII	33	Odessa-Midland	KOSA-TV	40	Fresno	KMJ-TV	38
Cincinnati	WKRC-TV	32	Pittsburgh	KDKA-TV	40	Tucson	KVOA-TV	38
Cleveland	WEWS	32	New Orleans	WWL-TV	40	El Paso	KTSM-TV	38
Florida	WIRL-TV	32	Tulsa	KOTV	40			
Charleston, S.C.	WUSN-TV	32	Charleston, S.C.	WCSC-TV	40			
Grand Rapids-Waterloo	KCRG-TV	32	Miami	WTVJ	40			
Champaign-Decatur-Springfield (Dec.-Sp.)	WAND-TV	32						

**By Per Cent of Total Homes Reached**

Market	ABC		Market	CBS		Market	NBC	
	Station	Share		Station	Share		Station	Share
Kansville	WTVW	52	Binghamton	WBNF-TV	73	Columbia, S.C.	WIS-TV	75
Ant-Saginaw-Bay City	WJRT	50	Lincoln-Hastings-Kearney	KOLN-TV	58	Montgomery	WSFA-TV	70
Rockford, Ill.	WREX-TV	45	Champaign-Decatur-Springfield (Champ.-Dec.)	WCIA	55	Las Vegas	KORK-TV	53
Pittsburgh	WTAE	37	Madison	WISC-TV	52	Harrisburg-Lancaster-Lebanon-York	WGAL-TV	53
Buquerque	KOAT-TV	37	Cape Girardeau-Paducah-Harrisburg (Cape Gir.)	KFVS-TV	51	Knoxville	WATE-TV	48
Wichita	KAKE-TV	36	Cedar Rapids-Waterloo	WMT-TV	50	Louisville	WAVE-TV	47
Wilkes Barre-Scranton	WNEP-TV	36	Greenville-Washington-New Berne	WNCT-TV	49	Charleston-Huntington	WSAZ-TV	46
Portland-Poland Spring	WMTW-TV	35	Roanoke	WDBJ-TV	47	Flint-Saginaw-Bay City	WNEM-TV	43
Omaha	KETV	35	Knoxville	WBIR-TV	47	Bakersfield	KERO-TV	42
Columbus, Ohio	WTVN-TV	35	Beaumont-Port Arthur	KFDM-TV	47	El Paso	KTSM-TV	41
Colorado Springs-Pueblo	KRDO-TV	34	Mobile-Pensacola	WKRC-TV	46	Providence	WJAR-TV	40
Greenville-Spartanburg-Asheville	WLOS-TV	34	Amarillo	KFDA-TV	45	Tucson	KVOA-TV	40
Kansas City	KMBC-TV	34	Bangor	WABI-TV	44	Atlanta	WSB-TV	40
Baltimore	WJZ-TV	34	Pittsburgh	KDKA-TV	44	Austin-Mason City-Rochester	KROC-TV	39
Cincinnati	WKRC-TV	33	Richmond	WTVR	44	Fresno	KMJ-TV	39
Cleveland	WEWS	32	South Bend-Elkhart	WSBT-TV	44	Sacramento-Stockton	KCRA-TV	39
Worfolk-Portsmouth-Newport News-Hampton	WVEC-TV	33	El Paso	KROD-TV	43	Greenville-Spartanburg-Asheville	WFBC-TV	39
Seveport	KTBS-TV	33	Grand Rapids-Kalamazoo	WKZO-TV	43	Fargo	WDAY-TV	39
Corpus Christi	KIII	33	Miami	WTVJ	43	Oklahoma City	WKY-TV	39
Houston	KTRK-TV	33	Charleston, S.C.	WCSC-TV	43	Grand Rapids-Kalamazoo	WOOD-TV	39
Rochester	WOKR	33	New Orleans	WWL-TV	42	Syracuse	WSYR-TV	39
Memphis	WHBQ-TV	33						
St. Wayne	WPTA	32						
Fargo	KTHI-TV	32						
Tulsa	KTUL-TV	32						

**Top Affiliates, All Networks—% of Total Homes\***

PRIME TIME (Mon.-Sun. 7:30-11 p.m./6:30-10 p.m.)			TOTAL DAY (Mon.-Sun. 9 a.m.-12 Midnight)		
Market	Station	Share	Market	Station	Share
Binghamton	WNBF-TV	73	Columbia, S.C.	WIS-TV	75
Columbia, S.C.	WIS-TV	70	Binghamton	WNBF-TV	73
Montgomery	WSFA-TV	66	Montgomery	WSFA-TV	70
Las Vegas	KORK-TV	57	Lincoln-Hastings- Kearney	KOLN-TV	58
Lincoln-Hastings- Kearney	KOLN-TV	55	Champaign-Decatur- Springfield	WCIA	55
Flint-Saginaw-Bay City	WJRT	53	Las Vegas	KORK-TV	53
Evansville	WTVW	53	Harrisburg-Lancaster- Lebanon-York	WCAL-TV	53
Knoxville	WATE-TV	52	Evansville	WTVW	52
Harrisburg-Lancaster- Lebanon-York	WCAL-TV	52	Madison	WISC-TV	52
Champaign-Decatur- Springfield	WCIA	50	Cape Girardeau- Harrison-Paducah	KFVS-TV	51
Madison	WISC-TV	50	Flint-Saginaw-Bay City	WJRT	50
Louisville	WAVE-TV	47	Cedar Rapids-Waterloo	WMT-TV	50
Cape Girardeau- Paducah-Harrisburg	KFVS-TV	46	Greenville-Washington- New Bern	WNCT-TV	49
Cedar Rapids-Waterloo	WMT-TV	46	Knoxville	WATE-TV	48
Rockford, Ill.	WREX-TV	46	Louisville	WAVE-TV	47
Roanoke	WDBJ-TV	45	Roanoke	WDBJ-TV	47
Greenville-Washington- New Bern	WNCT-TV	44	Knoxville	WBIR-TV	47
El Paso	KROD-TV	44	Beaumont-Port Arthur	KFDM-TV	47
Bangor	WABI-TV	43	Mobile-Pensacola	WKRG-TV	46
Grand Rapids-Kalamazoo	WKZO-TV	43	Charleston-Huntington	WSAZ-TV	46

LATE NIGHT (Mon.-Fri. 11 p.m.-1 a.m./10-12 p.m.)			EARLY EVENING (Mon.-Fri. 5-7:30 p.m./4-6:30 p.m.)		
Market	Station	Share	Market	Station	Share
Columbia, S.C.	WIS-TV	73	Columbia, S.C.	WIS-TV	84
Montgomery	WSFA-TV	72	Montgomery	WSFA-TV	81
Binghamton	WNBF-TV	69	Binghamton	WNBF-TV	77
Harrisburg-Lancaster- Lebanon-York	WCAL-TV	63	Lincoln-Hastings- Kearney	KOLN-TV	66
Las Vegas	KORK-TV	60	Evansville	WTVW	62
Charleston-Huntington	WSAZ-TV	58	Harrisburg-Lancaster- Lebanon-York	WCAL-TV	59
Lincoln-Hastings- Kearney	KOLN-TV	57	Champaign-Decatur- Springfield	WCIA	59
Evansville	WTVW	56	Charleston-Huntington	WSAZ-TV	58
Atlanta	WSB-TV	54	Louisville	WAVE-TV	55
Champaign-Decatur- Springfield	WCIA	54	Knoxville	WBIR-TV	54
Fresno	KMJ-TV	53	Madison	WISC-TV	53
Fargo	WDAY-TV	52	Cedar Rapids-Waterloo	WMT-TV	53
San Diego	KOGO-TV	51	Flint-Saginaw-Bay City	WNEM-TV	52
Cape Girardeau- Harrisburg-Paducah	KFVS-TV	51	South Bend-Elkhart	WSBT-TV	51
Cedar Rapids-Waterloo	WMT-TV	51	Cape Girardeau- Paducah-Harrisburg	KFVS-TV	50
Oklahoma City	WKY-TV	50	Richmond	WTVR	50
Peoria	WEEK-TV	50	Oklahoma City	WKY-TV	50
Miami	WCKT	50	Roanoke	WDBJ-TV	49
Bakersfield	KERO-TV	49	Fargo	WDAY-TV	49

\*Source ARB March 1966, 84 3-station markets.

same day over again, but with a new variation on the commercial appeal (The plot of the story, in case any one is interested, concerns one of the tiny robots who accidentally doesn't get set back and thus find out he is a robot.)

If I were to write the story again I think I would leave out the robot and the carefully constructed replica of a city in which they live. I would have my ad agency invest in a computer, where the whole thing is simulated by mathematical models. But I wonder if that would be really science fiction any more?

Now what about the technology of television itself?

Science fiction has had the wrist watch tv set and the wall-to-wall screen for decades. We've also talked about synchronous satellites like Clarke's, with their potential impact on today's networks, on CATV installations and so on. And s-f writers knew much sooner than network executives that the public would not be satisfied indefinitely with the flickering monochromatic screen alone.

**The Ultimate Machine**

Colorvision was anticipated long since; in fact, most of us assume it is only a question of time until such other refinements are added as "feelie" attachments (with electrodes hooked up to the sensory nerves), "smellies," "tasties" and, the ultimate in entertainment, the "Dream Machine."

In the Dream Machine so many of the senses are fed by the broadcast, and so heavily do they blot out the impressions from the real world, that, really, You Are There. Laurence Manning described the effects in his story *The Man Who Awoke* more than 30 years ago: with total illusion of life in far more thrilling and delightful surroundings than even a pasha can manage in the real world, who would ever bother to click off the switch?

About the same time, the late Fletcher Pratt's story, *A Voice Across the Years*, ran in *Amazing*



stories Quarterly. The hero of the story lands on a planet far in advance of ours. He finds people there who greet him and give him a place to live. But he needs clothing and food, and he can't figure out how to get them . . . until he discovers that all merchandise is ordered by television. You dial to inspect as many different models or menus as you like until you find what you want; push a button, and there it is, dropped into a receiving bin by your side.

The idea illustrates one of the problems of our trade in writing science fiction in this technological age. Simply, the vision of three decades ago is not too far off in the real world right now. Televised viewing of merchandise and longline computer credit facilities are already being installed in test applications. And if tv has moved a lot of merchandise through commercials, where viewers had to go out shopping, what do you suppose it will do with a in-home, direct-wire link to anywhere in the world? Pick out a mink from the fur show at Neiman-Marcus in Dallas, select some bonbons from a museum's in San Francisco, a tiara from Tiffany's, or a necktie from London's Carnaby Street.

### Most Challenging Idea

The implications of combining tv, communications and computer facilities will most likely produce a sort of all-in-one "com set" that can activate a viewing screen or a checking account, remind you of a lunch date or figure out your income tax, take a message while you're out, or counsel you on the best route to follow when driving to work. The unit itself will be small and wholly portable. In my own latest *Galaxy* story, *The Age of the Pussyfoot*, the unit is called a "joymaker"—for reasons you will have to find out by reading the story. But I do think such devices will bring a lot of joy to everyone . . . not least of them those people who will profit from an expansion of tv and its related businesses of advertising and marketing. Looking a little farther ahead, there remains what might be the most challenging possibility of all for

television. It's the programming itself.

Apart from a little monkey business with electronic drop-outs and distortions of perspective, what the television receiver in the home shows is what the television camera at the

other end is looking at. If you want to show a Fuller Brush man making a sale, you have to hire a real live actor and a real live actress, and build a house-front, porch steps and practical door. (Turn page)

### A Writer's View of SF Programming

There's no dearth of science-fiction stories on television. Apart from hold-overs, next fall *20th Century* becomes *21st Century*; ABC will have *Time Tunnel*, a sort of *You Are There* with a time machine; NBC has a future-time version of *The Odyssey* called *Star Trek*—all in prime time.

The only thing wrong with all this, from the point of view of an old-time sf aficionado, is that the kinds of science fiction on tv are usually the kinds that sf is *bad* at. Wouldn't it be interesting to try to do some of the things that sf is *good* at?

There are two things that seem to have gone wrong somewhere along the way. First, the movie-tv view of what science fiction is all about appears to be defined by *The Man from Planet X* and *Lost in Space*—to the point where some of the producers of current sf series are impelled to go on record as saying that their shows are *not* science fiction, or just gadgets and rocket ships and people walking around in Army-surplus tunics, you know.

The other thing that has soured most sf fans on tv is television's devotion to the series character, with standing sets and carry-over from week to week. Of course, the reasons for this are powerful, as long as television is viewed as a sort of arena in which to fight the battle for ratings. But the reasons *against* it are powerful, too. The biggest reason against the series concept in science fiction is simply that it wastes the best features of the medium.

What science fiction is all about is that it gives us a look into *possibilities*. Drama, comedy, sex, adventure, shock—all these can be found in science fiction, too. But they can be found in any category of story.

What science fiction has that *no* other category of story has is the glimpsing of consequences, the consideration of alternatives, the "view from a distant star" (as Harlow Shapley puts it) that lets us see ourselves from a viewpoint so distant in space and time that we learn to "think out of categories."

Good science fiction is not just exciting and entertaining. It is *stimulating*. Not only on the glands but on, excuse the expression, the mind. To make it possible for the magic to work requires that the writers and producers be free to take up one kind of future today, another kind entirely next week. Some kind of series format is possible—for example, the "Day Million" concept: a story every week about the millionth day of the Christian era . . . but each week a *different* view of the possible worlds that might exist at that time.

But any more stringent limitation on the possibilities of the field amputates the hands and feet that move the story along. Restricting a science-fiction show to a single set of characters and a single premise is like hiring Frank Sinatra to host a show, and then not letting him sing.

Fifteen years ago, in the infancy of the picture tube, there was an anthology show called *Tales of Tomorrow*. In England BBC has one now. They started with a 13-week experiment, went for a full year, have now lined up the 1966-67 season and are planning to go all out with color in 1967-68. This is the kind of thing science fiction is good at. It thrives on variety. It adds a new dimension to any subject—and has fun doing it.—F.P.

Yet the end product, the part that is sold, is only something like 20,000-odd evanescent flickers of light on a two-dimensional curved surface. In principle, it's a staggering waste of money to build a huge set and hire 40 people in order to get that sprinkle of glitters on the picture tube in the proper order. It would be a lot cheaper to generate the dots directly.

Difficult? Well, yes, it's difficult. For human beings it would be impossible. But it is the sort of job that computers can do very well. Right now computers are doing some of the trickiest parts of the job as a matter of course. MIT has a program which enables a computer to "remember" a three-dimensional object, and display it, in any view you like, on a tv tube. Our Mariner and Ranger tv pictures from space are electronically cleaned and edited by computers, which "deduce" how to fill in missing spots in the picture, or erase blips that don't belong there.

To generate a complete *Peyton Place* would require a more massive computer program than anyone has written so far; you would have to store in the computer's memory the appearance of every set, the physical characteristics—including size, shape, voice, hair-do, costumes—of every character, the sound a door makes when closing, the ring of a telephone, and so on.

### Complicated, Yes, But—

As a rough gauge, this kind of job might be ten or a hundred times more complicated than any similar computer program is performing today. But in computer terms, that isn't really very much. According to Marvin Minsky of MIT, computers become able to handle problems more complex by an order of magnitude every two or three years . . . at that rate, in five years or so you reach that "hundred times more complicated" point.

And, of course, the real merit of such a way of producing tv shows doesn't lie only in the money you can save by firing all the actors. It would be possible to generate super-actors. Tell the computer you want

### Travel by Tv—Just 120 Years Off

One of the more "far out" applications of television in the future was described by science-fiction writer Arthur Clarke in his book, *Profiles of the Future*, published in 1963 by Harper & Row. By the year 2090, he predicted, a television "matter transmitter" will have been developed so that material objects—perhaps even a human being—can be transmitted through wires or the air from one place to another.

"Imagine a super x-ray device that could scan a solid object, atom by atom," wrote scientist Clarke, "just as a tv camera scans a scene in the studio. It would produce a string of electrical impulses stating in effect: Here is an atom of carbon, here a billionth of an inch further to the right is nothing; another billionth of an inch along is an atom of oxygen—and so on, until the entire object had been uniquely and explicitly described. Granted the possibility of such a device, it would not seem very much more difficult to reverse the process and build up, from the information transmitted, a duplicate of the original, identical with it in every way."

Mr. Clarke pointed out that transmitting a tv picture at the present time involves sending 250,000 elements in a 30th of a second over a signal channel. As there are  $5 \times 10^{27}$  atoms in a human body, it would take about  $2 \times 10^{13}$  years—or 20,000,000,000,000 years—to transmit a matter image of a body on a tv channel from one spot to another. ("It would be quicker to walk," said Mr. Clarke.) Such an analysis, he added, points out the magnitude of the problem, but does not prove that it *can't* be done—or won't be done with future technological developments.

But, he warned, working against the creation of an instantaneous method of global travel is the fact that as communications improve—as man can send his eyes, his ears *and* his other senses to all points of the earth—he will have less and less incentive to travel. "This situation," wrote Mr. Clarke, "was envisaged more than 30 years ago by E. M. Forster in his famous short story, *The Machine Stops*, where he pictured our remote descendants as living in single cells, scarcely ever leaving them, but being able to establish instant tv contact with anyone else on earth. . . . Telecommunication and transportation are opposing forces, which so far have struck a balance. If the first should ever win, the world of Forster's story would be the result."

a girl with the sexiness of Marilyn Monroe, the wit of Carole Lombard, Sophia Loren's bust—anything you like. And the settings could be anything the mind of man can conceive, making the Taj Mahal look like "Green Acres."

It would be possible, in fact, to produce shows which would have roughly the same relationship to our present productions as a Rembrandt has to a print from my ten-year-old son's Polaroid Swinger, transcending all physical limitations of every sort of theater known, by interposing the eye of the artist backed up by the fantastic ability to order detail from the computer.

What a pity that we'll probably

use this, when it comes, to produce a *Super-Batman!*

---

Science-fiction author Frederik Pohl has published approximately 50 books—novels, anthologies of short stories, collaborations and essays in such areas as number theory and binary arithmetic. He is editor of *Galaxy*, *If*, and *Worlds of Tomorrow*, leading science-fiction magazines, and has published short stories in periodicals ranging from *Library Journal* to *Playboy*.

Mr. Pohl is married, has four children and dreams up his stories of the future from a home in Red Bank, N.J.

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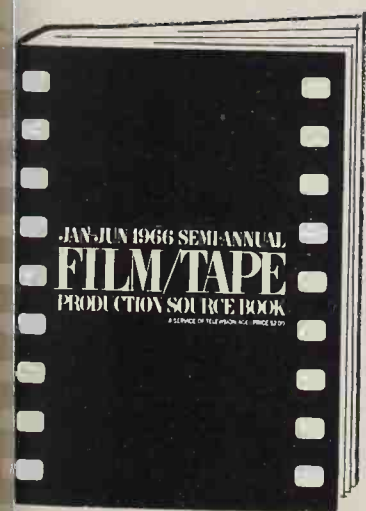
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**Kit to Help.** In the anticipation that interest will grow, KABC-TV is putting together a "do-it-yourself" kit containing information on how to set up such a show. It consists of a 20-minute motion picture on the effort itself, and other informational material on promotion, cost, sponsorship, and research. The kit is available free to any government, institution, or other station interested in sponsoring a similar project. KABC-TV is also expanding the 20-minute film to 30 minutes for possible telecast sometime over the summer.

Mr. Rule, who said he had "never been involved in anything that gave me so much satisfaction" said the station is considering sponsoring another "Career/Trade Opportunities Show" before the end of the year. He said, if he had it to do over, he would encourage fewer students interested in summer employment, and encourage more women and unemployed over 50-years-old to attend. The show was designed primarily for unemployed workers, but those with jobs (but interested in getting better ones) and those wanting training were invited as well. It was also directed at the huge labor force of unskilled and semi-skilled workers in Los Angeles, but untold numbers of skilled workers arrived to see what was available.

Mr. Shaker reported running into one of his Colgate fraternity brothers who was attending the fair, and not as an observer. He said the officers of the five ABC-owned television stations have recently met and that he is encouraging them to look into the possibility of organizing similar shows for their cities if an unemployment problem exists.

The director of the California Department of Employment, Albert B. Teiburg, was so impressed with the show he has advised Governor Pat Brown to include "a presentation on how to organize and conduct such a show in any metropolitan area" on the agenda of the Conference of Governors being held in Los Angeles this month. ■

The larger agencies, however, do tend to seek out the graduate student with a solid grounding in marketing. "We want a mature man," said one executive, "someone who is really involved in the field and someone who can bring with him some practical knowledge. We are competing against companies which are offering MBA's \$9,000 to \$12,000 to start. If we're going to lay out this kind of money, then we want to justify it with a degree . . . and anyway, many of our clients insist that they have men on their accounts who hold graduate degrees. It's a status symbol." Another personnel man said, "Frankly, we feel that the more men you have with graduate degrees, the more 'respectable' the agency is."

#### Not Mature?

Frank Noetting, formerly personnel officer of Benton & Bowles, said in a report to the 4A's and the Columbia Graduate School of Business: "We don't go to undergraduate schools at all—military service is too apt to intervene, and the men are harder to qualify at that stage, since they are not sufficiently mature to predict their potential as employees. I have rarely seen a good advertising course—most of them are too mechanical—and I do not believe there is enough real, fundamental organ-



*L. H. Curtis has been named executive vice president of KSL, Inc. He will head all operations of KSL Radio and Television and continue as general manager of KSL-TV Salt Lake City. Mr. Curtis has been with KSL-TV since 1961.*

ized knowledge available to make feasible to teach advertising at the graduate level." In some cases, graduate instruction is being called into question. However, there is still segment of the community that makes the possession of a gradual degree a prerequisite to an interview with the personnel office. I that many students feel that graduate courses will ease their entrance into advertising, these degrees are being sought with increasing fervency.

One such graduate advertising course is given at New York's Baruch School of Business, a subdivision of the City University of New York. The "teacher" of this course, titled *Problems in Broadcast Advertising*, is Lewis S. Wechsler, who, wearing two hats, is also assistant vice president-Media Program Department, Ted Bates & Co. Mr. Wechsler has taught undergraduate courses at the school for over 10 years and in 1961 created the graduate course and helped it to become a regular fixture at the Baruch School.

#### Realistic Situations

The course is given in the none-too-glamorous surroundings of the School's downtown building. The students take the course for three credits, and the student body enrolled in the classes consists of an amalgamation of recent graduates, young advertising men, and an occasional principal of a small agency "keeping his hand in". The aims of the course are, in part, "to bring mature students into contact with realistic advertising situations that should force them to think—to apply the knowledge of several disciplines to the problem at hand. Such a course should emphasize theory and various general approaches to problem solving and decision making."

In order to confront his clientele with "realistic advertising situations," Mr. Wechsler early in the course divided the students into three "account groups" and assigned a different hypothetical account (of Mr. Wechsler's creation) to each of the groups. On the last three evenings of the course, each

group delivered a full-dress, stand-up presentation, using visual materials. The presentations were in the form of agency recommendations to clients. The rest of the class, Mr. Wechsler, and invited guests, acted as clients.

One of the presentations was based on a theoretical problem that the instructor had given the group: prepare agency recommendations for the introduction of a new oral deodorant. The problem, as Mr. Wechsler outlined it, included specific information about the supposed product, including its price (\$1.25 for a pack of 30 capsules). The "agency" was given a broadcast budget of \$7 million, was supposed to outline a copy platform, media objectives (broadcast), indicate specific programs, and recommend a follow-through campaign, once the introductory campaign had been effected. The group was also asked to find a name for the product and explain the rationale behind it.

### All-For-All

The evening this assignment was made, the classroom was filled with other two "groups" and invited guests, most of whom were professionals in advertising. The group of students that comprised the presentation section came in, dark-skinned and nervous. There were close to a dozen men in the group, and they had divided themselves into copy sections, media sections, and account sections. The leader of the group, who was designated the account supervisor, made some brief introductory remarks, and mentioned the name they had devised for the product, *For-All*. From this point the presentation went into the hands of the "marketing section" which explained the reasons behind the name and demonstrated some basic familiarity with marketing problems to the client (the audience) would have. Then came the copy group which showed some storyboards which were checked vaguely of the *Anacin* copy and followed by rather indeterminate media recommendations. There was some confusion as to whether the campaign was supposed to be a

year in length or whether the year's budget was to be spent in seven months, followed by a long explanation of the decision *not* to use color commercials ("It hasn't been proven that the extra cost of color is worthwhile"). No specific programs were mentioned ("We recommend Andy Williams-type shows"), nor were specific demographics other than "families" brought up. As the presentation progressed without specific mention of exactly what was going to be done with the client's \$7 million, one of the professional advertising men in the audience whispered aloud, "My God, they don't realize that they're supposed to be spending *my* money."

The "account executive" finished with some wrap-up remarks, and the floor was thrown open to questions from the audience. Evidently some of the students who sun-lighted as advertising men and who had some passing familiarity with presentations felt that it was somewhat superficial. There was some comment on the product (the "group" had mocked-up some samples of the "product" along with their storyboards) and the rather cavalier disregard of what the competition might be doing, the obvious lack of market research, and superficial treatment of the entire problem. The students were the harshest critics and in some cases came out with some rather pointed and cutting remarks. Mr. Wechsler, in a brief critique, appeared fairly pleased with the work that his students had done, noting that they had met together for hours after class on their own time, and commended their enthusiasm in general. He felt that more time could have been spent in the preparation of the visual aids used in the presentation, and suggested that the somewhat superficial treatment was due, in part, to the demand that was made on the time of many of the students who were also holding down full-time jobs.

All in all, Mr. Wechsler was pleased, as was a friend of his, a marketing man from Bristol-Myers, who had taken several minutes to

compliment the class on its performance.

Several of the problems discussed previously in this article were present in this example of professional advertising education. This class was perhaps fairly representative of the instruction available, and it had some inherent advantages over some others, in that the professor was a real live advertising man, some of the students worked in advertising, and the course purported to present realistic problems. The drawbacks were, again, that there was just not enough information or "precedents" available to supply the students with sufficient examples of how a presentation should be treated and of what it should consist.

Opinion has it that such a graduate course must be valuable in that it familiarizes the students with the vocabulary and some of the problems of advertising. But as one advertising man said, "You can teach the terms and the numbers, but you will never be able to *teach* advertising." ■

IN CHATTANOOGA  
WE HAVE WHAT YOU WANT...  
**COVERAGE!**

Represented by  
The Katz Agency, Inc.

**WRCB/TV 3**  
A RUST CRAFT STATION

WCAU-TV. Both are serving as origination points for programs now in national syndication.

Triangle management has been a strong advocate of Philadelphia as a tv production center for syndication since it moved into that area about four years ago. WFIL-TV general manager Roger W. Clipp, a car enthusiast, launched the company on a campaign to fill a void in sports programming available to stations—the major auto races. Success in this field led Triangle naturally into other sports areas, and the station's facilities are continually in use for editing and processing work on programs of boat races, model airplane contests, track meets, dog shows, parachute jumping contests, antique auto shows, horse shows and others turned out as weekly series or occasional specials.

"We conceive of our syndication as a service to broadcasters who want five-minute and half-hour programs they can't get anywhere else," said Clyde Spitzner, Triangle Stations' general sales manager. He looked around at the activity filling the new WFIL-TV building, a circular affair of studios radiating outward from a core of control rooms. "We have the finest equipment in the world right here in Philadelphia," he said. "The facilities available in New York can't hold a candle to ours."

In addition to the abundance of sports programs filmed on location, but put together in Philadelphia, Triangle uses the WFIL-TV facilities to produce a variety of other syndicated shows. Chief among these is the new half-hour dance-instruction series, *Step This Way*, which features Gretchen Wyler, and currently boasts sponsorship by Colgate-Palmolive in nearly 70 markets. Also turned out at the station is the series featuring famed tv psychologist Dr. Joyce Brothers, which has been widely syndicated in lengths from five or 10 minutes to a half-hour. And the Philadelphia outlet has been called on for production work on specials ranging from a per-



*Felix A. Kalinski has been named vice president, planning, for CBS, Inc. He will assume the new post June 20 after resigning from the International Basic Economy Corporation where he was a vice president. Mr. Kalinski is a graduate of West Point and holds three graduate degrees.*

formance by an Italian marionette company to a documentary on the tunnel under Mont Blanc. (The Triangle daily exercise show, *Exercise with Gloria*, was long produced in Philadelphia, but now originates at Triangle's WNHC-TV New Haven; the reason behind the move was simply that Gloria's husband moved to Connecticut.)

Mr. Spitzner acknowledges readily that when WFIL-TV considers a production for its local Philadelphia audience, one eye is always kept open for the program's possibilities in syndication. A number of programs originally produced for the Quaker City market have been delocalized and offered for sale in other areas.

### **Triangle, Seven Arts**

This approach to production in Philadelphia as "a service to broadcasters" is not shared by neighbor WCAU-TV occupying the studios across the street. "The difference here is on a matter of emphasis," said Alvin L. Hollander, WCAU-TV program director. "There is no confusion as to whom we produce programs for. We produce for the Philadelphia market, the people and advertisers in this area. We are delighted if anyone wants to give our programs more exposure, but

our primary objective is to sell this market as best we can. If our products are syndicated, it's a by-product."

One of the by-products currently making noise—and being syndicated through Seven Arts—is a teen-age dance-party show called *The Dymphonic Scene*. The Saturday afternoon production has done well in the Philadelphia market, with the teenage fans idolizing the program's star Jerry Blavat.

Advantages of producing in Philadelphia are obvious to anyone familiar with New York's union restrictions and wage scales. The city is close enough to New York to hold transportation and travel problems to a minimum. With the surge in uhf outlets there, it jumped from a three-station to six-station market within a year, a fact which indicates that considerable technical people are on hand. An executive at a Philadelphia agency pointed out that the influx of radio stations had brought in new talent and film facilities that are generally available for commercial production. "We can do things here now that would have meant going to New York for before," he said.

With facilities, experience, and concerted new drive to increase local production, officials in Philadelphia are optimistic about the future. Abe Rosen feels the city's physical advantages (primarily the wide variety of locations) speak for themselves. His two goals are to make production houses aware of the advantages and confident that the city will make them easily available to production crews. "We intend to lean over backward to provide the wherewithall for increased production in our city," Mr. Rosen said. "Our people will work with the producers and make all the necessary arrangements for shooting anywhere in the city. We realize too that time is of the essence and will see that the whole matter is expedited from the permits and licenses to the fullest cooperation of the police, parks, fire, recreation or any other city department whose concurrence would be necessary."

## In the picture



MR. JOHNSON  
*Heading a balanced agency.*

Gordon H. Johnson, the new president of the eminently hard-pressed, publicity-shy, successful package goods agency that is Dancer-Fitzgerald-Sample, Inc., strikes a visitor as being perfect for the job. He speaks rapidly and to the point, seems not particularly at ease with the press, he too is successful (having begun as an assistant account executive), and he has to his credit a solid 10 years on the demanding Procter & Gamble account. In the management realignment that brought Mr. Johnson to the presidency, Chester T. Birch, D-F-S president for the past five years, becomes vice chairman of the board and chief executive officer, sharing operating responsibilities with Clifford L. Fitzgerald, board chairman. Stuart B. Johnson, a senior vice president for the past three years, moves up to executive vice president, a post Mr. Johnson held for four years.

In a conversation in his relatively modest office on Madison Avenue last week, Mr. Johnson was asked how he would characterize his large, publicized agency. Was it a creative shop *a la* you-know-who, was it marketing oriented, or more research-minded? "I hope we're a *balanced* agency," he replied. "After all, the only reason we're in business is profits, for ourselves and for our clients. Our success depends on how we use money, how we spend it, to make more profits for our clients."

Mr. Johnson thinks labels attached to agencies are the result of their not being well-balanced. He does not play down the creative role at all, for he notes that in the package goods field, where there is often the apparent difference between one product and another, "creativity is important." It's just that he believes in a well-rounded operation in all advertising functions given their proper weight.

Actually, if D-F-S can be labelled in any way, it would be as a television agency, and, more particularly, as a spot television agency. Today, because of the nature of our

clients, specializing in package goods, we need frequency of impression, and so we've always been strong in television," says Mr. Johnson. Approximately three-quarters of the agency's billings are in television, and while it is ranked seventh or eighth in network expenditures, "in spot we're about second, if you add the Guild, Bascom business." (Late last year, D-F-S joined forces with Guild, Bascom & Bonfigli, San Francisco, the only time the agency merged with or absorbed another.)

Mr. Johnson notes that with such clients as DeLuxe Reading Toys and General Mills, his is probably one of the biggest agencies selling to children. But because it is now extremely difficult to buy network children's shows, except on Saturday morning, the agency was virtually forced into spot television. "I think we spend a greater percentage of our money in spot than any other agency," says Mr. Johnson.

Another aspect of D-F-S that gives it its relatively unique character is that it only has 15 major clients, most of whom have been with the agency for years (General Mills, 42 years; Glenbrook Laboratories, 38 years; Procter & Gamble, 33 years; Falstaff Brewing, 25 years).

Because the list is so small, top-level executives are able to give specialized attention to clients.

**M**r. Johnson started his business career with Montgomery Ward in Chicago. He traveled a great deal in those days, and got started in advertising as a result of a long train trip to the West Coast. It was late in 1943. Mr. Johnson, on the train, offered his newspaper to a traveling companion who was middle-aged and in full uniform on his way to the South Pacific. The man turned out to be Glenn Sample, who only a few days earlier had signed the papers that had changed the name of Blackett-Sample-Hummert to Dancer-Fitzgerald-Sample. "I was intrigued with all the things he said," recalls Mr. Johnson. In May of 1944 Mr. Johnson joined D-F-S as an assistant

account executive on Oxydol.

His rise in the agency was rapid. Two years after joining it, he was appointed vice president and account executive on Dreft. In 1950 he was named vice president and account supervisor on all Procter & Gamble products. In 1958, he was named senior vice president and management supervisor on the General Mills, Simoniz and Frito-Lay business. Mr. Johnson was named executive vice president and director of D-F-S in 1962, and management supervisor on General Mills, Simoniz, Frito-Lay, De Luxe Reading, Schick Electric and Rival Pet Foods accounts.

**T**oday, Mr. Johnson lives with his wife in a penthouse on 72nd Street in Manhattan. He does a little rooftop gardening there, and when he can, tries to get away on fishing trips. His son, Bill, the father of a two-year-old, is a first lieutenant serving with the U.S. Army in Frankfurt, Germany.

Mr. Johnson remains what might be called a reasonable television viewer. He watches, of course, those shows in which his clients have an interest, and other programs for different reasons. "I wouldn't want to buy most of my favorite shows," he says, "they'd be lousy advertising investments."

Some days you just can't lose. On a recent morning, a messenger called on a number of editors to deliver a gift from Seven Arts Television. The present was a bucket of fried chicken, and the reason behind it was simply that Col. Harland Sanders of the Kentucky Fried Chicken chain was sponsoring Seven Arts' *Gypsy* series across the country. (The half-hour taped show is now in 23 markets.)

So there sat the editors, mouths watering as they envisioned a lunch of crisp, hot chicken. And then, not more than a half-hour later, in strode a second messenger. He bore a shopping bag in which rested a plastic ice bucket; inside the bucket was ice, and neck-deep in the ice were two bottles of Utica Club beer. Behind this gift was Benton & Bowles, which was inviting the

editors to a special screening of some new commercials the agency had turned out for its Utica Club client.

Naturally, neither Seven Arts nor B & B had any idea that the other was promoting its wares on the same day, but the combination of hot chicken and ice-cold beer (on a day in New York when the thermometer read 95°) couldn't be beat.

\* \* \*

Curiouser and curiouser, as Alice said, but as the above was being typed, yet *another* messenger arrived. This one brought a plastic drinking tumbler into which that Utica Club could be poured had it not been finished long ago.

The tumbler is courtesy of the Sun Oil Co. Sunoco stations around New York are selling them as a premium to motorists, with a tie-in to Sunoco

sponsorship of the New York Mets games on tv. Each tumbler features a portrait of a Met player, done in pastels by artist Nichola Volpe. Mr. Volpe, who does the official portraits of the Academy Award winners each year, agreed to do a dozen Met players (and groups from the Detroit Tigers, Cincinnati Reds and Cleveland Indians for Sunoco premiums in those areas) for the princely sum of \$8,000 per picture. His original paintings are to be given the players by Sunoco at the conclusion of the promotion.

At that price, there are bound to be some Mets whose pictures are worth more than *they* are.

\* \* \*

A wag at ABC, noting that this page is always quick to point out "amusing" typographical errors in press releases that are sent out by the networks, demands that TELEVISION AGE own up to a slip of its own. On the Network Nighttime Program Schedule that appeared last issue, he gleefully states, a program called *Nightlife* was listed as running on ABC-TV each week-night at 11:15.

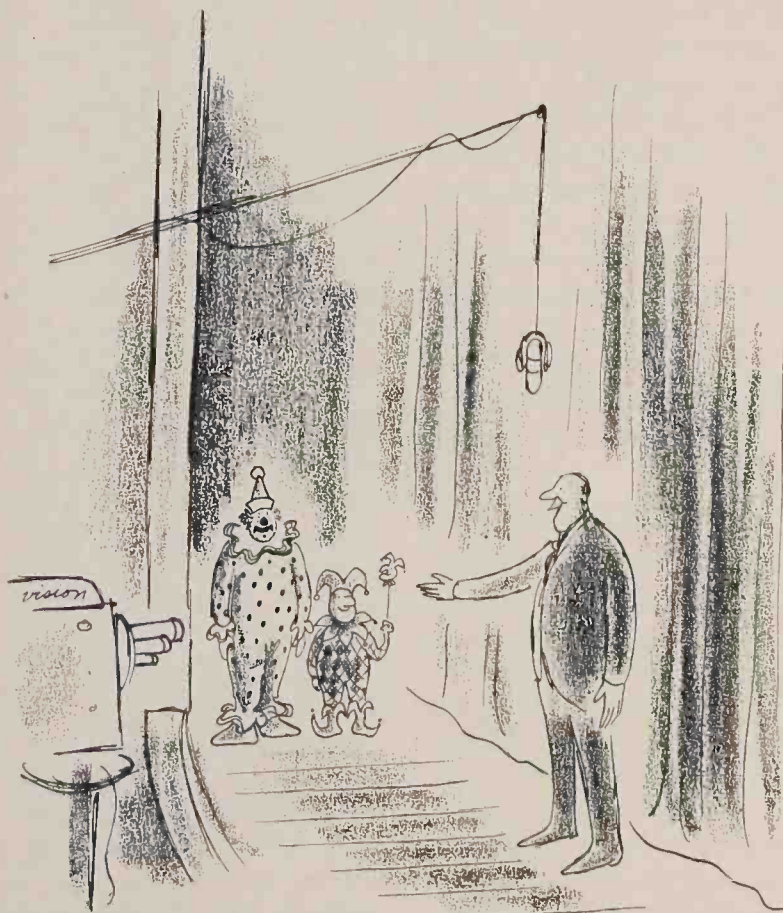
*Nightlife* featured an interviewer, Les Crane, who was armed with a shotgun-microphone and an arsenal of insults, and the program faded from the air late last year. How it reappeared, wraith-like, on the new program chart is a matter now being investigated by several editors, the CIA, the FBI and a special Congressional committee headed by Sen. Thomas Dodd.

As to future Network Schedules, the answer is simple: Less Crane.

\* \* \*

The Associated Press reported last month that former baseball great Joe DiMaggio sank his first hole-in-one, a 140-yard shot, during a golf tournament in San Francisco. His prize was a color television set.

The person who had donated the set to be given as a prize for a hole-in-one? Joe DiMaggio.



H. Martin

"Let's bring them on with a real round of applause . . . two of the funniest men in television today!"





*"You must have worked all night to get all these  
media descriptions into your recommendations."*

.....  
With men who buy, it's fine and dandy,  
When media lists they must prepare,  
To find your Service-Ad right handy  
In SRDS

**YOU ARE THERE**  
selling by helping people buy

.....  
Another exclusive exposure opportunity for Service-Ads in **SRDS**  
STANDARD RATE & DATA SERVICE, INC.

# Public Service to fortify our freedom is one of the Storer Standards.



FBI Director J. Edgar Hoover has recorded for Storer Broadcasting a series of 24 one-minute talks on the continuing Communist threat inside our nation. The recording is called "Fortify Our Freedom," and is available free to any broadcaster who'll play it.

To date, almost 900 discs have been furnished to stations in all 50 states, most American territories, and to leading organizations throughout the nation.

Naturally, this recording is frequently heard on all Storer radio stations. We think this kind of hard-hitting, responsible public service programming exemplifies what the Storer Standards are all about.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WHN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV

SERIALS DEPT  
BLOOMINGTON IN 47405