

Television Age

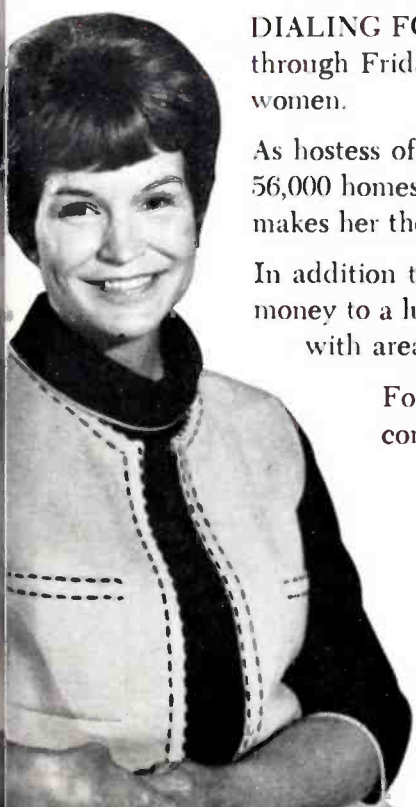
NOV 28 1966
Library

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|--|---------|
| Will new market research aids help stations sell spot? | PAGE 25 |
| Morality's new look in Hollywood—what it means to tv | PAGE 28 |
| How SSC&B crossed the \$100-million mark in billings | PAGE 30 |



Jane Johnston makes DIALING FOR DOLLARS call to home viewer • Interviewed guest Carmel Quinn • Winter Festival Parade commentator with Mayor John Forsythe • Accepting Marketing Award from Minnesota Department of Agriculture • Checking selected products in the store.

It's more than a "woman's show"



DIALING FOR DOLLARS is the highly-rated KSTP-TV colorcast seen every Sunday through Friday (12:15-12:30 pm) by an average of 76,500 viewers, 63% of whom are women.

As hostess of DIALING FOR DOLLARS, Jane Johnston is a welcome guest in some 56,000 homes every day, presenting the varied, always-interesting programming that makes her the top woman TV personality in the market.

In addition to the important DIALING FOR DOLLARS phone call that can mean money to a lucky winner, Jane interviews famous guests, prepares gourmet specialties with area chefs and talks to experts in many fields.

For the facts on how you may put this successful show to work for you, contact a KSTP color TV representative or your nearest Petry office.

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.



TOTAL COLOR TELEVISION
MINNEAPOLIS ■ ST. PAUL
HUBBARD BROADCASTING, INC.
KSTP • AM • FM • TV ■ KOB • AM • TV ■ W • GTO • AM

THIS IS THE SPOT

For **SPOT TV buys** in the St. Paul-Minneapolis market, all studies* leave little doubt that **WCCO Television** is the spot you need to buy.

Look at it this way. You're interested in reaching people and **WCCO Television** delivers lots of 'em — **2,334,400 different people each week****. Not only is this the nation's 15th ranking Metro Area*** but **WCCO Television** reaches people in **62 counties****** of Minnesota and western Wisconsin.*****

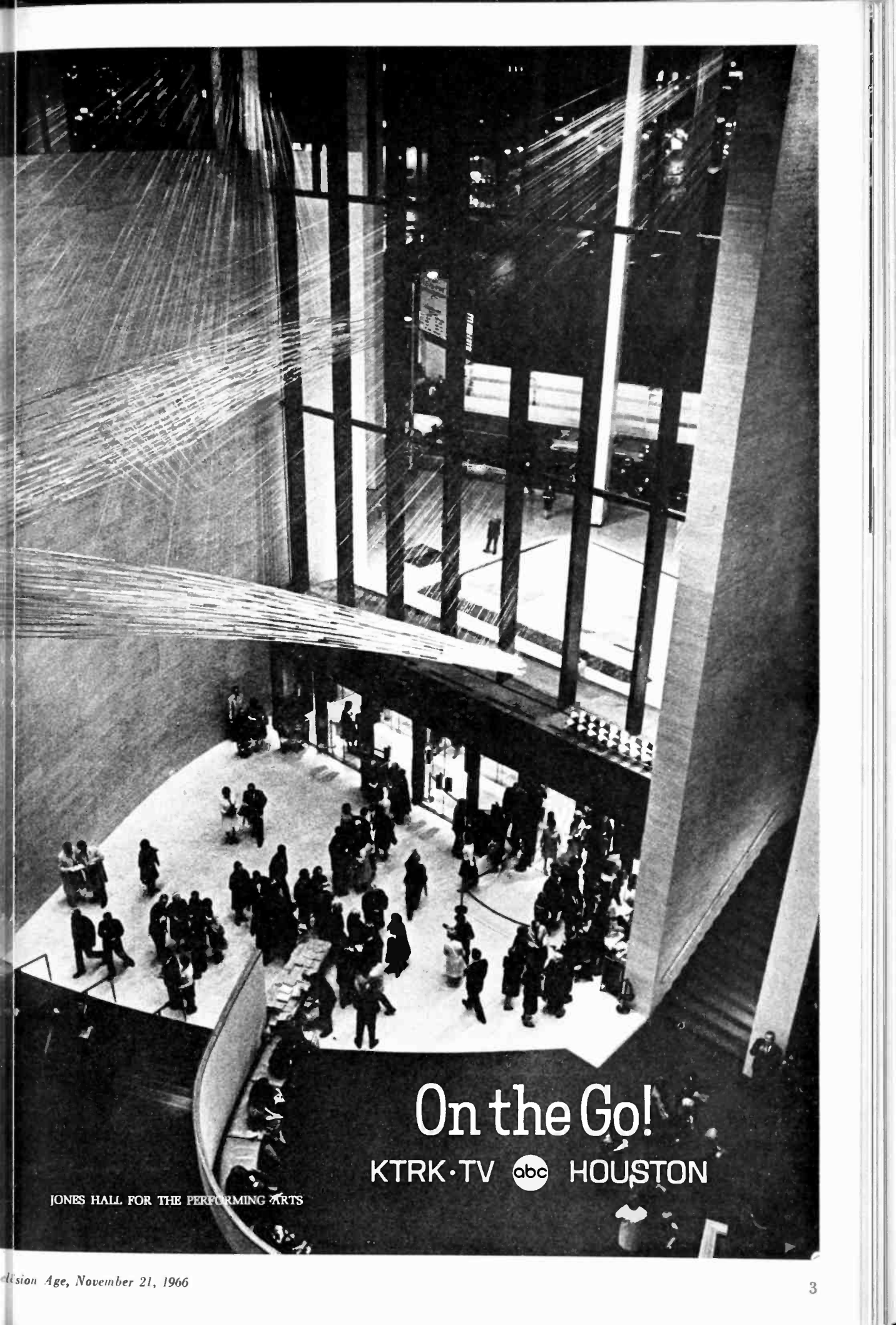
Circulation is one of the differences between **WCCO Television** and its competitors. In just about any way you want to look at it the **circulation figures***** spell out **WCCO Television's** overall dominance in the market — one of the many reasons that you can **COUNT ON US TO BE THE DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION.**

*Contact **WCCO Television Research** for details.
 **Jan. 1966 ARB, Sign-on to Sign-off and special ARB Tab.
 *****Sales Management** Nov. 10, 1966.
 ****1965 ARB Coverage Study.
 *****Equivalent in size to the states of R.I., Vt., N.H., Mass., Conn., & N.J. combined.

NOTE: Audience data are estimates only, based on information supplied by indicated source, and subject to the limitations thereof.

WCCO TELEVISION





On the Go!

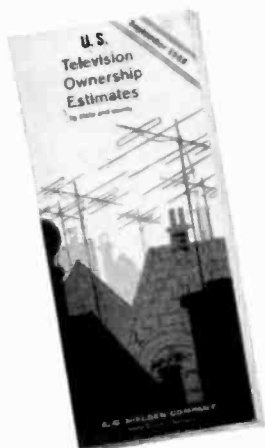
KTRK-TV  HOUSTON

JONES HALL FOR THE PERFORMING ARTS

Facts in focus...

Nielsen's

U.S. TELEVISION OWNERSHIP ESTIMATES



An annual report showing TV ownership by:

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

For complete details
call, wire or write



Nielsen Station Index

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

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

a service of

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

61429

NOVEMBER 21, 1966

Television Age

25 WHAT ELSE BESIDES NUMBERS?

When the ratings are adequate, will a free research service swing business to the station offering it?

28 NEW ROAD FOR THE CODE

Feature films turned out under Hollywood's liberalized rule might mean trouble when they reach tv

30 SSC&B COMES OF AGE

Its 21st birthday just ahead, a top agency looks to expansion overseas and on Madison Avenue, too

34 KIDS CAN BE CAPTURED

Children's programming is beset by problems, but syndicators feel they have the answers—to some

36 CULTURE IN THE CAPITAL

Four artistic specials in four nights, and WTOP-TV Washington helped sell a raft of season tickets

DEPARTMENTS

14 Publisher's Letter

Report to the readers

16 Letters to the Editor

The customers always write

19 Tele-scope

What's ahead behind the scenes

21 Business Barometer

Measuring the trends

23 Newsfront

The way it happened

39 Viewpoints

Programming pros and cons

40 Film/Tape Report

Round-up of news

47 Spot Report

Digest of national activity

49 One Buyer's Opinion

Piggyback squeal

55 Wall St. Report

The financial picture

69 In the Picture

A man in the news

70 In Camera

The lighter side

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PROGRAMS PROGRAMS

PROGRAMS
PROGRAMS

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PROGRAMS

PROGRAMS
PROGRAMS




THE DIFFERENCE IS ... **mca tv**

Buy KBOI-TV Sell IDAHO!

KBOI-TV reaches more homes, more viewers, more men and more women from Sign-on to Sign-off, Monday thru Sunday*, than any other Idaho television station. And KBOI-TV is Idaho's first 100% color-capable station.

*ARB Mar. '66. Audience measurements are estimates only based on data supplied by indicated sources and subject to the strengths and limitations thereof.

 **KBOI**
TELEVISION
Channel 2 CBS
BOISE

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



Represented by

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GO GET 'EM, GIGANTOR!"



©Delphi Assoc. Inc., MCMLXIV

A cloud of evil robot eagles is swooping down on your city. They are electronically controlled by vicious villains trying to take over the world. What, oh what, do you do? Call on Gigantor, the world's mightiest robot! This jet-propelled, light-of-shining-armor makes mincemeat out of evil eagles.

Smashes armies of invading space monsters. Saves your city from villainy... and, incidentally, wreaks havoc on your competition!

"GIGANTOR" is a real go-getter... running away with kid-show ratings in such key markets as New York, Los Angeles and Detroit. This action-packed half-hour series has

just the mixture of crimebusting and science fiction that today's kids are looking for. Control Gigantor and you control your market! "GIGANTOR!"

Why don't *you* go get him!

Call, wire or write for

GIGANTOR
52 1/2-hr adventure cartoons

Also from Trans-Lux:



THE MIGHTY HERCULES • FELIX THE CAT • MACK AND MYER FOR HIRE

TRANS-LUX

TELEVISION CORPORATION

625 Madison Avenue, NEW YORK, N.Y. 10022 • PLAZA 1-3110 • CHICAGO • HOLLYWOOD
Trans-Lux Television International Corporation • Zurich, Switzerland

ADD IT UP

You couldn't do business with a better source

Dr. Kildare
Eleventh Hour
The Lieutenant
Sam Benedict
Cain's Hundred
The Islanders
Asphalt Jungle

Bonnie Prudden
Zero One
Northwest Passage
National Velvet
Thin Man
Our Gang
Cartoons

The Girl from
U. N. C. L. E.
Daktari
The Rounders
Jericho
The Man from
U. N. C. L. E.
Tom & Jerry

Flipper
Please-Don't Eat
The Daisies
Off To See The Wizard
How The Grinch
Stole Christmas
The Rise & Fall of
The Third Reich



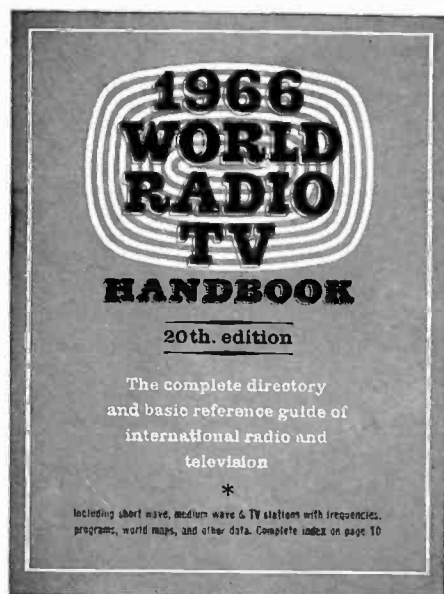
FEATURES



MGM
TELEVISION

THE TOTAL
PROGRAMMING
COMPANY

COMPLETE AUTHORITATIVE



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

Letter from the Publisher

Satellites Overhead?

Edward Codel, senior vice president of the Katz Agency, in an interesting speech before the Tennessee Broadcasters Association, posed several of the pertinent problems of domestic communication satellites. His exposition was timely, since some of the basic decisions involving a domestic satellite system will be made within the next few months.

First of all, there is no question about the engineering feasibility of domestic satellites. The technical aspects of ground transmitting and receiving stations and the connecting loops have been pretty well worked out. What is currently in the inquiry stage is whether the FCC has jurisdiction over domestic satellites. Comsat claims that under the Communications Satellite Act it has jurisdiction over *all* satellites, global and domestic. The view of most communications lawyers, however, is that under the Communications Act, the Commission most positively has jurisdiction over satellite communications within the confines of the continental United States. Since the corporate structure of Comsat involves 54 nations, it is difficult to perceive how it can assume control over domestic communications.


What is of immediate as well as long-range importance, as Ed Codel points out, is the position of the local broadcaster in any satellite system. He has sounded the tocsin, emphasizing that the broadcaster must take a position in an area that is bound to be vitally important to the regulatory and economic structure of the broadcast business. Both the Congress and the Commission must be reminded that the FCC is the guardian and protectorate of the allocation system.

No Time To Wait

There has been from time to time a great deal of discussion among engineers about the long-range possibility of a satellite-direct-to-home transmission. This stirs the imagination and it may be a long way off, but in an age where scientific developments move with such speed, one cannot predict how soon this can be accomplished. But the principal of local autonomous broadcast entities is the basis on which the American system of television and radio is built.

The broadcaster therefore should actively participate in the preliminary planning of any proposed system of domestic satellite communications.

Cordially,



ONE
NOB HILL
CIRCLE

The Forward Look... COMES TO
SAN FRANCISCO'S NUMBER ONE ADDRESS
KYA and KOIT-FM

AVCO BROADCASTING OF CALIFORNIA



Proud, newest members of

AVCO BROADCASTING CORPORATION

VISION: WLW-T Cincinnati / WLW-D Dayton / WLW-C Columbus / WLW-I Indianapolis / WOAI-TV San Antonio
AD: WLW Cincinnati / WOAI San Antonio / WWDC Washington, D.C. / Represented by BCG / WWDC-FM Washington, D.C.
Represented by QMI / KYA & KOIT San Francisco / Represented by Edward Petry & Co.



Letters to the Editor

Comments on Code

A recent issue of TELEVISION AGE stirred considerable comment among those in broadcasting who bear the responsibility for administering self-regulatory standards within their organizations at both networks and stations.

The article in question was the anonymously written *Viewpoints* in the October 10th edition. It dealt with the implementation of the new Code standard dealing with disparagement in advertising.

I was surprised to see this advertising man take out his wrath so exclusively on the Code and those he refers to as "network censors." The position taken by the broadcasting industry on disparagement has received support from the American Association of Advertising Agencies, the Advertising Federation of America, the National Better Business Bureau, among others.

Aside from the unwarranted "disparagement" of those who have the difficult assignment of implementing and interpreting industry standards, the writer overlooks the fact that these people are carrying out an industry policy of overall value to broadcasting, the public, and the advertiser. I assume, for example, that

this is the reason the advertisers generally have supported the new disparagement policy.

This agency man has also suggested that the networks should take the censor's job and "cast it big." A fairly close approximation of one network's investment in maintaining self-regulatory standards in programming and advertising is \$500,000 a year. That strikes me as being pretty big.

To isolate one case out of context and use it as the basis for a general attack is to engage in the kind of pettiness the writer himself decries. And to suggest that "the sensible censor would compromise with a code written by amateurs" reveals remarkable ignorance or contempt, or both.

HOWARD H. BELL

Director

The Code Authority
Washington, D.C.

Speaking on Specials

... fine story on "instant specials" (Oct. 24, 1966). Quite naturally, I was delighted with it.

I believe it was fairly done, well written, and covered a subject long ignored by the trade magazines and newspapers.

CHET HAGAN

Producer, NBC News
New York, N.Y.

ABC and AVCO

We certainly appreciated the comments about *Midwestern Hayride* in your October 24 syndication film feature.

It should be pointed out, however,

that Avco Broadcasting is the producer of the series, and ABC Film the syndicator. Obviously, both producer and syndicator are pleased with the acceptance the show has received.

MARY BART

Manager—Press Relations
Avco Broadcasting Company
Cincinnati, Ohio

Pocket Computer

... magnificent coverage of ADIAC in the latest issue (Nov. 1966) of TELEVISION AGE.

FRANK BOEHM

Director of Research
RKO General Broadcasting
New York, N.Y.

Colgate Comments

... your recent issue (Nov. 1966) on Colgate ... most interesting and quite factual.

GREGORY T. LINCOLN

Liggett & Myers Tobacco Company
New York, N.Y.

Compliments Galore

The article on us in a recent issue (*Film/Tape Report*) was by far the most intelligent and in-depth piece done on this company since our inception in February.

ALAN F. GORDON

President

Gordon/Youngman Productions, Inc.
New York, N.Y.

Profile Appreciation

Thank you so much for the flattering story that you have written about me (*In the Picture*).

I enjoyed our meeting and I am most appreciative of your reaction to old Tom.

THOMAS H. DAWSON

Senior Vice President

CBS-TV

New York, N.Y.

SUBSCRIPTION SERVICE

PLEASE INCLUDE A TELEVISION AGE ADDRESS LABEL TO INSURE PROMPT SERVICE WHEN YOU WRITE US ABOUT YOUR SUBSCRIPTION.

Mail to: TELEVISION AGE
Circulation Department
1270 Avenue of the Americas
New York, New York 10020

TO SUBSCRIBE mail this form with your payment and indicate () new subscription or () renew present subscription.

Subscription Rates in the United States and Canada; 1 year \$7.00; 2 years \$10.00. Subscription rates for all other countries available on request.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

TYPE OF BUSINESS _____

CHANGE OF ADDRESS. If you're moving, please let us know four weeks before changing your address. Place magazine address label here, print new address above.



The Bumsteads not take TV lying down.

to work for you... give you a promotional
 de you hardly ever see these days.

you sign up for the Blondie movies, you im-
 el have available: A 10-minute preview for on-
 tion and sales meetings, 12 made-for-TV film
 e, 10 radio spots, tapes of the new Blondie theme
 n ten-end deejay interview of Penny (Blondie)

osters (2 sizes), post cards, Dagwood sand-
 ces, a Blondie Nostalgia Test, a premium an-

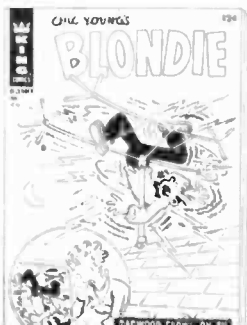
thology of favorite Blondie strips.

Also, you can arrange cross plugs with local Blondie
 newspapers. And you can arrange a visit from Penny
 in person.

Most of this is for free or for a small charge. And it's
 all in addition to the regular Blondie promotion kit, a
 rich assortment of photos, slides, ads, etc.

No, when they get to TV, the Bumsteads aren't rest-
 ing on their laurels. They'll run themselves ragged for
 you.

King Features



West: Maurie Gresham 213-769-0232
 East: Ted Rosenberg 212-682-5600

Who said kids wouldn't like me?



In *St. Louis* more kids turn on 8th Man than any other children's show. In *New York* he's the #1 daytime children's strip in the entire market. In *Los Angeles* 8th Man came up with four times the number of homes over previous programming. In *Detroit* 8th Man helped a live children's show double its rating. But what else would you expect from a superhero? He overcomes the odds. Which is probably why kids like 8th Man. And why station managers are getting to love him. 52 half hours. **abc ABC FILMS**

Down, More to Come

Word from the National Association of Broadcasters that it's uncertain when additional data from the mass-survey, *Broadcasting and the Public 1966*, will be released. Two sections have been issued to date—one dealing with attitudes on tv's right to go into courtrooms, the other dealing with whether stations should editorialize. Out of three persons think they should, but the same number think stations should not endorse political candidates. Much additional material uncovered by the University of Chicago researchers deals with the public's attitude toward tv on a variety of topics, and therefore similar to the monumental study by Gary Steiner, *The Whole Look at Television*. The NAB survey reportedly will provide benchmarks for a continuing survey to determine how public views of tv change over periods of time. (Another NAB survey on opinions and attitudes on station management on editorializing, along with policies and procedures of different stations, will be released next year.)

Don't Roll the Cameras'

Viewers watching football games and other events covered by a number of remote cameras recently probably haven't even noticed that something is missing—the customary "roll-over" effect that occurs when switching from one camera to another. Behind the elimination of the problem is a "color lock" system developed by Tracor, Inc., Austin. CBS-TV reportedly is first to have the device on trial. Tracor president Richard Lane noted that the system also had a "frame lock" for black-and-white use and allows split-screen operation that holds separate events on one screen.

Change the Number

Despite tepid reviews and ratings, ABC *Stage '67* is not only holding on to its sponsors but is adding some as well. John Hansen, advertising manager of Burlington Industries, which along with the Singer Co. initially backed the show, says the company is still quite enthusiastic about the program. Burlington is committed for several additional shows this spring. A spokesman at the Singer Co., which will back the show through May '67, noted that the program's shift to Thursday night, away from *I Spy* and *Danny Kaye*, may be influential in boosting ratings. According to Bill Firman of ABC-TV's sales department, the "wait-and-see" attitude of many advertisers during the show's first airings is giving way. He noted new advertisers for upcoming shows: Colgate-Palmolive, Miles Labs, American Airlines, United Airlines and Bulova. Client interest is such that Mr. Firman predicts an ABC *Stage '68*.

How Loudness Been Outlawed?

Whether the problem is technical or psychological, it seems the matter of "loud" commercials has been solved.

and that future complaints in the area will center around too many commercials, too lengthy commercials, etc. ABC staff consultant Robert M. Morris reported some weeks back on an automatic volume control device first installed at WABC-TV New York, and subsequently put into use at all ABC owned stations. Complaints about loudness fell off in the ensuing months, but Mr. Morris notes that the agencies and commercial makers generally have tended to produce new and less-strident commercials since the controversy reached a high point last year. His "loudness limiter" is not 100-per-cent effective, he says, and can't measure the psychological loudness reaction of a person to a program he dislikes. But the engineer feels improved devices will be developed.

Shalom, Tv

Israel is emerging as a market for U.S. syndicators of serious, documentary, and educational tv programs. This year Israel's Instructional Tv Trust is setting up an educational television system, and buying programs from Yank distributors. The first such sale to be reported was made by Fremantle for McGraw-Hill Educational Films. Interestingly, however, the sale was made by Fremantle's Canadian subsidiary—and to a Canadian, Dr. Fred Rainsbury, former head of the CBC's children's department, who is on loan to Israel to help set up the service.

Waiting for the Market's Upturn

When the market bounces back, several more advertising agencies will go public—or so says the president of a top privately-owned New York agency. He feels the traditional obstacle—client disapproval at having top-secret plans revealed at a stockholders' meeting—just doesn't exist, and the experiences of the half-dozen publicly-held agencies have shown this. "Most agency clients," he points out "are publicly owned, and they know they don't have to tell anybody what they don't want to. If an agency wants to go public and has reasons for doing so, I think it will find its clients are almost completely indifferent."

Speeding the Color Flow

Video Pictures, Inc., has knocked days off delivery of color answer prints by using a \$70,000 Hazeltine Color Analyzer. The machine permits instantaneous color correction of negatives and prints. Corrections are made by a color-timer and analyst who records them on tape and feeds them into the controls of laboratory printing machines. This eliminates endless sampling and resampling. VPI currently is working on ways to process interpositives through the Hazeltine machine. Elsewhere, Coastal Film Industries is moving to overcome the serious shortage of trained laboratory color timers and technicians. It's setting up a color lab as part of its subsidiary, Technical Film Laboratories, and will train black-and-white workers in the mysteries of the polychrome arts.



How can anyone forget that tender love scene? You won't let them.

Your schedule drags a little at some point. So you figure the best way to turn on a female audience is to put on a great lover. Well, that's one way. But it's not the only way. WBC Program Sales has come up with another solution for weak spots. Bright stars. Like Merv Griffin. And Mike Douglas.

Now neither of these fellas is a pretender to Gable's throne — but they have a way of attracting women that would make a lover blush. They run involvement shows. They talk to women sort of person to person, in a way that makes husbands tune in to find out what they've got. So while we wouldn't dream of asking you to give up movie classics (with so many hours

a day to fill), we don't think you ought to try and survive on the classics alone. Why not call the man from WBC, and let him show you how more than 150 stations have cornered a woman without any help from Charles Boyer.

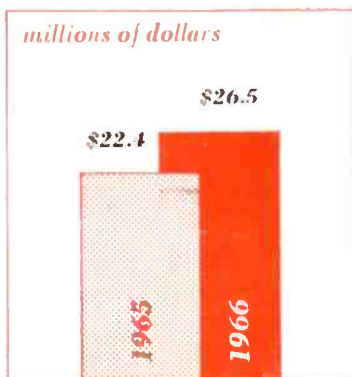
WBC PROGRAM SALES, INC.

240 West 44 Street, N.Y., N.Y. (212) 736-6300.

Business barometer

though spot business, as reported here last issue, made its strongest gain of the year in August, the increase in local activity continued to exceed spot's as it has been doing all year. Where August spot tv was up 11.8 per cent over August '65, local sales were up 18.6 per cent. In estimated dollars, the nation's stations took in \$26.5 million from their local clients in August, as compared to \$22.4 million for the same month last year.

LOCAL BUSINESS



August (up 18.6%)

NETWORK COMPENSATION



August (up 6.4%)

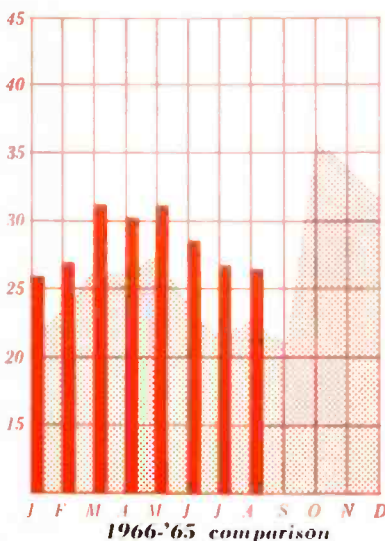
Network compensation revenue to stations climbed as well, increasing 6.4 per cent, August '66 over '65. The estimated-dollars figures were \$19.1 million and \$18.0 million, respectively.

For the month of August compared to July immediately preceding, the sampling of stations reporting to Business Barometer indicated that local business was off 4.0 per cent, while compensation was up slightly, 0.5 per cent.

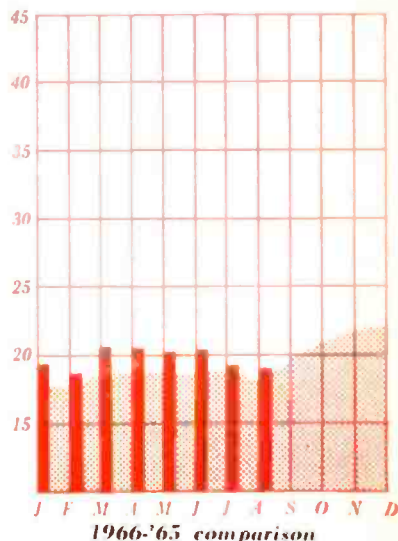
Year-to-year changes by annual station revenue

| Station Size | Local Business | Network Compensation |
|-------------------|----------------|----------------------|
| Under \$1 million | 14.4% | 16.2% |
| \$1-3 million | 21.2 | 7.4 |
| \$3 million-up | 17.6 | 5.1 |

Looking a look at revenue gains according to size of station, it's noted that the outlets billing between \$1-3 million scored the largest increase on the local front (21.2 per cent), while the stations billing less than \$1 million annually had the greatest increase in compensation.



1966-'65 comparison



1966-'65 comparison

How do the year-to-year increases compare with those of the past? For local business, that 11.8-per-cent climb is the smallest for August since 1961. Last year, August local sales were 14.3 per cent ahead of those in '64, and the gains for the previous years were 16.0, 13.8 and 16.5 per cent. The 6.4-per-cent compensation gain is about half last year's.

Next issue: a report on spot activity in September when the "new season" excitement was at its peak.

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 Daa & Bradstreet.

Last month, the agency's soap client almost asked too much of producer Dee Applecart. They moved up the introduction date for the product additive. The air date was now twelve weeks away. Dee had to shoot the new color commercial on film over the weekend.

His leading soap lady was having an "Act of God". His favorite director was on location.

The creative group never had enough time to come up with their answer to the errant knight. And the release prints took months to deliver.

He should have shot it at Videotape Center. We would have developed his color commercial instantly.

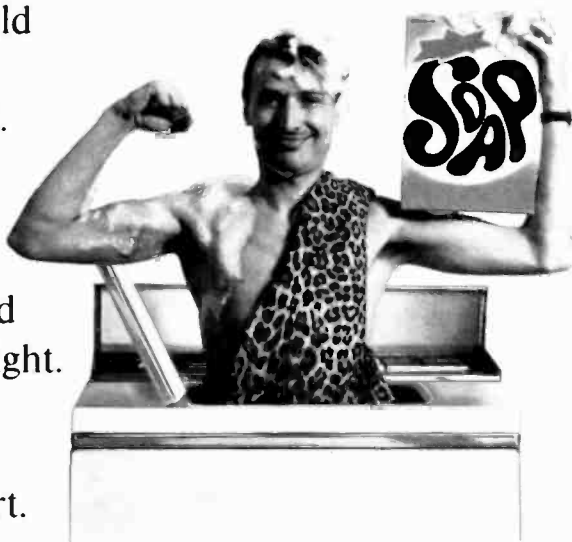
His soap lady would have had the time to complete her act. His director could have gotten back from location. The creative group could have chilled the knight. And the weekend would never have upset Dee Applecart.

Is that asking too much?
Not from us.

Videotape Center makes video tape make sense as a creative medium for television commercials.

VIDEOTAPE CENTER

101 W. 67 Street, New York, N.Y. 10023 (212) TR 3-5800



Ups and Downs

According to a recent six-year study by the American Cancer Society, middle-aged and elderly men and women across the nation are smoking less now and enjoying it more, while another study by two Harvard physicians showed that youngsters 15-21 are smoking more and enjoying it—well, that remains to be seen. What is important when such broad conclusions are presented to the marketer of tobacco is that he wants to know whether they're accurate in regard to every market or whether the case is just the reverse in some markets. For it is only by pinpointing *what* is happening *where* that he can make the necessary marketing decisions to affect his sales.

The tobacco industry is singled out here, but the thesis holds true for any: what happens on the national scene is only an accumulation of what happens in hundreds of local markets throughout the country; and what happens in those markets can differ widely from one to another. Dozens of illustrations of this appear in the latest annual *Brand Comparison* study put out by Television Advertising Representatives, Inc. In addition to studying consumer preferences and purchasing habits for cigarettes, the survey covered beer and wine, coffee, cold remedies, gasoline, dogfood and a half-dozen other product groups.

The More Point. While the latest study goes into considerable detail on the brands of cigarettes preferred by men and women, some basic data on what has happened in seven markets appears in the table on this page. In a year's time, it can be seen, the percentage of men smokers decreased in Charlotte and Pittsburgh, but increased in five other markets where TvAR represents stations. (An eighth market, Philadelphia, was surveyed in 1966, but comparable data for last year was unavailable.) By itself the data may be insignificant,

but when combined with other information—population growth or loss during the year, changes in advertising expenditures, any distribution problems, etc.—it can furnish a marketer with one more point he may need to increase his sales or profits.

In studying more than 400 brands in 12 product categories, TvAR uncovered some interesting bits of information. Among them:

- Margarine usage was up in five of seven markets between the study periods in 1965 and 1966. The representative offers two possible reasons for the increase, noting that the rise coincided with the introduction of new "soft" margarines, and that butter prices have climbed during the year's time to the point that some consumers might have turned to the low-priced spread.

- Coffee drinkers more and more appear to prefer either instant coffee or regular coffee, and are not mixing their buys. This trend has been noted in several previous *Brand Comparison* studies: in Washington, for example, 41.4 per cent of coffee families used both regular and instant in 1963; in 1965, the percentage had declined to 29, and in 1966 it was down to 24.1.

- Cold tablets and pills were bought in 1966 at about the same levels as in the previous year, going

up in some markets, down in others, but there was a general fall-off in use of cough drops and throat remedies, nose drops and sprays, and ointments. The suggestion was made that the timed-relief capsules and pills have proved popular to the extent that many families no longer look to other means of relief.

- In the dogfood field, brand leadership changed in three markets, with Calo taking first place in Boston, Gaines in Pittsburgh, and Purina in San Francisco. Gaines previously held the top spot in Boston, but slipped to second; Ken-L led last year in Pittsburgh, but dropped to fifth place; and Skippy fell from first to second in San Francisco. Since the surveys were conducted last spring, a flurry of new names have moved into the field as the "moist" and bagged variety was introduced. Next year's survey should provide a clue as to whether the new forms will make inroads on the traditional canned and dry kinds of dogfood.

- A new local soft drink, Fresca, showed up strong in the three TvAR markets where it was introduced. It jumped into second place in San Francisco and was in third place in Boston and Baltimore.

5,000-Home Sample. The Brand Comparison studies by now are known well enough—they've been issued regularly since 1959—to be accepted as a valuable and impartial research tool. (Pulse, Inc., conducts the field work from an initial sample of more than 5,000 homes in the eight markets combined.) In addition to providing agencies and advertisers with the research data, TvAR underscores the point that national and regional advertisers must examine their marketing efforts in *local* areas—where such a medium as spot television can be called into play to bolster lagging sales. Copies of the latest study can be obtained from Robert M. Hoffman, marketing and research vice president, at TvAR headquarters in New York.

More Smokers, Less Smokers

Percentage
of men smoking,
1966-1965*

| | 1966 | 1965 |
|---------------|------|------|
| Boston | 54.7 | 53.8 |
| Baltimore | 54.2 | 50.6 |
| Washington | 53.4 | 47.4 |
| Charlotte | 53.9 | 57.2 |
| Jacksonville | 56.7 | 52.8 |
| Pittsburgh | 48.3 | 50.6 |
| San Francisco | 52.7 | 50.6 |

*TvAR Brand Comparison data, based on smoking during week prior to surveys in March-May of each year.

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

$$X_L = 2\pi fL$$

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

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

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

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

$$E = I \times R$$

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

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

EQUATION FOR TIMEBUYERS

ONE BUY

X

DOMINANCE*

**WKRG
CHANNEL**

5-TV•

**MOBILE
ALABAMA**

*PICK A SURVEY - - - ANY SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



*Newest research efforts
represent a plus for advertisers,
while providing an "extra"
for stations to sell*



What else besides numbers?



The merchant who sells on a local or regional basis may not be blessed with the profits of his national counterpart, but then again, he isn't cursed with his problems. The small manufacturer often has a vivid picture of his market; he easily keeps an eye on who sells and who buys his goods. But once he goes state-wide, area-wide, coast to coast, his attention is divided among more markets and more consumers than even his peripheral vision can encompass.

Still, the national advertiser must try to bring the local market into focus. How does he keep one eye on the total picture and one eye on

the details? His task is difficult, and to aid him local tv stations are slowly but definitely taking on at least two new roles—as marketers and as highly sophisticated merchandisers. As their foundation in these fields, the stations are developing and supporting a number of new research and marketing facilities.

In recent months, several such services have emerged. They differ widely in scope, but each has the aim of servicing the client better at the local level. In addition, they have the not-less-important role of increasing spot television business, either generally or for specific stations. Because this goal is so in-

Advertisers get variety of research help from the station

tricately connected with the other—that of service for the client—the client often has questions about the validity and worth of the service itself. And there are other questions that can only be answered by the advertisers and their agencies: *are the services needed? will they be used? will they pay their way?*

Before endeavoring to answer some of the questions, a look at some of the most recent large-scale “innovations” is in order.

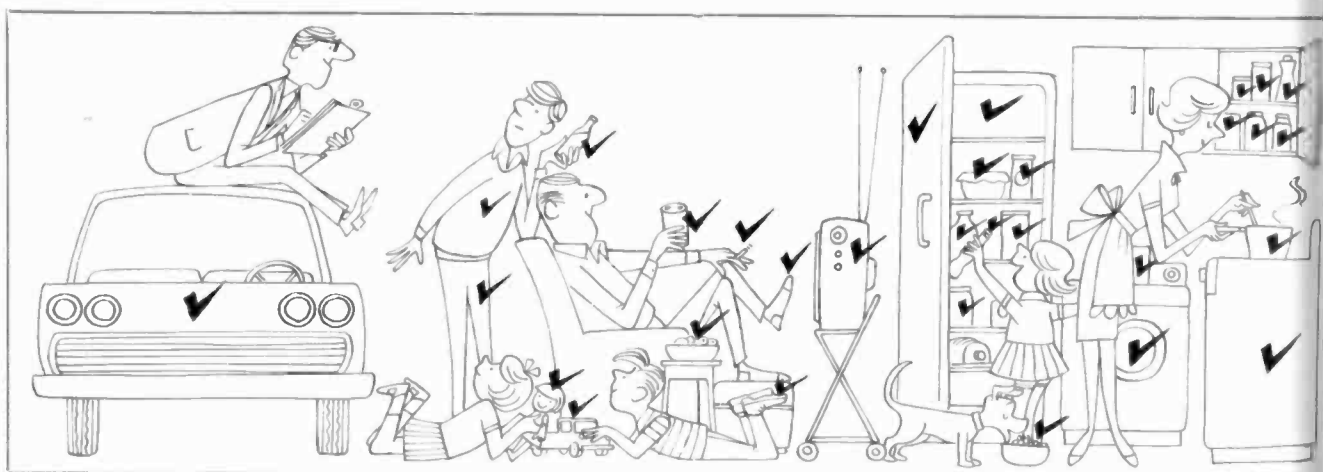
From Westinghouse Broadcasting Co., Inc., came the Marketing Information Bank, a computerized research facility which operates in the eight Group W station cities, to pro-

of the new services, it is offered free to advertisers who spend a certain minimum on a station, if the station has elected to contract for the service. Media Survey, Inc., is available to all media across the country and focuses on checking distribution and display of a product in an area's top supermarkets.

“When media provide these services, they are motivated by one of two things: either to sell the market or to sell something competitively: the stations, for example. The Westinghouse service is of the first type. It provides marketing data to an advertiser whether he advertises on the Group W stations or not. The other

come from their own surveys. A many stations have felt and strongly feel that media and marketing just don't mix.

“Each advertiser has his peculiar marketing problems. Westinghouse and General Mills, say, may have different concepts of the physical market; one advertiser may need a survey in much greater detail than another. But if I go and order a station audit, I can set it up exactly as I want it. Of necessity, these syndicated services treat all information for everybody on a standard dimension,” notes Paul Keller, vice president, media and research, of Resear-McClintock & Co., Inc.



Buying preferences are investigated through in-home interviews

vide “closer rapport and a continuing dialogue with clients, specifically including studies of their problems and opportunities in marketing.” The kind of information provided ranges from data on product ownership and use to consumer preferences and attitudes.

Marketing Measurement Index, a subsidiary of Eastman TV, Inc., a station representative, was developed to measure product sales, percentage of market, total cases sold, accessibility of specific products in stores, etc. Like Media Survey, Inc., third

services are sales tools. It's a *quid pro quo*; to get them you have to advertise on the stations, so of course they mean extra business,” says Allan Greenberg, vice president and research director of Doyle Dane Bernbach, Inc.

That the station's transition to the role of marketer is evolutionary rather than revolutionary is due to resistance that has been felt on both sides, the stations' and the advertisers'. Advertisers readily admit that they need more local information, but many feel that such data best

That there is some acceptance of these and other services, however also comes from a variety of factors. For one, the cost of a market survey through A. C. Nielsen, Audits and Surveys, Inc., or some other outside source, can often be prohibitive for the less than giant manufacturer. For the national advertiser who isn't as large as P&G, Colgate or Lever, the new services, although they may not be tailor-made to his specific needs, are helpful—and they are free.

Some advertisers rely on their own surveys. The Kellogg Co., for ex-



Personalities boost new-product introductions in stores

able, continually has detail men in its markets—"they even go into the back houses to count cereal packages," says one representative. But the manpower and money needed to sustain this kind of system puts it out of the range of most advertisers, as well. Again, there is an opportunity for media's "free" services.

A third existing facility is provided by the advertising agencies who send account men into the field on research projects. However, marketing and distribution situations change so rapidly that unless the trips are made with some regularity, the information becomes meaningless. And most agencies are reluctant to send a \$20,000-a-year man into a supermarket to count displays or shelf facings.

At the station level, greater competition in the market, with other outlets and with other media, plus continuing competition with the networks for the advertisers' dollars, has created a situation where the station feels pressured to give its clients more than merely an audience.

"Advertising is unquestionably becoming more and more a local enterprise, and advertisers are more and more concerned with specific marketing problems and the local area. If this premise is accepted, it follows that the more an advertiser knows about his audience in a specific market, the better the chances are that he will

continue and increase his efforts there," says media director Richard P. Jones at J. Walter Thompson Co.

Advertisers with some reservations, have generally expressed interest in the new services. Some would like to see a "network" of stations providing such data for purposes of comparison from market to market. A media executive at McCann-Erickson, Inc., said, "Television will have to develop some type of marketing and merchandising service to meet the increased competition for advertising dollars, especially when uhf stations become a serious threat."

While it is generally agreed that many tv stations are now providing a needed service, the question of whether the service will directly bring more money to those stations is widely disputed.

"Such studies may benefit all the stations in the market," notes Mr. Keller of Reach, McClinton. "And if the research is done well, the benefit will rub off on the station, even if only in terms of good will, which over a long run produces sales results."

"I don't think people will buy tv because that medium has a research service available, but it may put money into one station over another," remarked a sales manager from one of the leading representative firms. "The station's first requirement, however, is to provide a good schedule. Merchandising can be

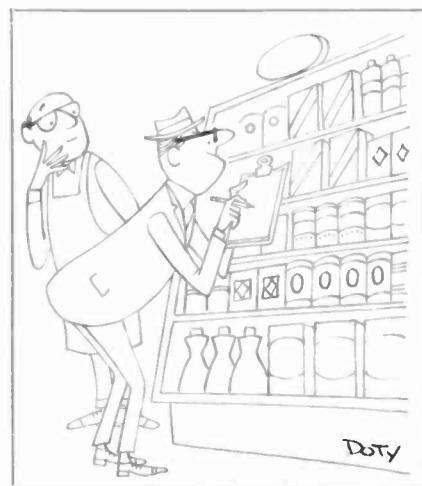
a plus, but a secondary feature. The new services are not really a sales tool as far as we can see. They're an information source. That information is valuable to some, but if things get to the point where we're selling marketing facilities instead of tv, we're in trouble."

JWT media director Dick Jones said: "The Westinghouse information may help in media planning by providing the advertiser with additional information on the relationship between product and medium usage. Brand Rating Index, Simmons, and others do this to some degree. I don't see it as swinging business to Westinghouse, but it gives them a good image."

In most cases, it was felt that if two stations in a market were somewhat equal, if two alternative media buys had comparable value, or if the advertiser had a special problem in the market and wanted to check it out with an audit, the "extra information" could attract added dollars to the station offering it.

According to some media people contacted, television is just beginning to reach the level of other media in terms of marketing and merchandising.

(Continued on page 58)



Auditors check sales at store level

With Hollywood easing its rules on what can (and cannot) be put on the screen, will television follow suit?

“It is in the interest of television as a vital medium to encourage and promote the broadcast of programs presenting genuine artistic or literary material, valid moral and social issues, significant controversial and challenging concepts and other subject matter involving adult themes. Accordingly, none of the provisions of this code, including those relating to the responsibility toward children, should be construed to prevent or impede their broadcast. All such programs, however, should be broadcast with due regard to the composition of the audience. The highest degree of care should be exercised to preserve the integrity of such programs and to ensure that the selection of themes, their treatment and presentation are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism, to shock or exploit the audience or to appeal to prurient interests or morbid curiosity.”—Article 7, Section II, of the NAB Tv Code, first promulgated March 1, 1952.

“It’s quite adequate,” said Donald H. McGannon, president of Group W, in an interview with TELEVISION AGE, when asked if he thought the NAB Code might need revision in light of the recent changes in the Code of the Motion Picture Producers Association of America. The paragraph cited above is the one which governs acceptability by Code-subscribing tv stations and networks of programs and feature films with so-called “adult” themes. Earlier



‘Virginia Woolf’ passed Code, but presents problems

‘Moon Is Blue’ was controversial in 1953



Bardot can be troublesome



New ro

Is ‘Adam and Eve





the Code?

'The Pawnbroker'—editing needed



this year the new head of the MPPA, Jack J. Valenti, instituted a revised Production Code, one uncluttered by the taboos put up back in the '30's when, in response to pressure from church groups, the major Hollywood studios thought it better to set themselves some sort of self-regulatory machinery than to be beset by censorship from states and cities.

The Hollywood Code has been simplified, with the key provisions worded as follows: "Indecent or undue exposure of the human body shall not be presented. Illicit sex relationships shall not be justified. Intimate sex scenes violating common standards of decency shall not be portrayed. Restraint and care shall be exercised in presentations dealing with sex aberrations. Obscene speech, gestures or movements shall not be permitted."

Under the old Code, "complete nudity, in fact or silhouette," was not allowed, and there were eight paragraphs of taboos, among them any mention of abortion, perversion "or any inference of it," and the use of seduction or rape as material for comedy.

In announcing the simplified shall-nots, Mr. Valenti said the 1933 Code had been updated to keep it "in closer harmony with the mores, the culture, the moral sense and the expectations of our society."

The Code changes came at a time when feature films, more than ever before, loomed as a major part of tv programming in the future. The so-called "Kwai" revolution" had just begun; there was widespread evidence that television networks

would rely more heavily on prime-time movies in seasons to come.

There was also speculation that motion picture producers and distributors might have a hard time placing some of their "new Code" product in tv.

Two months before the news of the new Hollywood Code, Mr. McGannon had notified the Group W stations to be on their guard against features that unedited might not be suitable for "the family living room." Henceforth, Mr. McGannon said, the stations were to telecast only pictures which, whether edited or not, could be considered appropriate for family viewing. And, "when editing permits the film to be aired but its content remains adult in tone, the audience will be advised of that fact at the beginning of the show and at all places where the title is announced: "The following feature film is considered adult in character and this is pointed out for the guidance of our audience.'"

Identify 'Adult' Films

There are those who say such forewarning as often draws in the juveniles as it leads parents to pack them off to bed or switch off the set. Similarly, the movie-advertising phrases "No One Admitted Under 18 Years." etc., are often considered good for both adult and juvenile box-office.

Whatever the truth of this, Mr. McGannon's suggestion is analogous to a part of the revised Hollywood Code dealing with movie advertising: "Producers, in cooperation with the Code Administration, will identify

(Continued on page 59)

Next summer, Sullivan, Stauffer, Colwell & Bayles, Inc., will be 21. The agency, a late war baby, was founded July 1, 1946, when four top executives fled out of Ruthrauff & Ryan. They took with them two beefy accounts and a dedication to a seemingly simple philosophy of advertising: the only successful ad is one that boosts sales of the product, and the only good agency is one that gives its clients personal and individual service.

In the beginning, SSC&B was hot; it had somewhat the mystique (except for the heavy emphasis on "creativity") of a Wells, Rich & Greene, DDB or Jack Tinker. The agency was young, fresh and out on a limb. Important to its future, it was also talked and written about extensively. For a couple of weeks it teethed on its charter accounts from Ruthrauff & Ryan (\$2 million in billings from Noxzema Chemical Co. and Smith Brothers cough drops), and then new accounts started rolling in.

Some 14 months later, the agency's "uncertain youth" was clearly over. In addition to its \$2 million primer, SSC&B had by then landed \$1.6 million in Carter Products, \$1 million from the American Petroleum Institute (for years its only non-packaged-goods account), a growing stable of Lever Brothers products, and \$800,000 in mayonnaise, tea and spices billings. The agency was on its way, but its story was only beginning.

When SSC&B celebrates its 21st birthday, its billings will be well in excess of \$100 million, more than ten times its size when *Newsweek* singled it out as advertising's "Success Story" of 1947. The agency can no longer claim youth and small size and cannot honestly be termed "hot." But SSC&B has held on to its founders' founding principles as a vital link with its past and as insurance for

continued growth as it moves into adulthood. In the major leagues, the agency should break into the top 20 world-wide agencies shortly.

SSC&B opened its doors and pocketbook to the post-war boom with a skeleton staff jammed into three rooms in the Bar Association Building on West 44th St. in New York. When founder Raymond Sullivan heard that his good friend Ben Duffy had some extra space in the Marguery Hotel (then in the process of being converted from a plush residential hotel to an office building), he persuaded the BBDO chief to lease him some space. The new firm established itself in a 15-room suite with five bathrooms. Mr. Sullivan occupied the living room; Mr. Bayles, the dining room; Mr. Stauffer, the kitchen; and Mr. Colwell, the library. Production was in the pantry and copywriting in the various bathrooms.

Hard-to-Find Agency

The setup had its limitations. The agency was badly undermanned and, as late as 1948, the research department had to use mailboys for quick field surveys and calculations. Clients were supposed to use the front elevators, but the staff and deliveries came up the service elevators. Sometimes the building attendants became confused and directed clients and the "just-looking" to the freight elevators.

In 1947 when it was virtually impossible to get phones installed, SSC&B was forced to maintain its old office in the Bar Building and have phone communications delivered by messenger. Client Carter Products, for one, was unaware of SSC&B's new address and reportedly searched in vain for four days for the firm. For a while clients had to reach the agency by dialing the radio networks.



SSC&B comes of age

*About to enter
its 21st year,
Sullivan, Stauffer,
Colwell & Bayles
has topped the
\$100-million mark
in billings*



President Seaman: "Determine what can make you great, not good"

vice president Martin Hummel

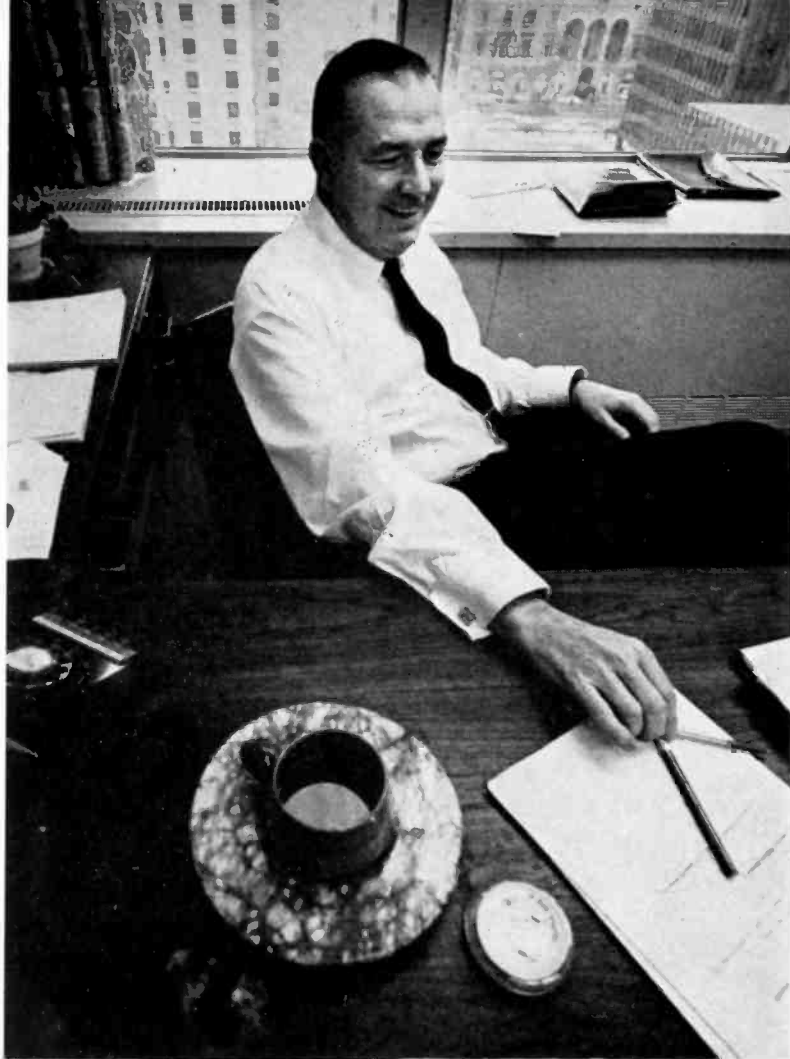


The networks volunteered to run lines from their trunks to the Marguery as a service to the restless, elusive agency.

Today, two moves later, SSC&B is packed in closely on floors 10 through 15, and part of 16, of a large, tall, yellow skyscraper in midtown Manhattan. When the agency moved in 1959 into what has been labeled *Uriah's Heap*, or *The Golden Tower*, "we were rattling around," said Martin H. Hummel, senior vice president. Mr. Hummel said the agency has three pressing choices to cope with its critical need for more elbow room: it has already notified the building owner that it is interested in any space as it becomes available in the present building; it can move the entire shop to another location; or the accounting and other service departments could be moved out, leaving all the existing space for creative, contact, and media people.

Visitors to SSC&B no longer compete with freight deliveries for elevator space. In fact, the agency can claim the only private, individually paneled elevator in the building. The executive 12th floor reception room, where most visitors are received, is conservatively appointed in Early American style. Fresh flower arrangements are delivered every Monday and Wednesday to grace the old leather-topped reception desk on the 12th floor. The agency has a plush, if small, executive dining room where perhaps a dozen executives and clients can lunch privately. It's a far cry from the dining room Mr. Bayles once used as an office.

Having begun in the days of television's infancy, SSC&B has withstood, indeed fed upon, the advent of tv and "the explosion of advertising generally," says Richard R. Uhl, SSC&B creative head. It spent an estimated \$60 million in television in



Media-broadcasting head Harry Ommerle



Richard Uhl oversees all creative activity

1965, making it the industry's biggest spender. Since 1960 the agency increased the percentage of billings spent in television more than 100 per cent, making it the second largest agency in percentage increase for that period. In an effort to sustain its growth and to widen its base, the agency four years ago embarked on a deliberate campaign to capture corporate, service, and hard goods accounts.

Demilitarized Tactics

In the past six months SSC&B also realigned its departments into smooth procedures in line with increasing amounts and percentage of billings going into television. The medium accounts for almost two-thirds of the agency's total billings. Instead of five separate programming, art, media, creative and production departments, now there are two: Creative, and (tentatively named) the media and broadcast operations departments. The five original departments, after months of talk and conferences with anyone at the agency who had an opinion, were merged into the two, with Mr. Uhl head of the new creative department and Harry G. Ommerle, formerly director of tv radio production and programming, head of media and broadcast operations.

Mr. Ommerle termed the union of programming and media under one umbrella "inevitable" because of the growing dominance of tv billings and changing patterns of tv programming. "Years ago tv program buying was a thing apart from media," he said. "We were interested in program ownership and full sponsorship of programs. There was a definite need for a daily, active, and self-sufficient programming department. But the networks gained control of programming and the costs skyrocketed. The advertising industry had to spread

...k; the system of scatter buying, participations, and buying of minutes especially on 90-minute and two-hour shows, evolved.

"This did not really change the need for program men, for they still perform a vital service in appraising programs. But, the need for a strong creative department increased dramatically. When you cut right through it, you end up saying we needed a working sense of partnership between media and programming. Together we can make the program decisions that are best for the client." Mr. Ommerle said the "certain element of competition that existed in the past, is no longer present."

Slouching back behind his large wood desk, Mr. Ommerle searched for a clear explanation for such a major shake-up being made so smoothly. "In a word, we have always tried to remain as flexible as possible in regard to everything," he said. "That has helped. At SSC&B we are not confined and there are no lines of military hierarchy that have to be observed. There is no office politicking. Here's really nothing to get mad about if you can go into other people's offices without facing lines of barriers and other obstacles. If you're kept waiting, just throw a rock through the window and you'll be heard."

College Youth Wanted?

These days, with the media world changing rapidly, SSC&B's media and programming chief said he is always looking for young ("unfortunately for me, it's always young!") people who are able to adjust to and take advantage of the steady flow of new creative and programming ideas and techniques. "The formula thinker can no longer make it in media," he said. In the constant pursuit of qualified youth to renew his department, he seeks young college

graduates, "better if they have a business degree," who are flexible. The agency prefers to promote through the ranks rather than go to the outside, but when a special need or emergency arises, Mr. Ommerle says he will get qualified people wherever he can. "Advertising is one industry where the number of jobs is an asset," he said. "If you've only been at one agency, many people ask, 'Why? Doesn't anybody want you?'" In media purchases, he says, the agency strives for a qualitative analysis along with the quantitative. "We don't only recommend the numbers anymore; you have to give them some dimension and special meaning."

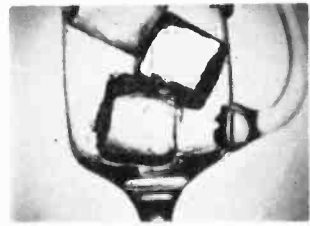
Founder's Legacy

In the new creative department "intercreativity" is the word passed down from on high. Intercreativity is a term coined and promulgated by S. Heagan Bayles, board chairman and chief executive officer. "He was trying to explain a changing world of advertising," said Mr. Uhl. "It's a world in which overlapping responsibilities make the segregation of copy, art, and tv production into separate units inefficient and unproductive. When people realize there are no walls or artificial limits of responsibility, then there is no way to pass the buck," he added. "They get the job done, and usually better, because they feel more of a team spirit and personal responsibility for the end product."

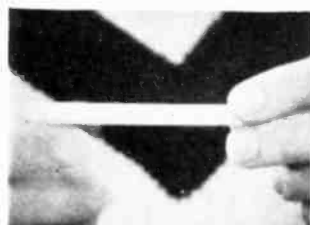
Supplementing Mr. Bayles' legacy of intercreativity, Mr. Uhl has added to the pot his own ingredients for a tasty creative stew. "I try to create a spirit that advertising can be fun," he said. "By that I don't mean drunken luncheons and lampshades on your head, but a group of excited people, salesmen at heart, who enjoy

(Continued on page 66)

Lipton Tea



Pall Mall Cigarettes





Two views—"There's plenty wrong with the market for syndicated kid shows" and "There's nothing wrong with the market for syndicated kid shows"—might appear irreconcilable. But the addition of a few words to the second sentence can make all the difference in the world. "There's nothing wrong with the market for syndicated kid shows," said one distributor of just that kind of programming, "that a little imagination won't fix."

For there are problems in peddling juvenile properties these days, problems that have been discussed tangentially in these pages in earlier parts of this series, and in depth in *Gone, the Baby Sitter* last July 18. The difficulties center around a squeeze on time at the local stations, their growing tendency to use features or variety-talk programs in what was once "kiddie time," and their reluctance to try for the highly seasonal advertisers who use children's shows, when the food, drug, detergent, etc., clients can be sold year-round. Additionally, much of the money of the toy and cereal advertisers (traditional backers of kid shows at the local level) now goes into network—not only on Saturday morning, but heavily at night in the 7:30-8:30 period.

In the face of all this, however, some of the syndicators will state strongly that kid show selling will pick up in the very near future, that already there are signs of a resurgence, and that there are sev-

eral profitable directions in which the entire field may move.

A bright hope, of course, is the growth of uhf that will put more independent stations into major markets. Without a constant feed of network programming, it is hoped the uhf's will have to find a niche for themselves. In some cases, the u's have already discovered that children's programming can fetch good, even outstanding, ratings against strong opposition. In Philadelphia last season, for instance, WKBS climbed on top of the daytime heap by running Buena Vista's *Mickey Mouse Club*. This season the station is running five hours of kid shows daily, from late morning through early evening. The example, and the results, shouldn't be lost on uhf outlets elsewhere, particularly in those markets where fat v's have abandoned their franchises on the toddlers.

Realistic Goals

But while the u's are growing, the syndicators are moving—and thinking. Except for Kellogg, the advertiser who buys a syndicated kid show in a great many markets today is almost nonexistent. Even Kellogg has cut back from the number of programs and markets it once used. Thus, syndication today is strictly a station-by-station business. Then, too, where formerly 100 markets was considered a respectable goal in sales, today 40 or 50 markets is more realistic. If the markets can all be "top 50" markets, the seller has little cause to complain—especially if he sets a bottom price below which he will not go. But to put a show across in that many markets, even if they're *not* all "top 50," means the show has to be unique, flavorful, exciting.

As on Broadway, almost every television season has a "hit" in the

children's show field. This season, looks like *Marvel Super Heroes* get "hit" status. Produced by Grantra Lawrence and syndicated by Kran Films, the half-hour color strip took off with a starting lineup of 44 markets.

Cost of Cartoons

What it takes to make such "overnight success" is the right combination of ingredients—which often means originality, color and price. One of the speediest hits in recent memory was *Stingray*, an adventure series employing marionette-like figures and brought here from England by Independent Tv Corp. The 39 half-hours were snapped up in more than 100 markets. Two years previously, though, another ITC program of like nature, *Supercar*, had dashed into 150 markets—and the 50-market difference can be attributed to the changing, tightening nature of the business in just two years. A third program, ITC's *Fireball XL-5*, clicked in around 40 markets in a year's time, indicating perhaps that the marionette field has been well-mined, and that the originality of a few years ago is the familiarity of today.

On the matter of price, however, the importation of programs from overseas has helped syndicators beat the high costs of U.S. production. Animation costs in Hollywood and New York run about \$2,000 per minute for full animation, about \$1,600 for the limited style. In Japan—which has become a major source of animated programming—limited animation can be turned out for \$1,000 a minute. The fact that the foreign-made programs often play off in their native countries while they're being sold elsewhere helps to bring down costs: U.S. rights to a half-hour cartoon show can be had for around \$10,000.

*Despite a "soft"
market, syndicators
of children's shows
count on imagination
to spur sales*

Kids can be captured

Costs become highly important when it's understood that a five-minute cartoon can fetch between \$750 and \$2,000 per episode in New York, and a half-hour cartoon between \$2,000 and \$5,000. As the property is offered further down the line in market size, prices plummet.

And while it's true that the uhf markets are a growing market, they usually pay less than vhf customers. For as little as a third of the going rate. As with most syndicated shows these days, it takes longer—perhaps two or four years—before a kid returns a profit. Still, from the amount of new product put into the market each year, it's obvious that plenty of producers feel there's a profitable market "out there."

Now, however, look to an immediate return of the "old days" of just a few years ago when a show like King Features' *Popeye* hit 175 markets. Three years back, *Popeye* was on 36 markets, and today—in its second round—it's not doing badly about 100. King Features reports that recent ('62-'63) productions—*Tommy Kat*, *Beetle Bailey*, *Barney Doodle*—have done well, but the records aren't as good as *Popeye's*. This is a problem that new products face—the fact that much "old" show product is still available, at a low price (since it recovered a long time ago), and is "new" to a new generation of kids.

New Against Old

Plans-Lux Tv had a similar story with several of its shows. When it bought out *Felix The Cat* in the early '60's, the show quickly hit the 100-markets level. But when *The Mighty Hercules* was rolled out two years later, the initial streak ended at 100 markets; and last season, the *Gigantor* series barely squeezed

(Continued on page 62)



Culture in the capital

In the "cultural explosion" taking place throughout America, some interesting paradoxes are coming to light. While small cities that could once scarcely afford a public library are premiering symphony orchestras and community theatre groups, old and established organizations in larger cities are waging desperate financial struggles to stay alive.

In San Francisco, a major theatrical group perished from lack of support; in St. Louis, a symphony season was almost cancelled because funds reportedly were unavailable to increase the musicians' wages; in New York, the Metropolitan Opera nearly was struck in similar circumstances.

The key word in support of most local cultural enterprises is *subscriptions*, the season ticket sales that provide the operations with funds far in advance of performance. It is these sales that indicate the depth of public support, for the performing group that must depend on day-to-

day box-office sales is all too readily doomed by rain, snow, fatigue and a hundred other factors that induce potential patrons to stay home in the warm glow of their tv sets.

Much as it would like to have people sitting home before their sets, the management at WTOP-TV Washington felt it had an obligation to several of the city's cultural institutions. Thus, in the hope of building season ticket sales for the Washington National Symphony, the National Ballet, and the Opera Society of Washington, the station decided to present each in a primetime special program. And, to make an impact, it was decided not to scatter the programs over a broadcasting season, but to run them on four successive nights. The offerings were scheduled to run Tuesday through Friday, in a September week when the "new season" television excitement was at its peak.

The series opened with the ballet's production of *Swan Lake* and *Con*

Amore on Tuesday, offered the symphony's concert on Wednesday, moved on to the Opera Society's two-hour rendition of *The Magic Flute* and closed with a special concert guitarist Charlie Byrd. The first of four programs ran an hour and the symphony program ran 90 minutes.

A Pageant of the Performing Arts isn't a project that can be whipped together on the spur of the moment. WTOP-TV taped the opera last January at a local auditorium. The ballet and concert were taped at the auditorium in April. Guitarist Byrd played his hour in May at the station's Broadcast House studios. Jim Silman, program director, along with producer Michael Hardgrove and director Duke Struck, worked on the productions in conjunction with the regular choreographers, conductors, et al.

The results were immediate. Within the first few days after the tele-

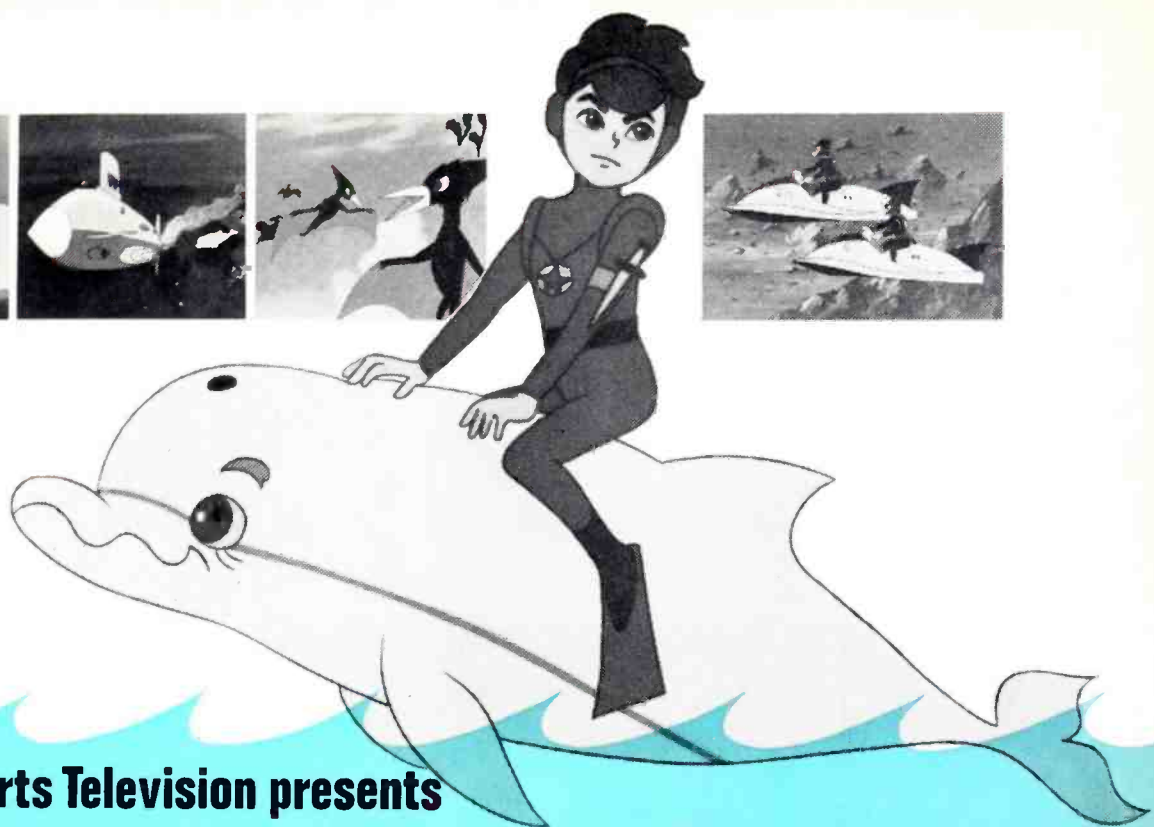
(Continued on page 5)

Programming, a far cry from 'Bonanza'



Four specials in four days spur Washington citizenry to support local music and dance groups





Seven Arts Television presents

marine boy

26 new animated half-hour underwater color adventures

VARIETY

Television Review

MARINE BOY

Producer: Minoru Adachi

Syndicator: SEVEN ARTS TELEVISION

30 Mins.

WNEW-TV, N. Y. (animation, color)

The Japanese put out not only pretty good translations but animation film product that's also pretty good. And they seem to know the U.S. market—in other words they can fill a cartoon, as required, with the full quota of noise, action and—in the case of this package—a lot of sci-fi fillips that's a cinch to arrest, if not uplift, the tots.

"Marine Boy," on the terms demanded by U.S. kidvid programmers, is in short a solid hunk of animation pulp, and from the sales pickups reported by the distrib figures to do well on the circuit. Segment caught, via New York independent WNEW, which runs it as one of a mix of cartoons stripped in its 5 to 5:30 p.m. slot, concerned an undersea-based madman out to hijack uranium. The action pace didn't let up hardly once.

"Marine Boy" has a scientist father, and a dolphin slidekick. The fish should have its part padded, if only for charm and laughs. The dialog is sheer camp, and often funny.

The animation is via Japan's K. Fujita Associates. Pit.

10/12/66

SOLD!

| | | | |
|------------|-----------|--------------|-----------|
| Argentina | Cyprus | Kuwait | Singapore |
| Brazil | Guatemala | Mexico | Thailand |
| Canada | Honduras | Panama | Uruguay |
| Costa Rica | Hong Kong | Puerto Rico | Venezuela |
| Curacao | Iran | Saudi Arabia | |

| | |
|----------------------------|----------------------------|
| New York (WNEW-TV) | Columbus, O. (WBNS-TV) |
| Los Angeles (KTTV) | Dayton, O. (WLW-D) |
| Chicago (WGN-TV) | Hartford, Conn. (WTIC-TV) |
| Philadelphia (WPHL-TV) | Orlando, Fla. (WFTV) |
| Detroit (CKLW-TV) | Saginaw-Bay City (WNEM-TV) |
| Washington, D.C. (WTTG) | Lexington, Ky. (WLEX-TV) |
| Cincinnati, O. (WLW-T) | Green Bay, Wis. (WLUK-TV) |
| Denver, Colo. (KWGN) | Paducah, Ky. (WPSD-TV) |
| Rochester, N. Y. (WROC-TV) | |

Action, Magic and Excitement!

Each superbly produced half-hour adventure colorfully dramatizes Marine Boy's daring underwater heroics as he calls upon his special powers, extraordinary shoes, a flying submarine, a magical pearl which foretells the future, his loyal white dolphin, Splasher, and his beautiful mermaid friend, Neptina.



Seven Arts Television

NEW YORK: 200 Park Avenue • YUkon 6-1717
 LOS ANGELES: 9000 Sunset Boulevard • CRestview 8-1771
 TORONTO: 11 Adelaide Street West • EMpire 4-7193
 Seven Arts Productions International Limited
 Roberts Bldg., East St., Nassau, Bahamas • Cable SEVINT

12th ANNUAL
COLOR ISSUE
DECEMBER 5



**FORMS
CLOSE
NOVEMBER 21**

Television Age

What's Special about Specials?

Having discussed "what makes a hit show?" in the last issue, the next subject logically is to analyze the ingredients of a hit special. Specials are meant for advertisers who have infrequently-purchased products, seasonal sales, need for hypos to generate enthusiasm on wholesale and retail levels, or other good reasons. They remain an increasing part of the television scene as longer better shows take the place of the conventional half-hour quiz, situation comedy, western or drama shows of the past.

Because a special runs at least an hour and as long as two hours, it is an important event in the viewing lives of 60 million households. When the family decision is made to spend an evening with a special, it often alters fixed habits drastically and can change network averages if a usually strong show declines on network A while a big special pulls up a weak night on network B.

Since all networks and many advertisers are looking for the sure-fire special, the competition for properties is fierce. The costs per minute are high and they are going to get higher. A \$200,000 minute is indeed a possibility in the future, particularly on blockbuster one-hour movies. In order to minimize the risk it is better to look at the record. How have specials done over the years?

Looking back over ten years, an event which has consistently high shares and ratings is the Miss America pageant (37 AA rating average and 65% share). Most beauty contests do better than average. This must mean that girl watching is a universal sport. There are a lot of shows like this and they seem to do best running from 10:00 p.m. to midnight.

The next consistently high category is the Academy Awards or Oscar telecasts (39 AA rating average and 63% share). This combines the suspense of the contest with beauty and glamour and appears to be an annual evening pleasure in most homes. Even the Emmys do well, although not quite as well as Hollywood hocus. On the all-family side *The Wizard of Oz* is the undisputed champ and still going strong. Here the secret is to put it on at an early enough time to attract the continuous supply of new audiences. In this same category are *Cinderella* and *Peter Pan*. Repeated showings seem to enhance their value in all-family, early prime time.

Next is the personality category. Perhaps Bob Hope is the leader, especially with holiday specials. His popularity has passed the test of time and shows no sign of abating. Carol Burnett, Lucy, and Julie Andrews have entered this magic circle. So has Danny Thomas, and the current winner in 1966 is Jim Nabors with a 40.9 share and over 22 million homes. Andy Griffith has also been in this league. This may be the best way for an adver-

tiser to hit the big payoff—with a top name infrequently seen.

Other strong ones are the Marineland specials and Ice Capades. These are better off-season. Ice in summer is a hot medium. These, too, have all-family appeal and do well in these hours. The good old circus is in this category at the time when circus fever hits all generations.

1966 has also seen the first smash hit by all counts in the three-hour *Bridge on the River Kwai*, which even knocked *Bonanza* out of the box. The problem here is how to follow it, since *Hans Christian Andersen* appears to have done only fair—half the rating of *Kwai*—in a time period which had great promise. The answer is that it just wasn't as good a picture.

The question of what makes a good picture and what makes a great picture, of course, is always practically impossible to answer. *Kwai* has been justifiably acclaimed as a great one, while *Andersen* was always one of those multi-million-dollar pictures (a tremendous budget for the early '50's when it was made) that proved to be popular. Where *Kwai* had superb acting and considerable suspense, *Andersen* had cuteness and songs. On tv, the lengthy ballet scenes and the commercial interruptions probably led to tune-out. *Kwai* gripped viewers so they sat through the commercials; a musical—unless it's a masterpiece like *Oz*—just will never be able to do it.

The specials are pouring in and the wild bidders are raising prices for personalities and feature pictures to the degree that a \$10 cost per thousand homes may be normal. It now costs \$500,000 for a modest hour, time and talent gross. A big star may get that for the program alone.

The only answer is to be ingenious enough to figure how



to dominate a time period with an audience large enough to pay off. The way to do that is apparently with shows in the above categories and, perhaps, an occasional musical or drama that fits the mood of the time and presents stars of extraordinary talent.

One good thing about a special: unlike a regularly scheduled show, the audience doesn't know whether it's good or bad until the show is over. Therefore, publicity and promotion often make or break a special. The advertiser using this technique must make sure all of his ingredients are top drawer.

—J.B.

Film/Tape Report

FIT TO SPLIT

One solution to the problem of making cigarette commercials interesting within the limitations of the Cigarette Advertising Code has been developed by William Muyskens, senior vice president and commercial radio and tv director of William Esty, and Paul Kim and Lew Gifford, commercials film designers. Over a two year period Mr. Muyskens and Kim-Gifford devised a Mondrianesque screen split 14 ways, with the shapes of the 14 separate image-frames changing rhythmically to the beat of the Winston jingle. Unlike earlier split screens, where framing remains constant, like that of a grid, the Winston commercial first telecast last month has, in the contracting and expanding frames, movement in every plane, "in and out" as well as vertical and horizontal. The film required making 14 different runs, or the equivalent of 14 commercials, with 50 matte blockings for each run, and each matte blocking worked out in relation to the 13 other mattes in synchronized parallel. Now that the matte-ing has been done, other film elements can be introduced for a variety of commercials.

COLOR RUSH

Bebell & Bebell Color Laboratories started up an all-day processing service on commercial Ektachrome film. Hitherto processing of this film was only done during the night. Now, says B&B president Lars Bebell, producers and optical houses can get their commercial Ektachrome ECO-2/7255 developed mornings and afternoons.

YANKEE SIMPLICITY

What British admen like about U.S. tv commercials is their simplicity, according to Lee Savage. The creative director of Savage-Friedman, back from filming assignments in *The Switched-On City*, said "the English call it 'that smart American look.'" One reason the Britons are struck by the clean lines of the American product, Mr. Savage remarked, is because they are accus-

tomized to think in terms of the movie screen, not the tv screen, from decades of making ad films for cinemas.

As a result, he said, "their production is more polished." Yet with that perfectionism they tend to "overproduce," he claimed, by leaving in too much extraneous detail, thus making for a painstakingly cluttered image.

ZOOMING IN ON PEOPLE

RKO General, Inc., subsidiary of General Tire, set up RKO Pictures Company as a separate entertainment entity headed by ROBERT J. LEDER as president. Incorporated into the new division is RKO General Productions. RKO Pictures will take over the distribution, production and financing functions of RKO General Productions, which continues to function as the tv department of RKO Pictures, producing pilots, cartoons, specials and series. Also under the RKO Pictures umbrella are Madison Square Garden-RKO General Sports Presentations, RKO General Attractions, and RKO Music.

At RKO Pictures, MARTY FLIESLER is assistant to Mr. Leder and vice president for promotion and advertising. DAVID YARNELL heads the production unit, AARON BECKWITH heads RKO Attractions, JACK PRICE the sports unit and JOE LINHART the music arm.

WYNN NATHAN joined Wolper Productions as general sales manager of the syndication division, and



MR. NATHAN

RANDY PLACE joined the company as New York City sales manager. Mr.

Nathan had been at Comet Films, vice president and director of sales. Before that he was with Tv Marketeers and with MCA-TV Ltd. as vice president in charge of sales, and once was vice president in charge of sales and general sales manager for United Tv Programs. Currently he is chairman of the upcoming TFE exhibit at next April's NAB convention. Mr. Place was with H-F Productions as a sales and production executive, and before that was account executive at NBC. Earlier he was director of sales service at Peters, Griffin, Woodward.

Screen Gems promoted DICK CAMPBELL to Western division syndication sales representative. He had been Southwestern sales representative since joining the company in 1958. Before that he was general manager of KOTV Tulsa.

American International Tv moved HAL BROWN from the West Coast where he was western sales manager to New York as assistant to Stanley E. Dudelson, vice president in charge of distribution. Replacing M. Brown on the Coast is SID COHEN, former West Coast manager of Official Films and Allied Artists Tv.

Filmways Tv signed up SAM MANNERS as production executive on the *Lassiter* pilot, being made in a steady deal with CBS-TV. Mr. Manners worked with Herbert B. Leonard production on *Naked City*, *Route 66* and other series.

LEO PEPIN joined Desilu Productions as production manager. For the past 14 years he had been associate producer on *Ozzie and Harriet*.

JOHN R. (JACK) SHEARER rejoined Visual Electronics Corp. to manage the company's tv color film system activities. He had been with Visual two years ago as special project manager, and then became chief engineer and general manager of Videoflight, Inc., a subsidiary of Sony Corp. of America.

AT COMMERCIALS MAKERS

JEFF GOLD joined Van Praag Productions as sales head. Coordinating

New York account activity with that in Miami (Studio City) and Hollywood, where the company recently opened a new studio. Mr. Gold had been with Wyld Films.

Producer-director NEWT MITZMAN and cameraman-director ZOLI VIDOR have both left MPO Videotronics to reelance.

QUICK CUTS

- *Noah's Lark*, a pilot for a cartoon series, is in production at Focus Design, Inc., subsidiary of Focus Presentations, in a co-production deal with Total Television. Aimed at network Saturday morning, the pilot features a space-age equivalent of Noah's Ark, a space ship this time, containing in microcosm an entire civilization being transported in the 25th century from a doomed Earth. Producing the pilot are: Chris Ishii, executive vice president and Focus partner and a veteran of Disney and PA; Phil Kimmelman, creative director, and Hal Silvermintz, designer.

- The USIA is shooting a quarter-hour documentary on Alfred Ndegwa, 19-year-old Kenyan who has come to the U.S. under the sponsorship of Stan Tors, producer of *Daktari* and *Flipper*. Mr. Ndegwa, who lives in Los Angeles, California home, is preparing for medical training at UCLA. Script for the documentary, which will be part of USIA's *Adventure* series on the life of Africans who have traveled to the States, is being done by Richard Tubert, executive in charge of research and development for the producers company.

- Emil Ascher, Inc. acquired the music catalogue of Harrose of Hollywood, some 25 hours of scores recorded for tv shows like *Outer Limits*, *Loretta Young*, *One Step Beyond* and *Zane Grey Theater*.

- "This is a floor plan of our studio," reads the mailer sent to agencies by New York's Panel Film Productions. The mailer is a map of midtown Manhattan. The idea, of course, is that Panel shoots all over town.

- The Hubley Studio is working on a film called *Cockaboodie*, based on tapes of dialogue between two little girls—Emily Hubley, eight, and Georgina Hubley, six. Meanwhile, the

Advertising Directory of SELLING COMMERCIALS

Acushnet • Reach, McClinton



PAUL KIM & LEW GIFFORD, New York

Canadian Pacific Airlines • Kraft Smith & Ehrig



SANDLER FILM COMMERCIALS, INC., Hollywood

American Electric Power Co. • Handley & Miller



THE FILM-MAKERS, INC., Chicago

CBS News



DOLPHIN PRODUCTIONS, INC., New York

Aunt Jemima "County Fair" • Glenn Advertising



JAMIESON FILM COMPANY, Dallas

Chrysler • Young & Rubicam, Detroit



PELICAN FILMS OF CALIFORNIA, INC.

Braniff • Wells, Rich, Greene, Inc.



LIBRA PRODUCTIONS, INC., New York

Colgate's "007" • Ted Bates



PGL PRODUCTIONS, INC., New York

studio is completing shorts based on two Tijuana Brass numbers, *Spanish Flea* and *Tijuana Taxi*. Just completed is *Urbanissimo*, cartoon for Expo '67 in Montreal and sponsored by the Mortgage and Housing Corp. of Ottawa. (The Montreal exposition will feature an international retrospective of animation cinema, under the aegis of La Cinematheque Canadienne.)

• The National Academy of Tv Arts and Sciences earlier this month in New York kicked off a *Salute to German Television*, a chrestomathy of Deutsche tv fare, with a screening at a Yorkville (Germantown) cinema. The show is now on the road.

ON THE DOTTED LINE

Trans-Lux Tv picked up *Pick A Show* for syndication from General Electric's WRGB-TV Schenectady-Albany-Troy, and made kickoff sales on the telephone-for-cash game to WGR-TV Buffalo and WOKR-TV Rochester. Trans-Lux is packaging the show to tv stations, providing the visuals and the operational details

needed to produce it. The station provides the host. Jack Lynn, vice president of Trans-Lux Tv, said *Pick A Show* is a good vehicle for heavy cross-plugging of network, syndicated and local shows. In the contest, viewers try to guess which of a station's call letters is hidden behind a photo of a show in the station's lineup. Contestants are picked from post cards submitted by viewers, and the chosen viewer is connected to the host by telephone.

Madison Square Garden-RKO General Presentations sold its 90-minute color tape of the National Horse Show to Telefis Eireann in Ireland and to the Office de la Radiodiffusion Television Francaise. The deals were made through **Four Star International**, which has become the worldwide sales representative for MSG-RKO General Sports Presentations. Four Star also sold coverage of the November 10 Emile Griffith-Joey Archer rematch for the world middleweight title to nine countries abroad: France, Argentina, Mexico, Puerto Rico, Panama, Venezuela,

Singapore, Netherlands, Antilles and Surinam. Mexico took live tv and radio feeds of the match from MSG-RKO General Productions.

Four Star is set to distribute some 20 championship sports events in the next 12 months. Manny Reiner, executive vice president of Four Star International, will direct sales of the events through his company's representatives in 33 countries.

Seven Arts sold its series of six one-hour *Man in Space* specials in six more markets in Canada: CFCN-TV Calgary, CBXT Edmonton, CJLH-TV Lethbridge, CKSA-TV Lloyminster, CHAT-TV Medicine Hat, and CKRD-TV Red Deer. *Dylan Thomas* Seven Arts' half-hour memoir on the Welsh poet, went to seven more markets: WOR-TV New York, KING-TV Seattle, WLW-C Columbus, the De Anderson Agency in Louisville, WALA-TV Mobile, WKTV Utica and WLEX-TV Lexington.

Seven Arts Tv also sold *Marlin Boy*, in six countries abroad, racking up a total of 18 foreign markets. The six deals were with Finnish Broadcasting in Helsinki, Liberian Broadcasting in Monrovia, Channel 10 in Lagos, Nigeria, the Arabian American Oil Co. for their station in Saudi Arabia, and two more stations in Canada, CBXT Edmonton and CKRE-TV Red Deer.

For **Boxing from the Olympic** series of 90-minute boxing shows taped in color by KTLA, syndicator **Olympus Television** lined up 11 markets: WFAA-TV Dallas, WKBD-TV Detroit, WKBS Philadelphia, KONO-TV San Antonio, KTVU San Francisco and stations in Chicago, Boston, Sacramento, New Orleans, Spokane, Honolulu, Beaumont, Wichita Falls, El Paso, Tucson, Eugene, Laredo and San Juan.

Frank Sinatra—A Man and His Music, Parts 1 and 2, were sold by **Desilu Sales** to the Canadian Broadcasting Corp.

Broadcast Sales, Inc. sold *Doctor's House Call* to KARD-TV Wichita, WZZM-TV Grand Rapids, WAVE-TV Louisville, WJAR-TV Providence, WFLA-TV Tampa-St. Petersburg and WFTV Orlando-Daytona Beach, and secured a third-year renewal from

High band solved a lot of problems... except one:

Color banding. Those annoying horizontal streaks of color so often seen in color tape playbacks are now a thing of the past, because of a completely new device called a Velocity Compensator.

This electronic corrector, manufactured by Ampex for their high band video recorder, is available only at Reeves. Let us show you just how good color tape can look! Call our video dept. at (212) OR 9-3550.

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Advertising Directory of SELLING COMMERCIALS

WTOP-TV Washington. The property has been sold in 61 markets.

Triangle Program Sales sold *Exercise with Gloria* in two more markets, WSB-TV Atlanta and WTCN-TV Minneapolis-St. Paul; KVAL-TV Eugene renewed the gymnastic strip.

Triangle sold its package of auto racing specials to KLAS-TV Las Vegas.

WBC Program Sales lined up six more stations for its bundle from Britain, the 16 *Carry On* features. The six: WJW-TV Cleveland, KDKA-TV Pittsburgh, KVOS-TV Bellingham, KYW-TV Philadelphia, WAST-TV Albany, KPIX-TV San Francisco.

INTO THE ROAD

Twelve O'Clock High has been trotted out into the syndication market, with kickoff sales to WPIX New York, KCOP Los Angeles, WTCN-TV Minneapolis and KPTV Portland. Twentieth Century-Fox Tv is syndicating 78 one-hour episodes in the series, 17 of them in color. Meanwhile, the third year of production in the series continues on ABC-TV. From a shaky start, the series has become a long-run winner.

HOOTING SKEDS

It looks as if *Seven Arts The Professionals* has gotten a second wind. The company made a half-hour pilot a few seasons ago with Johnny Raitas, but it didn't make it to the networks. Since then the show has been successful in syndication. Now Seven Arts is giving it another try, with all stops apparently pulled out this time around. Lori Productions, Inc., completed a new pilot for *Seven Arts* on *The Baseball Pros* with roles Frank Robinson and Brooks Robinson. Lined up for the series, the first 13 half-hours in color, are *Pilt Chamberlain*, *Pancho Gonzales* and *Pancho Segura*, grand prix racer and Guernsey and champ bronco-ster Larry Mahan.

In Washington Group W, lending \$50,000 worth of cooperation and facilities to a committee of wives of congressmen, Senators, Supreme Court Justices and Cabinet members, taping 60 half-hours on America's bipartite system of checks and balances for etv. The series will be a comprehensive introduction to the

Danville Cigarettes • Foote, Cone & Belding



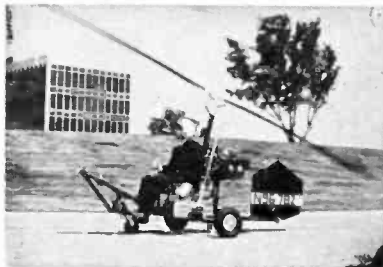
VIDEOTAPE CENTER, New York

Hormel Chili • BBDO



FRED A. NILES COMMUNICATIONS CENTER

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



GERALD SCHNITZER PRODUCTIONS, Hollywood

Indiana National Bank • Caldwell & Larkin



THE FILM-MAKERS, INC., Chicago

Gooch Meats • Meat Merchandising, Inc.



FIDELITY FILM PRODUCTIONS, Dallas

Jewel Companies, Inc. • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Hills Bros. Coffee • Foote, Cone & Belding



ROBERT CARLISLE PRODUCTIONS, Hollywood

Kenner Toys • Leonard Sive & Associates



KEITZ & HERNOON, INC., Dallas

U.S. system of separation of executive, legislative, and judiciary in government. Footing the taping bill is Group W, which will run the series on its tv stations and circulate it free to etv's and commercial stations at no charge. It's being produced by Michael Sklar under the supervision of Richard M. Pack, senior vice president, programming, Group W. The first 30 programs will be ready for broadcast beginning in the fall of '67, the second 30 ready by fall '68.

Desilu Productions is planning to make six one-hour specials in color abroad, along the lines of the recent *Lucy in London*. Among possible sites are Scotland, Switzerland, Monaco, France, Denmark, Japan, Hawaii and Canada. Both Chemstrand, bankroller of the London lark, and CBS-TV are interested in the projected trips for commedienne Lucille Ball.

Kokomo Jr., the showbiz chimpanzee, will be featured in a series of five-minute tv shorts to be produced by Unit Five Film Corp.

With Ray MacDonnell set in the title role, Davey Davidson as Tess Truehart, Monroe Arnold as Sam Catchem, and Jan Shutan as Lizz the lady cop, William Dozier completed the live-action pilot for *Dick Tracy*. It's a step-deal with NBC-TV. Now he's looking for somebody to play *Wonder Woman*, his next co-production with 20th Century-Fox Tv.

Rick Spalla Video Productions, through its subsidiary Hollywood Newsreel Syndicate, is filming a pilot for a series of 60-minute color programs called *Portraits of Stars*. Producer on the series is Paul Werth, who was a writer and associate producer on 39 segments of *Hollywood*

Backstage, an earlier series.

Better I Should Have Raised Potatoes than Children is the implausible and ungrammatical title of a plot in the works at Universal, which touts it as a comedy. Working on the script are Sam Bobrick and Bill Idelson. Already in series production at Universal is *Mr. Terrific* for CBS-TV.

At Filmways, *Lassiter*, about a freelance magazine writer "who assumes different identities in his pursuit of exclusive stories," is being completed with Burt Reynolds ("Hawk") in the title role. The sixty-minute color series is a step-deal with CBS-TV.

Robert F. Lewine, vice president and head of Warner Bros. Tv, signed Leon Benson to produce *World of Bada*, pilot for a 60-minute series, a step-deal with CBS-TV.

SHORT TAKES

- Ralph Helfer, who with Ivan Tors developed the "affection training" method of getting lions, tigers, pythons and other wild beasts to work peaceably alongside actors, has put the method down on paper. It will be published as *Bwana Simba* by Random House and Bantam. Mr. Helfer is associate producer on *Datkari* and heads up Africa U.S.A., the commercial wildlife preserve in Southern California.

- Spectra Films is making several 60-second commercials for Arndt, Preston, Chapin, Lamb & Keen to introduce a new food product line. The spots will air in test markets (New York, Philadelphia, Miami) late in December.

- WBC Productions has been running miniature car races in its

hospitality suites at regional NA meetings this fall. Among winners of the grandprix events so far are Mrs. Abe Cowna, wife of the vice president in charge of operations at KTAI TV Shreveport, Mrs. M. Dale Larson, wife of the vice president and general manager of KTVH Wichita; Jack Mazzie, programming and national sales manager of WREX-TV Rockford and Dalton Danon, film program director of KTLA-TV Los Angeles.

- A documentary produced by WCAU-TV Philadelphia, *Spud's Summer*, won the San Francisco Film Festival's Golden Gate Award for the best documentary entered by a single station, while NBC-TV's *Michelangelo: The Last Giant*, took the multi-station prize and a Universal TV Hope-Chrysler drama, *The Game*, took first prize for "entertainment." Two special awards, beyond the Golden Gate Awards, were also given, one to KRON-TV San Francisco for *No Deposit, No Return*, the other to Walt Disney and James Algar for *Minado, the Wolverine*.

Among the winners in the "Film-as-Art" category was Wilbur Streech with *Moving Visuals*, "best use of animation." Music for the film was furnished by Corelli-Jacobs.

- Climaxing months of negotiations, Taft Broadcasting finally moved to take over all the outstanding stock of Hanna-Barbera Productions, animation studio which Taft began to acquire earlier this year. Price paid by Taft for the stock: \$12 million. William Hanna and Joseph Barbera continue to operate their studio as a wholly-owned subsidiary of Taft.

- Again next year William N. Burch will produce MCA-TV's closed-circuit telecast of the Indianapolis 500.

POLITICAL CLOCK

The election campaigns which wound up last week provided bonus revenues this year for the video-tape commercials industry, and for the stations with tape facilities. John B. Lanigan, president of New York's Videotape Center, said that the security precautions which normally surround the making of commercials were doubled on many a day this



FOR PRODUCTION OF TV COMMERCIALS • INDUSTRIALS DOCUMENTARIES

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Russ Ford—President-Director
Sy Shaffer—Creative Director
Marc Anderson—Production Manager
Rib Smith—Producer-Sales
Joel Appel—Supervising Editor

*FFA INC. 18 East 41st Street, New York, N.Y. 10017
(212) 889-7036

Advertising Directory of SELLING COMMERCIALS

all when one candidate would be aping a commercial in Studio A and another in Studio B. (Political candidates often used tape to comment on headline stories; the commercials can be on the air within 24 hours or less.)

Mr. Lanigan said that another reason candidates go on tape is "because it makes them look as if they were on live tv."

Tape is a usual solution for advertisers and agencies who want to tie campaign to breaking news, as for example the recent True cigarette campaign that came out the week after the Rosewell Park report showed the Lorillard brand ranked high in the efficacy of filter test.

Mr. Lanigan recalled that the day after the publication of the Surgeon General's report linking cigarette smoking to lung cancer, three different cigarette accounts were simultaneously taping commercials in three studios at Videotape Productions.

Other accounts that take to tape for fast work are automobiles and airlines winning competitions like the Mobil economy run; and newspapers eager to promote scoops or features.

MAKING THE MOVIES

Group W made a deal with Sydney Box, chairman of Britain's London Independent Producers, Ltd., to make feature films. Production on the first of what may total 27 pictures in the next five years started last month in London. (Opener is *The Man Outside*, with Van Heflin.) The films will get international theatrical distribution before going to the Group W stations and the syndication market.

Mr. Box is one of Britain's leading film producers, with such titles as *Attie of a Simple Man*, *The Seventh Veil*, and two films made from stories by Somerset Maugham, *Trio* and *Quartet*, to his credit.

The English co-production deal comes not long after Group W entered into a comparable arrangement with Sidney J. Pink, for co-production of features in Spain and elsewhere in Europe. In announcing the Box deal, Donald H. McGannon, chairman of Group W, said the sta-

Lark Cigarettes • J. W. T.



HERB SKOBLE & ASSOCIATES, New York

Nalley's • Carson/Roberts



PANTOMIME PICTURES, INC., Hollywood

S. R. Leon • Evans-Black



TV GRAPHICS, INC., New York

Piggly Wiggly Stores



BANDELIER FILMS, Albuquerque

Libby, McNeill & Libby • J. W. T.



SARRA-CHICAGO, INC.

Speidel-British Sterling • The Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Nalley's • Carson/Roberts



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Squibb • Benton & Bowles



FILMEX, INC., New York

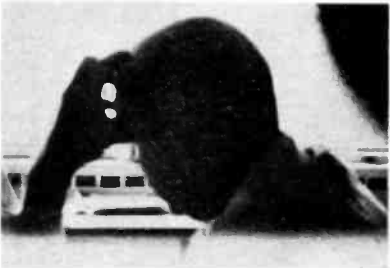
Advertising Directory of **SELLING COMMERCIALS**

Tang • Young & Rubicam



FILMFAIR, NEW YORK

Union Commerce Bank • Meldrum & Fewsmith



THE FILM-MAKERS, INC., Chicago

Westinghouse • McCann-Erickson



ELEKTRA FILM PRODUCTIONS, INC., New York

Yardley of London • Johnstone, Inc.



WYLDE FILMS, INC., New York

tion group is giving top priority to feature film production to offset the diminishing supply of feature films and syndicated series.

Howard Barnes, director of film production for Group W, is currently in London working on plans for the first three co-productions.

FEATURING THE FEATURES

Independent Tv Corp. reported that its package, *The DeLuxe 20*, had grossed over two million dollars in sales by the end of October, from sales in 60 markets.

Seven Arts sold its *Volume 10* (41 titles) of *Films of the '50s and '60s* to six stations: WMCT-TV Memphis, WLW-D Dayton, WESH-TV Orlando-Daytona, WFMY-TV Youngstown, WKTV Utica and KFVR-TV Bismark. *Volume 9* (215 titles) went to WAVE-TV Louisville, KTVE El Dorado and KCBT-TV Lubbock; WKTV Utica also bought *Volume 8* (42 titles) and WESH-TV Orlando-Daytona took *Volume 7* (50 titles).

Official Films acquired 16 more feature films in Europe for distribution to U.S. tv stations. The company now has 53 pictures to distribute. Among the latest acquisitions are *De l'Amour* with Elsa Martinelli and Anna Karina, *The Postman Goes to War* with Charles Aznavour, *Demarcation Line* with Jean Seberg, *Sunday's Heroes* with Marcello Mastroianni and Raf Vallones, and *Curves in the Road* with Lollobrigida.

Walter Reade Organization reports considerable success with the package of feature films it put together to sell to smaller markets. *Selected Cinema* (45 titles, most of them English, many of them French or Italian, a half-dozen U.S.) is doing well in the month it's been in the market, with the latest sales to KFME-TV Fargo, WFSU-TV Tallahassee, KCND-TV Pembina, KROC-TV Rochester, and WMTV Madison.

The Reade package is remarkable in that all of the pictures have solid notices from New York, Paris and London critics behind them. Many of the titles in the list are pictures that, starting with art house distribution, quickly made the jump to the standard theatrical circuits. In some tv situations, however, they will be

"first run" in both the theatric and the tv sense. Distributed by Reade to larger tv markets, most of the titles were beyond the purse of small market stations until being put in the *Selected Cinema* package.

Independent Tv Corp. racked up eight more sales of *The DeLuxe 20*, package of feature films, for a total so far of 61. The six: KOAT-TV Albuquerque, WAST-TV Albany-Troy-Schenectady, KMBC-TV Kansas City, KAKE-TV Wichita, WBMO-TV Atlanta, WSCO-TV Cincinnati; KIFI-TV Idaho Falls, KRDO-TV Colorado Springs, KZAZ Tucson, and WDBJ-TV Roanoke.

FISCAL FORTUNES

Seven Arts Productions, Ltd. (American Stock Exchange), reported earnings of \$1.02 per share in the first quarter ended September 30, '66, up from a deficit of a penny a share for the same period in '65. Net earnings for this year's first quarter were \$2,592,971, on net sales of \$16,752,979. The company also reported that as of June 30, it had available for release 365 feature films "which were virgin for tv in the U.S."

Seven Arts also has available for licensing to tv stations in the U.S. an additional 122 films which have had some tv exposure.

TELEVISION — RADIO WRITER, PRODUCER

We're looking for two men for our expanding radio-tv department.

1. EXPERIENCED PRODUCER. Must know new production techniques, have ability to work well with our creative departments, talent, art sources, production houses, assemble commercial components quickly and efficiently, get the most creativity from a commercial script.

2. YOUNG WRITER-PRODUCER. Ability to write fresh, imaginative commercials and then follow through with production (tape, film, or live). You'll work during the day at a copy desk, many odd hours on production, but the dollar reward and future will be worth it.

We're one of the largest agencies in Western New York, and growing fast. Write in confidence to Box #610, Television Age, 1270 Avenue of the Americas, New York, N.Y. 10020.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Krupnick & Associates, Inc., St. Louis, unlike some agencies (see story, p. 25), puts the responsibility for meaningful merchandising efforts squarely in the station's lap, and thinks that stations have been lax in offering vital marketing and merchandising programs. "Too often," said the agency in a recent newsletter, "time salesmen are more concerned with 'How much are you spending in the market,' or 'How much did our competitor get?' than in an effort to help an advertiser reach his marketing goals, or solve his marketing problems."

The agency doesn't blame the salesmen, however, as much as the stations which should initiate programs. While deploring the postcard variety of merchandising many stations offer, the bulletin applauds WPIX-TV New York for its comprehensive store-audit service. A Krupnick client, Hollywood Brands, Inc., has signed up for the station's free program "as part of a major test invasion of the huge New York candy market."

What can a solid program mean for the station? Krupnick thinks it

can be a vital competitive selling tool. "Other factors equal, marketing-oriented stations probably merit a larger share of budget. When audience, avails, costs are roughly the same, the station which provides the most *help* to the advertiser should get the bigger slice of cake."

As to those instances when an advertiser places a schedule in a market without having effective distribution there (one thing a store audit service could disclose), the bulletin mentions two recent cases in St. Louis. Both New Liquid

Drano (a Drackett product) and General Foods' Top Choice dogfood lost out, it says, because their advertising efforts did not equal their distribution. "Two excellent new products started off with built-in resentment among their best prospects," notes the bulletin.

Also pointed to was the troubled state of spot tv business, and the thought that advertisers were perhaps disillusioned. Locally-oriented merchandising and marketing programs might mean a comeback for spot in general and a station in particular, according to the agency.

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

Bristol-Myers Co.

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

January is the start date for activity on VITALIS HAIR TONIC. The tube formula will be flighted in 34 markets, using fringe 30's and 15's; the liquid will run in 85 markets, flighting with fringe 60's and 45's. Barbara Kellner is the buyer.

Campbell Soup Co.

(BBDO, Inc., N.Y.)

A six-week promotion for CAMPBELL'S FRANCO-AMERICAN SPAGHETTI begins at issue date. The seven-



Media buyer Louise Gainey works on the R. T. French and Dorothy Grey accounts at Kenyon & Eckhardt, Inc., New York.

market push will use minutes in day, fringe and kid show time periods. June Spirer is the contact.

Carter Products, Inc.

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

November 21 is the pushoff date for activity on CARTER'S LITTLE PILLS and ARRID. The 26-market drive will continue until March 31. The products will be piggybacked for the most part in fringe and weekend slots, with Arrid running some 60's as well. Mike Stern buys.

Chock Full O'Nuts

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

A new decaffeinated coffee CHOCK FULL O'NUTS 88 is presently testing

in upstate New York, New York City, and New England markets. Plans for an expanded spring campaign are also in the works. CHOCK FULL O'NUTS REGULAR will be flighted in 12 markets beginning this January, using fringe 60's. Guy Danforth is the buyer.

Coca-Cola Co.

(Marschalk Co., Inc., N.Y.)

November 21 is the kickoff date for activity on MINUTE MAID FROZEN ORANGE JUICE. The four-week schedule in 31 markets will run fringe 60's. Vince Tortorelli is the buyer.

Continental Baking Co.

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

January 2 is the start date of two

campaigns for this company's product WONDER BREAD will be in about 80 markets until May 28, using day and fringe 60's and 20's in kid shows. Margrit Meinrath and Don Monahan do the buying. In addition, HOSTESS CAKES will pick up a large number of markets for a 23-week period using day and fringe minutes. George Boek is the contact.

The Drackett Co., Inc.

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

Year-end activity for two Drackett products, BEHOLD FURNITURE POLISH and PROLONG FLOOR WA began this month. The campaign, in 20-25 markets, will continue for four weeks, using day and night minutes. Irene Levy buys, with Fred Stauch assisting.

Ford Motor Corp.

(J. Walter Thompson Co., N.Y.)

A five-week campaign for FORD CARS started mid-November in ten markets. Prime 20's and some fringe minutes will be used. Carol Bag is the buyer.

Fred Fear & Co.

(Smith/Greenland, Inc., N.Y.)

An ID saturation campaign for DOXSE CLAM PRODUCTS will get underway in January in Washington, D.C., Baltimore, Seattle and Philadelphia. The spots will run primarily in day and early fringe periods. Martin Bratman is the contact.

General Foods Corp.

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

A joint campaign for TOAST-EM POP-UPS and INSTANT MAXWELL HOUSE started last week in six markets. The fringe 30/30's will run for a total of four weeks. Ed Radding buys, with John Vanderkief assisting.

General Foods Corp.

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

Two new GF products SILVERCLEAN and COPPERCLEAN, began testing in 12 markets this month. The test will continue for a six-week period, with piggybacks slotted in day time periods. Larry Rubinstein is the buyer.

General Foods Corp.

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

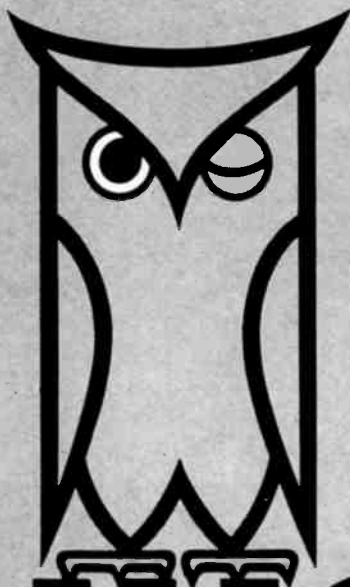
A six-week campaign for KOOL-AID in 10 markets began November 13. Piggyback spots are being used. Susie Kradel and Steve Eisenberg are the buyers.

General Foods Corp.

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

Five isolated markets will carry fringe and day minute spots for MAXWELL HOUSE REGULAR COFFEE beginning November 21. The campaign will last for ten weeks. Maxwell House Regular just completed another promotion in spot this month. Dietrich Ginzal buys, with Ted Bekhor assisting.

Who gets top billing
with
Central Iowa viewers?



WHO TV

...that's who!

NB COLORFUL 13 • DES MOINES, IOWA



Represented Nationally by Peters, Griffin, Woodward, Inc.

One Buyer's Opinion . . .

PIGGYBACKS—FRIEND OR FOE?

To the spot tv buyer who may eventually encounter the vicissitudes of coordinating a 30/30 piggyback buy, I offer my heartfelt sympathy. For more and more, advertisers today are choosing to combine two 30-second spots into one 60-second commercial to save up to 40 per cent of the cost of otherwise running two 30-second spots separately. Unfortunately, this act of economy creates numerous difficulties for media buyers. For example, the two products involved may be out of different agencies; also, the products may have different primary target segments: one product's target segment might be "female heads of households, 18-34 years of age"; the other, "female heads of families with three or more members."

These are but two of the many potential problems facing the buyer. Other problems which might ensue in such a joint venture bear closer examination:

1. *Rating point differential.* One agency may use the ARB rating service; the other, NSI. Therefore the rating points will not be commensurate with one another for the same spots. This could make extremely difficult the attempt by each buyer to justify his respective spot choices necessary to attain his rating point goal.

2. *Timing problem.* If one agency does not meet its production deadline, the timing for both products suffers. This could be disastrous if a product is seasonal. In addition, both agencies may overlook the other "tremendous trifles" which spring up during such a campaign. Which commercial is to go first? Which agency is to be agency of record? Will there be service charges—if so, what will they be? What are to be the arrangements for handling make-goods? The lack of early arrangements for these points will invariably necessitate numerous intra-agency calls and meetings later on.

3. *Result areas.* Perhaps the greatest problems might be traced to an unsatisfactory anticipation of results. Will the results of a piggyback campaign prove successful?

In the hypothetical situation mentioned at the outset of this article, the following might be elucidated from careful thought:

Although the client might achieve his rating point goal for both products, the total efficiency in reaching prospects for one of his products (e.g., "female heads with families of 3 or more") might be compromised, since each spot selection may not reach both product's target groups efficiently. Also, the anticipated savings for the campaign might be reduced, somewhat, by the loss of frequency discounts on certain stations (the number of spots that might have been bought originally could not be purchased with the available dollars).

For the agencies involved, the decision to piggyback might represent a loss, both in potential billings and via incurred additional expenses in man hours and paperwork. These expenses would further reduce the commission of the "non-agency of record," the agency upon which a service charge was already imposed by the controlling agency. The commission of the controlling agency, however, would also be reduced, since its expenses will probably be greater than the service charge that agency might receive.

The use of piggybacks has undisputed benefits to the advertiser in this day of the "cost squeeze." However, it would benefit the buyer (and all others concerned) if the consequences of using such a campaign were weighed, to both client and the agency(s) involved.



THIS IS MARKET NO. 2

The Quad-Cities follows Chicago as a target area to any marketer in the Midwest. This is U.S. television market No. 67, covered best by WHBF-TV, Channel 4.

WHBFtv



"The station to buy, to reach people who buy in western Illinois and eastern Iowa!"

WHBFtv

CBS FOR THE QUAD-CITIES
TELCO BLDG., ROCK ISLAND, ILL.
Represented by Edward Petry & Co., Inc.

General Foods Corp.

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

A new product, GELATIN SALAD goes into two test markets. Columbus and Albany, on November 21. The four-week introduction will use day and fringe minutes. GF began a 52-week schedule for NEW IMPROVED TANG in Wichita Falls, Fresno and Portland last week. Day and fringe piggybacks are being used. Julio Buonafede buys. A 52-week campaign was also launched for SANKA in about 18 markets last week, with 60's being slotted in early and late fringe periods. Bill Dwyer is the buyer.

General Electric Co.

(Clyne Maxon, Inc., N.Y.)

A four-market campaign for GE power tools will start on December 4. The promotion will continue until the 21st of the month, using prime 20's and early and late fringe minutes. The company will also begin a campaign for its portable appliances November 21 in 10-12 markets. The run will end on December 18. Minutes, 20's and 30/30's will be scheduled. Joy Grano does the buying.

Hazel Bishop, Inc.

(Spade & Archer, Philadelphia)

FABULOUS FAKES. new nail extender.

is testing in Washington, D.C., Baltimore and New York. The company is promoting the new product with a saturation campaign in prime time.

Hunt Foods & Industries, Inc.

(Papert, Koenig, Lois, Inc., N.Y.)

This company is currently advertising its BLUE PLATE PRODUCTS in 16 markets. The campaign of day and fringe minutes will end the first week in December. Betty Sue Garner is the buyer.

D. Kaltmand & Co., Inc.

(Kane, Light & Gladney, Inc., N.Y.)

This company is planning a spring campaign for its VITABATH PINK and its VITABATH GREEN. The products are presently advertised only in New York, but the spring campaign will be expanded. The promotion will last four-five weeks. The firm's D'ORSA PERFUME will be in Chicago and Los Angeles beginning at the end of November until December 31, and will come in for another campaign in the spring. Nilsa Howard is the contact.

Lever Bros.

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

Lever is testing a new soap, PHASE III in a few markets. The product is a combination cream and deodorant soap. Norman Borden is the buyer.



Recognize these two television personalities?

That's Pat Crowley, of course, who co-stars with Mark Miller in NBC-TV's "Please Don't Eat the Daisies," one of the bright new shows of this season.

And, just as familiar to Quad-City audiences, Pat Sundine, whose "Especially for You" is now in its 13th WOC-TV year.

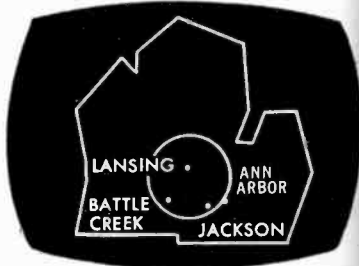
Personalities get special emphasis here at WOC-TV. Our philosophy is that your product or service—whether network or local, program or spot, prime or Class "C"—deserves to be associated with the most personable people.

WOC-TV personalities have earned recognition and respect. We're proud of that. Most important of all, they sell. We'll be glad to prove it.

Where the personalities are....

Serving the Quad-Cities market from Davenport, Iowa

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



talk to the Young Men about WILX... National Representatives: YOUNG TELEVISION CORP.

Although he majored in advertising at the University of Florida, Kenyon & Eckhardt media buyer Mike Nirenberg walked into his first agency job at BBDO, Inc.—cold. “I could have majored in Spanish,” he remarked.

Besides the fact that media was pretty much overlooked in his ad courses at school, the texts were old, and he had one professor—a linotype operator—for four courses. “I recently looked over the basic advertising book we used. The one chapter I didn’t read in the book was on media—and I got an A in the course. The only media-related things we went over were CPM and mil-line which I’ve never used since.”

Mr. Nirenberg is certainly more involved in media now. He has been



at Kenyon & Eckhardt for the past year, mainly in print buying, until he was assigned to the Nabisco account a few months ago. He spent three years before that at BBDO, six months of which he was assistant media director at the agency’s subsidiary, Burke Dowling Adams, Inc.,

in Atlanta in 1965.

While he thinks that a broader curriculum and better instruction would have improved his academic background in advertising, the media man says, “You don’t really need a college education in media. You need a feel for advertising—some idea of people, actions and reactions, psychology, plus the experience.”

Through his own experience, the media buyer has formulated a concept of “creative” buying. He says, “It means researching enough to stay away from a more standard accepted buy; being a little bit brave and maybe recommending a medium that none of the competition is in.”

Originally from Miami, the bachelor now lives in Manhattan. Besides football, which he plays every weekend in Central Park, Mr. Nirenberg enjoys dancing.

ever Bros.

SSC&B, Inc., N.Y.)

new baby wash detergent, CHERISH, will begin testing in two markets, Racine and Grand Rapids, as of January 1. Minutes and piggybacks will be used. Bob Baker buys.

Madison Laboratories

Vest, Weir & Bartel, Inc., N.Y.)

another mouth sweetener, this one in the form of concentrated “breath” drops, has come out. The new product, NACA, is going into test markets in fourth-quarter. John Tobin buys.

McCann Ltd. of England, div. of the Lines Bros. Group of Companies

Seyer, Morey, Ballard, Inc., N.Y.)

concentrated spot tv campaign for NKY TOY SCALE MODEL CARS will continue through the Christmas season. Test markets are Miami, Wichita Falls and Madison. The Minute spots will be slotted in children’s shows. Bill Millar is the buyer.

National Biscuit Co.

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

four-week campaign for WELCH CANDIES started this month in eight western markets. Kid programs will carry the 30/30’s. Frank King does the buying.

Pepsi-Cola Co.

Goote, Cone & Belding, Inc., N.Y.)

campaign for FRITO-LAY POTATO CHIPS got underway in mid-November in 12 markets will carry the fringe minutes for a 13-week period. Peter Mann is the contact.

Rep Report

VINCE AUTY was promoted from account executive in the Chicago office of National Television Sales, Inc., to midwestern sales manager, a new post. He was formerly an account executive with Leo Burnett, Chicago.

LAWRENCE E. FEENEY (l.) joined the New York sales staff of TVAR. He was formerly in the Chicago of-



office, where his position has been filled by GARY ADLER. Mr. Adler (r.) previously was an account executive with KPX San Francisco.

NORMAN C. ANDRUS was named to the tv sales staff of the Katz Agency in San Francisco, replacing KENNETH G. FULLER, named office manager. Mr. Andrus was an account executive and media director of Advertising Media Associates, Santa Clara, Calif., before he joined the rep firm.

WILLIAM CARPENTER rejoined Metro TV Sales as vice president

and midwest manager, a new post. He has been vice president in charge of the Corinthian sales division of H-R Representatives for the past



year, prior to which he was New York sales manager at Metro. Mr. Carpenter’s headquarters will be Chicago.

JERRY KAUFER was named to the television promotion department of Peters, Griffin, Woodward, Inc. He has been with Screen Gems, Inc., for the last 11 years, most recently as advertising and sales promotion manager.

JOHN TINA joined the Eastern sales division of H-R Television, Inc. He has been with the rep firm since '64, as an analyst in the company’s creative sales department.



COUNT ON **KOVR** FOR ACTION

- SACRAMENTO
- STOCKTON
CALIFORNIA

Get results in the \$4.64 billion Stockton-Sacramento market with television station KOVR. McClatchy know-how, applied to farm and other local news, is one reason. New vitality in community service is another. Add high-rated ABC shows, and you have the combination that gets your commercials seen . . . in one of America's fastest growing markets.

*Data Source: Sales Management's 1966 Copyrighted Survey
(Effective Buying Income)*

KOVR



McCLATCHY BROADCASTING

BASIC ABC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Buyer's Checklist

New Representatives

KROD-TV El Paso, Tex., KOSA-TV Odessa-Midland, Tex., and KAUZ-TV Wichita Falls, Tex., named H-R Television their national sales representative.

KCTV San Angelo, Tex., appointed National Television Sales its national representative and has joined the West Television Network.

KLYD-TV Bakersfield, Cal., named Venard, Torbet & McConnell, Inc., its national sales representative.

WBMO-TV Atlanta, Ga., appointed Eastman TV, Inc., its national sales representative. The station will go on the air January 1.

Network Rate Increases

ABC-TV:

KODE-TV Joplin, Mo., from \$425 to \$450, effective April 23, 1967.

KTUL-TV Tulsa, Okla., from \$825 to \$900, effective April 15, 1967.

KGVO-TV Missoula, Mont., from \$200 to \$250, effective April 1, 1967.

WAPA-TV San Juan, P.R., from \$300 to \$875, effective March 28, 1967.

WCBI-TV Columbus, Miss., from \$275 to \$300, effective May 7, 1967.

CBS-TV:

KID-TV Idaho Falls, Id., from \$275 to \$300, effective May 7, 1967.

KOOK-TV Billings, Mont., from \$275 to \$300, effective May 7, 1967.

KCCM-TV Albuquerque, N.M., from \$400 to \$425, effective April 9, 1967.

KSLA-TV Shreveport, La., from \$675 to \$725, effective April 9, 1967.

KXLY-TV Spokane, Wash., from \$625 to \$675, effective April 9, 1967.

WCBI-TV Columbus, Miss., from \$275 to \$300, effective May 7, 1967.

WHDH-TV Boston, Mass., from \$3,250 to \$3,350, effective May 7, 1967.

WKBT Crosse, Wis., from \$500 to \$550, effective April 9, 1967.

WRBL-TV Columbus, Ga., from \$600 to \$650, effective April 9, 1967.

NBC-TV:

WCBI-TV Columbus, Miss., from \$275 to \$300, effective May 7, 1967.

WKJC-TV Fort Wayne, Ind., from \$525 to \$550, effective May 1, 1967.

WRBL-TV Columbus, Ga., from \$600 to \$650, effective April 9, 1967.

WSYR-TV Syracuse, N.Y., from \$1,300 to \$1,400, effective May 1, 1967.

Rep Change

The new Dallas offices of the Robert E. Eastman Co., Inc., and Eastman TV, Inc., are located in the Fidelity Union Tower.

Station Changes

KVFD-TV are the new call letters of KQTV Ft. Dodge, Ia.

Effective November 15, KORN-TV Mitchell, S.D., became a primary affiliate of NBC-TV with a class "A" hour rate of \$125.

WPTZ Plattsburgh, N.Y., now connects to NBC-TV via "master" control" microwave relay out of WRGB Schenectady, rather than "off-air" microwave relay out of the station. The improved connection means that WPTZ is no longer dependent on WRGB for live clearance.

WAND-TV Decatur, Ill., is transmitting from a new tower and antenna 1,749 ft. above sea level, with increased visual and aural power.

Philip Morris, Inc.

Wells, Rich & Greene, Inc., N.Y.)

There will be fourth-quarter activity for WENSON & HEDGES in about 26 markets. Late fringe 60's and weekend sports adjacencies will be run during the campaign. Jim La Marca is the buyer.

Popular Merchandising Corp.

Smith/Greenland Co., Inc., N.Y.)

This company began advertising its POPULAR CLUB PLAN in Rochester, Providence and Albany/Schenectady/Troy on November 1. The campaign will run until December 9, using 60's and some 10's in day and early fringe periods. An expanded schedule, in 10-15 markets will be launched in January. Martin Fratman is the contact.

Procter & Gamble Co.

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

A new improved formula CREST is being tested in St. Louis. The new improvement increases the fluoride content. George Caccio is the buyer.

Quinton Co., div. of Merck & Co., Inc.

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

A campaign for DITRON MOUTHWASH began mid-November. The five-week promotion in five markets is using day and prime 60's. Paul Naeder buys, with Len Chaim assisting.

Remington Rand, div. of Sperry Rand

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

This company is planning to use 60's in fringe time periods to promote its ELECTRIC KNIFE this Christmas. The schedule will break in a small number of markets for two weeks beginning on December 11. Bob Leuschle does the buying.



GO FIRST CLASS

WITH **KMJ-TV**

FRESNO • CALIFORNIA

You really put the heat on your competition when you put your message on KMJ-TV. The first class programming on KMJ-TV delivers the right kind of audience for your sales message. In the nation's Number One agricultural income county, the station to remember is KMJ-TV.

Data Source: SRDS, January, 1966

KMJ-TV



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

Revlon, Inc.

(Leber, Katz, Paccione, Inc., N.Y.)

A four-week campaign for INTIMATE will begin at the end of this month. The pre-Christmas promotion, ending December 23, will take place in 26 markets. Prime 20's will be used. In addition, Revlon's cologne for men, PUB, will be launched in 10 markets during the same period. Bob Storch is the contact.

Shields, Inc.

(Norman, Craig & Kummel, Inc., N.Y.)

A pre-Thanksgiving campaign lasting four days, from November 20 to 24, will be breaking in 24 markets for

DANTE. Minutes and 20's will be used. Karen Silberstein is the buyer.

Sinclair Oil Corporation

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

A five-week promotion for SINCLAIR GAS and OIL will be launched in about 60 markets at issue date. The schedule consists of prime 20's. Bill Millar is the buyer.

Summit Labs

(Norrito, Ress, Inc., N.Y.)

HAIR STRATE, a hair straightener, is being introduced as an over-the-counter product. To promote its retail sales, the company is contemplating using spot tv in one market during February. Pauline Lambert is the contact.

Media Personals

VIRGINIA CONWAY was named media buyer on R. J. Reynolds a William Esty Co., Inc. She began her advertising career as an estimator at Kenyon & Eckhardt, Inc., from there went to McCann-Erickson, Inc. where she was a buyer for nine years, and was most recently a Lever buyer at BBDO, Inc.

ELAINE TANNENBAUM was appointed a buyer on Gaines Meal and Post Instant Breakfast, both General Foods' Products, at Doyle, Dane, Bernbach, Inc. She was previously a buyer on GMAC at Campbell-Ewald, Inc., and was a print buyer at Wunderman, Ricatta & Kline, Inc., before that.

ERWIN H. EPHRON was named director of media research at Papert, Koenig, Lois, Inc. He was previously



associate media director in charge of media analysis and computer operations at BBDO, Inc.

KAY NESOM was appointed media director of The Pitluk Group, San Antonio advertising agency. She was with Tucker Wayne & Co. of Atlanta and with a number of Dallas agencies before her appointment.

JOHN W. HARPER, who was chief spot buyer for J. Walter Thompson Co., Chicago, on a number of ac-



counts, was named media director of Marvin H. Frank & Co., Inc., in the Windy City.



YOU MAY NEVER BOIL A 40-MINUTE EGG*—

BUT... You Can Cook Up BUSINESS in the 39th Market with WKZO-TV!

Most hard-boiled buyers know that Grand Rapids-Kalamazoo (and the Greater Western Michigan area covered by WKZO-TV) is the 39th† television market, but we'd

be laying an egg if we didn't tell you how the flock is growing!

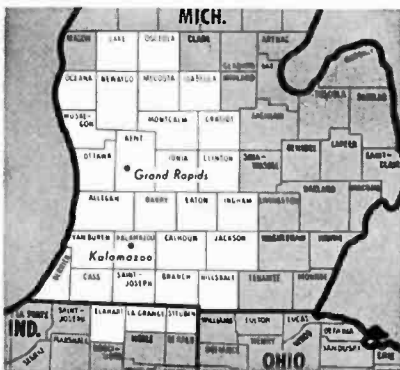
For instance: Kalamazoo alone, with four new plants, has 7,200 new industrial and service jobs. They brought over 18,000 new people to town and added another \$25,000,000 to retail sales. That's just Kalamazoo—and it's going on all over the market!

Buy WKZO-TV and cover the whole Western Michigan hatchery! Your Avery-Knodel man has the facts and wants to help; let him.

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

*The ostrich egg—7" long, 6" in diameter—takes 40 minutes to boil.
†ARB's 1965 Television Market Analysis.

WKZO-TV MARKET
COVERAGE AREA • ARB '65



The Folger Nations

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

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

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Wall Street Report

ome of the Groups. It's that time of year when the Wall Street investment houses begin to make their estimates of the outlook for the year ahead. Several have taken a sharp-eyed view of the group broadcasters and decided that the growth prospects for the industry still looks better than that of most other industries; that the prices of the stocks are reasonable both in terms of historical and current perspective.

The basic reason for this optimism is the continued growth of television advertising. Expenditures for tv advertising has grown at a rate of approximately 10% compounded, a gain greater than that of the nation's total national output of the advertising business as a whole. Some groups in the industry have had an enviable record over the past five years, with compounded revenues up 21%, pre-tax income

hold down costs while increasing revenues should yield higher profits to the groups. The improved outlook for the tv station operators is expected to be aided or supplemented by the diversification programs that most of the companies have pursued avidly over the last five years (excluding Capital Cities and Taft, and they are getting into the fashionable swing within a relatively short period).

Few Acquisitions. One source of growth that seems to be closed to the group broadcasters is acquisition of additional stations. The Federal Communications Commission's regulation limits the number of broadcasting properties that may be owned by one corporation to seven, including a maximum of five vhf stations and two uhf stations. A good portion of the growth of the revenue



in discussing the outlook. It is also assumed that while there will be both government and private encouragement of the growth of the CATV industry, this trend will not harm the group broadcasters and, in fact, most of them are deeply involved in this phase of the business.

Growth Foreseen. The analysts looking into 1967 expect a continued growth in revenues, although exercising the traditional wariness of the breed they are putting the growth rate at 6% to 8%, rather than the average of the past five years. This in turn is expected to result in a rise of approximately 15% in per share earnings for the companies in the group. In the accompanying chart these changes have been projected into 1967 but it must be remembered that the diversification into other fields is diluting the validity of projections based on the broadcasting properties. In the case of Storer, for example, the outlook is enormously complicated by the takeover of Northeast Airlines. Several developments, including the summer airline strike, played into Storer's hands this past year and it may turn that situation around

Growth of the Groups

| | Price Share Earnings | | | P-E Ratio | Yield (%) |
|------------------|----------------------|--------|--------|-----------|-----------|
| | 1965 | 1966 | 1967 | | |
| Capital Cities | \$1.61 | \$2.10 | \$2.41 | 12½-1 | 0 |
| Cox Broadcasting | 1.77 | 2.25 | 2.58 | 13.3-1 | 1.3 |
| Metromedia | 3.02 | 3.20 | 3.68 | 8.8-1 | 2.9 |
| Storer | 1.97 | 2.40 | 2.76 | 12.9-1 | 3.2 |
| Taft | 1.76 | 2.15 | 2.46 | 9.8-1 | 2.9 |
| Wometco | 1.62 | 1.90 | 2.20 | 10½-1 | 2.8 |
| Scripps-Howard | 1.73 | 2.00 | 2.30 | 14-1 | 5 |

1966-'67 estimated.

up by 28% and per share earnings up by 26%. Total tv billings this year are expected to top \$2.65 billion. Since most of the group broadcasters also operate radio stations this is important in the eyes of analysts that the radio segment of their operations also benefit from increased ad outlays, and the expectation that the radio budgets of advertisers will also be headed upward next year.

One factor that underwrites the growth of tv advertising is the continued expansion of set ownership as a result of the popularity of color sets. The ability of tv stations to

and earnings of the major group operators over the last five years has originated with the acquisition of new units. There may be some attempts to improve position by station swapping but even this tactic would seem to be jeopardized by the FCC's desire to prevent a concentration of power on a national or regional basis.

The only avenue of expansion seems to be the potential that rests with uhf stations. The FCC obviously hopes to encourage development in this area, but the indifference or inertia involved seems so massive that no analyst gives it any weight

RCA
TR 70

NEWEST AND FINEST



Unexcelled Performance . . . Unequaled Features

COLOR TAPE RECORDER

...available today



The TR-70 Deluxe High Band Color Tape Recorder is the newest entry in a race where each new design "leapfrogs" the last. RCA engineers designing the TR-70 were not satisfied—dared not be satisfied—just to match the already available machines. They had to make the TR-70 better—much better. And they did. Thus, the TR-70 does everything, has everything (good) that the very best previously available recorder could boast of. But that's just the start. In addition it has a whole host of features and advantages not found in other recorders. Read on.

THE TR-70 DOES EVERYTHING

It produces the sharpest, most brilliant, truest color pictures you have seen. Makes superb color dupes through four generations. Offers all the wanted accessories—to electronically edit, compensate for dropouts, dimensional errors, variations in tapes. Operates at four switchable standards. And does it all more easily, more surely and more conveniently than ever before.

THE TR-70 HAS EVERYTHING

Everything you've ever heard of before. The basic machine is High Band color (not monochrome). It's designed, tested, and delivered that way. When you get it, it's ready to go! It's an integrated machine—there's no need to find space for a compressor—everything's built-in. Space is also provided for accessories, and all wiring's in place—no downtime

to install—just plug in modules: Velocity Error Correction, Automatic Chroma Control, Dropout Compensator and Remote Control. (Pixlock, Line Lock, ATC and Color ATC are part of basic machine.)

THE TR-70 HAS MORE

Features not available in other machines, features that make for better, easier, more convenient operation and maintenance. Such as all-front access, eye-level (and ear-level) monitoring, less floor space. Standard modules, all the same type, same extenders—easily removed (you don't need a screwdriver). Test points on front of panels, D-C metering panel, built-in FM test facility. Grouped operating controls, automatic guide positioning, foot-operated brake release. And many more. *To learn the whole story—hear all of the facts—call your RCA Broadcast Representative.*



The Most Trusted Name in Electronics

faster than anticipated. But the move bars any clear-cut projection of earnings for next year and the years following.

Metromedia, a volatile organization, has developed a concept of operating in all media including billboards, direct mail and publications. It reportedly is dropping out of the publication field and will endure a digestive period in 1967 to consolidate management of the properties acquired in the past two years. Cox, on the other hand, is a major factor in the CATV market and an expanding force in the publishing field. As a publisher Cox seems to be emphasizing the potential of technical publications, an area which is not at present in any form of direct conflict with tv.

Capital Cities, which has enjoyed the most dramatic growth of the group, compounding per share earnings at a rate of over 36%, will benefit next year from the revenues gained with the acquisition of a Los Angeles radio station, but thereafter runs head-on into the problem of how to sustain that growth. The acquisition of additional properties outside the field is indicated. There have been reports of a large merger move being considered by the company that would catapult it into "giant" status in the entertainment industry but they remain in the rumor stage. Taft Broadcasting is also aggressively seeking new properties in allied fields but must make a striking deal if it is to maintain its prestige as the group operator with the highest profit margins of the business. Wometco continues to explore the consumer market with the addition of soft drink bottling and vending machine entities.

Scripps-Howard is the most liberal broadcaster in terms of dividend payments.

Whether it will be able to sustain this policy without also embarking on an aggressive acquisition program is a subject of speculation, but the company has been playing its cards close to the vest while keeping the shareholders content.

ing facilities. Merchandising has long been a potent factor in radio advertising, according to Bob Turner, buyer at McCann-Erickson, Inc. "Television never felt the need because it was always a seller's market," he noted. "The farsighted stations, however, are getting into it now. By the time there is a vital need, they'll be professionals at it."

Television is not without its history of successful merchandising stories, but it is generally felt that the "jumbo postcard" variety of merchandising that many stations offer has outlived its effectiveness. On the other hand, tailormade efforts which involve the advertiser, the station and the local merchants, are continually applauded.

Buyer Bob Guthrie at J. Walter Thompson Co., detailed a typical example wherein he worked closely with a station's sales staff on insuring end aisle and dump displays in local food outlets. "Where we had these, sales increased 600 per cent in some stores," he said. "You almost always wind up with more shelf space in a store if the station maintains a good check. With that in mind, and all things being equal, the station that provides an auditing service should get the order."

What is Enough?

"Television stations today are involved in a great deal of merchandising," remarked a sales manager from one of the station representatives. "But the extent and type varies from station to station. To some advertisers it's important to get local dealers steamed up about a particular campaign; to others it's enough just to send announcements to buyers indicating that a campaign is starting."

Newspapers have generally been active in merchandising and many have maintained consumer panels to profile buying habits in their markets. Now, according to one source, the American Newspapers Publishers Association is currently questioning whether or not these services bring in extra business to the papers supplying them.

"Newspapers, because they are so close to their markets, have a ready entree to retailers and stores. Magazines have more of an axe to grind in digging out information because they have very specialized audiences," said JWT media director Jones. "But tv hasn't done much in marketing because it never felt pinched before."

Many people feel that there's a great deal of improvement needed in the extent and quality of the merchandising services that tv now offers, whether they are motivated by a desire for the station to increase its own sales or the advertiser's. The best merchandising plans are cited as those custom-made to meet the goals of a particular advertiser.

Tool for the Weak

Whether or not the new "syndicated" store audits would provide the client with data tailored to his needs is a primary concern in the minds of the services' semi-supporters. The information is of limited value, they point out, unless the advertiser can compare his performance and distribution in other markets.

One representative felt that such surveys had limited value for a strong station, but that they could be a fair tool for the weaker ones. Another was of the opinion that the sort of stations enterprising enough to pick up the new tools would most likely also be strong in other areas.

Would the "bonus" effect be nullified if all stations in a market had similar services? There was agreement that the benefit would accrue to the whole market—that such a flood of usable data would attract more advertisers to the local scene.

Get a Foot in Door

An interesting side-effect of the services was cited by one media director. "I don't think they will attract advertisers to a specific station, but they give the rep a chance to talk to people not directly involved in buying. It gives him a foot in the door; he has something new to discuss with advertisers and research and media executives."

With that in mind, it is interesting

note that a good many agency people on the executive level are not yet familiar with the new services. A frequent comment was "I have not been approached. I only know what I have read about them in the trade press." Evidently a considerable amount of education is required.

'Official' Opinion

Among the welter of opinions—yes, they will help the advertiser" . . . "no, they won't" . . . "yes, they will help the station" . . . "no, they won't" . . . and the persons professing to know nothing about the seemingly valuable information that is so readily available, for free, an "official" voice was recently heard from the American Association of Advertising Agencies studied the entire matter of tv research and issued a booklet, *How Advertising Agencies Evaluate Various Types of Research Used by Television Stations, Networks and Representatives*. The booklet concludes with some provocative statements:

"In general, the tv industry is asked to for help in areas germane to media evaluation and selection. Thus, development of coverage data, special audience studies and qualitative research investigations are—in that order—of most help to agency researchers and media people.

"On the other hand, stations are not really expected to supply sales data, marketing facts and statistics. This is not to say that this type of information is not helpful. It is just that marketing facts and statistics are relatively easy to obtain from standard sources, and sales data are generally best left to the advertiser or his agency."

Trial is Underway

Most of the data for the booklet, however, was collected over the past two years, before announcement of the new information and auditing services. Because of their newness, a "wait-and-see" attitude prevails at the agency and the client level, and hence only a handful of tv stations around the country have as yet subscribed to the services, they apparently are on trial at the station level as well. ■

Culture (Continued from page 36)

casts, 243 phone calls praising the series were received, and 217 letters came in, including not a single complaint about the station having preempted five-and-a-half hours of CBS-TV network offerings. Many of the viewers writing noted that they were relatively unfamiliar with the work of the ballet, symphony or orchestral group. One wrote that he had decided to keep his tv set, since he "could watch the Winter Olympics every four years and perhaps an occasional *Pageant of the Arts*."

Of primary importance were the financial results. The symphony reported that its season ticket sales leaped 30 per cent ahead of the previous year's pace immediately after the program. And the ballet officials claimed their subscription sales had moved ahead 20 per cent. In addition, it was expected that the "intermission conversations" held with the performers and directors during the programs would spur attendance at future performances in the Washington environs.

The taped "specials," a station official noted, probably wouldn't be of much significance in today's syndication market—although they might be of importance to educational broadcasting outlets—but the idea behind *Pageant* wasn't to produce a series that would sell in a hundred markets. The sole idea was to aid some components of the capital's cultural heritage. ■



Bruce Dodge, former executive vice president and one of the founders of North Advertising, is the new President of Gumbinner-North Co., Inc. Mr. Dodge was previously associated with the Biow Company.

Code (Continued from page 29)

certain pictures as *Suggested for Mature Audiences*. Such information will be conveyed by advertising, by displays at the theatre and by other means. Thus parents will be alerted and informed so that they may decide for themselves whether a particular picture because of theme, content or treatment, will be one which their children should or should not see, or may not understand or enjoy."

The latest version of the Hollywood Code was the result of considerable pressures in recent years, pressures as strong as those that caused its genesis and its flourishing through the offices of Hays, Breen, Johnson and Shurlock. While these men and their associates were judging films, they had their counterparts outside the industry—the Roman Catholic Legion of Decency, the Methodist film board and that of the National Council of Churches of Christ, among them.

Standards are Changing

A year ago, however, the Legion of Decency was replaced by the less formidable (in name, anyway) Catholic Office on Motion Pictures. The Catholic assessment of films began to show signs of less rigidity, and pictures such as *Who's Afraid of Virginia Woolf?*, *Alfie* and *The Pawnbroker* avoided the outright condemnation they might once have received. More and more, film producers were pointing to changing moral standards in America as indicative of the need for a modified Code, and more and more films were being released without Code approval.

With approval or without, features from Hollywood and from around the world increasingly are going to television. The 14-year-old television Code has always been more general in nature, yet more restricting than the Hollywood Code which specifically detailed what couldn't be shown. The question today is whether many of the films being bought for television showing can be aired with the understanding that their themes,

treatment and presentation "are made in good faith upon the basis of true instructional and entertainment values, and not for the purposes of sensationalism . . ."

Since the networks have become the major buyers of new and recent films, and since their programming reaches most U.S. homes, the way the networks treat "hot" features will be watched with increasing interest by the stations over the country. The watchword kept in mind by the networks when they take on a package of features these days is *editability*. Few are the pictures, network executives feel, that can't be sliced and spliced for the home-screen.

A case in point: Alfred Hitchcock's *Psycho*, a big-box-office picture that mixed elements of sadism, voyeurism, homicidal mania, necrophilia and eroticism, but which was slated to be aired by CBS-TV (until a real-life crime caused the network to put off the showing).

"With a couple of careful excisions, *Psycho* is no more than a well-executed suspense film," remarked William H. Tankersley, the lanky Texan who as vice president, program practices at CBS-TV, has day to day supervision over what can be accepted by the network. "*Psycho* turned out to be easily editable," said Mr. Tankersley, "by cutting out the bathtub scene entirely; now it's no tougher than was any offering in *Alfred Hitchcock Presents*."

Editable Sensationalism

"In every feature film package," Mr. Tankersley said, "there are some pictures which (unlike *Psycho*) can't be edited to make them suitable for tv." Such films stay on the shelf. But he added that most films, however adult in subject, can be edited for the family medium by taking out one or more scenes.

It's common practice for Hollywood producers to have on hand covering shots, "protection" shots, which can go in for doubtful scenes; just as there may be two versions of a film, one with sexual literalness or nudity



Construction is under way on the new studios and offices of KXTV Sacramento with completion scheduled for next August. The new facility will feature the largest color production studios in northern California, housed in the 33,000 square-foot building. Total cost for land, building and all-color equipment will run \$1.7 million, according to Robert S. Wilson, vice president and general manager.

for certain overseas markets; the other, less graphic, for the U.S. and other countries where greater caution is called for.

Predicting a "closer wedding between tv and movies, but not as direct a collaboration as in series production," Mr. Tankersley remarked that "Hollywood producers are smart enough to realize that if they want to sensationalize a movie, they can limit the sensationalism to scenes which the networks and stations can later take out."

The problems are less than might be expected, Mr. Tankersley stated, particularly in view of the fact that with network tv now such an obvious market, Hollywood will keep one eye cocked on the medium's needs as it makes its features. At any rate, said the executive, "the new MPPA Code shouldn't lead to more laxity in films."

Remarking that his network turned down *Psycho* in toto, Ernest Lee Jahnce Jr., the jovial, robust former Navy Commander who is vice president, standards and practices at NBC-TV, said that a film which might be acceptable in one time slot might be shocking in another. "If you have a showcase like NBC's *Saturday Night at the Movies*, where viewers have come to expect family entertainment, and you ran a film like *Psycho*, no matter how skilfully edited, it would take much of the

audience by surprise; in the context it would shock them."

Mr. Jahnce harked back to the days, not so long ago, when acceptance of a movie was "an all-or-nothing" proposition. "Either a film was entirely acceptable, or it was rejected."

But as network use of movies has increased, the all-or-nothing policy "would have required too many turn downs." It was found that with judicious editing, some films that unexpurgated might have been unacceptable, could be made acceptable. "Adult themes, as in paragraph seven of the first section of the TV Code, do not mean *eroticism*," Mr. Jahnce stressed, "although some Hollywood producers continue to confuse the two."

Forbidden Fruit

As for what may be coming from Hollywood in the near future, since it will be at least two years before any of the pictures made under the "Valenti" Code will find their way into tv, it's difficult if not impossible to predict what will or will not be acceptable in 1968, so quickly do the mores change, Mr. Jahnce said.

Would there be more permissiveness as a result of the seeming liberalization of the MPPA Code? "How far can it go?" Mr. Jahnce replied. "It's like women's skirts—they can

ly go up so far, then they must me down."

If a movie with an "adult" theme run on tv, with or without editing, should parents be warned of it the flashing of "For Adults Only" boards? Mr. Jahncke said that attempts at classification may be ineffectual, and worse, a temptation to the non-adults.

Not Only Escapism

Grace Johnsen, director of broadcast standards and practices at ABC-TV, said there had been no problem so far with fitting features to network broadcast: "When there's doubt, they're edited; if they're not editable, they're rejected. Every film presents a different case."

Beyond the networks, representatives of the major religions now keep a weather eye peeled on morality in tv. At the National Catholic Office for Radio and Tv, executive director Charles E. Reilly Jr., a dynamic young layman who had been assistant to the vice president and director of corporate relations at Chung & Rubicam, said the office was concerned with "neither censorship nor propaganda, but with working with broadcasters in maintaining the industry's high standards." Working with Mr. Reilly is the Rt. Rev. Sgr. William J. Shannon, who was vocalist on the CBS radio network before he entered the priesthood. Sgr. Shannon said television programmers might be caught in something of a no-man's land between the big screen and the little screen. "In a pluralistic society, we cannot deny that the rest of the population films we consider it inadvisable for our congregants to see," he commented.

William Fore, radio-television director of the National Council of Churches, remarked that films "had formerly been seen as escapist entertainment, but as an art form had merged as a serious expression of what's going on in the world, and that is a moral concern. Christians need to take serious expression in films seriously," he said. "The adult feature film should be available to adults via tv, but there is the problem of audience selection."

The trouble with tv today, Mr. Fore remarked, is that there is too little choice, and choice only among escapist offerings. But, he noted, there is promise of greater diversity in tv, what with the rise of features, uhf stations, satellite relays and new networks. To the degree that adult features, those with strong moral qualities, move into tv, the diversity and the value of the medium will increase, Mr. Fore said.

Concern for serious program fare was also expressed by Bernard Evslin, radio-tv director of the Union of American Hebrew Congregations. He said UAHC was not concerned with safeguarding the morality of congregants, but with the effect on American life of unreal entertainments. Serious motion pictures would be welcome, he added, along with more serious documentaries and discussion programs.

It's likely that the pressures of commerce will prove more effective than pressure from guardians of morality in keeping tv a family medium, and making sure feature films are suitable for it. A spokesman for the Motion Picture Producers Association said producers will continue to shoot two ways when handling delicate scenes. "It's a lot cheaper to take protection shots when you're on set than to have to redo a scene later on."

Already there are rumors that European film producers are going in for protection shots that will make their pictures more palatable to U.S. network buyers.

The Illicit Becomes Licit

Syndicators of feature films, and most of their customers, however, appear to be quite sanguine about tv suitability and sale of Hollywood product. Speaking representationally, William Clark, vice president of 20th Century-Fox Tv, said that family pictures would predominate in the market, and that most adult-theme pictures could easily be edited to make them fit for family viewing.

Hal Hough, programming vice president of the CBS Owned stations and probably the most experienced film buyer in the industry, said that

there would only be a problem if "the entire theme of a film is dubious." The new Hollywood Code, Mr. Hough remarked, may now allow licitly what has already been done in such films as *The Pawnbroker* and in a number of films from overseas. He said that if an important film like *Hawaii* had scenes with bare-breasted actresses, these could easily be cut from the film before the date of telecast.

A spokesman for MPPA said he hoped that tv would adopt the Code's "For Mature Audiences" tag, and show the seal with that tag before the presentation of an "adult" film. "We're leaning over backwards to advise parents about what a picture is like," he said.

Death of the Albatross

Howard Bell, director of the NAB Code Authority, said the whole test of the new Hollywood Code would be in how it was administered. He said the Code Authority and its advisors would be considering the question of whether to have television use the "For Mature Audiences" statement or some other classification. Mr. Bell added that the Tv Code "reflects current principles of morality." It is much broader, he pointed out, than the old Hollywood Code, with few outright restrictions. In a way, he said, Hollywood's Code had caught up with the TV Code as regards the lack of rigidity—"principles, not restrictions," as Mr. Bell put it.

Mr. Bell at this time said he did not know if there would be any need to contemplate revisions of the Tv Code. But, "the policies of the MPPA people are bound to have some effect on tv, when the new product comes into the tv market."

In the meantime, the NAB office will continue to work closely with its counterpart in Hollywood. And, Mr. Bell felt, the fact that the Tv code is under continual study, and has already been amended and expanded several times within its young life, will prevent it from becoming a 33-year-old albatross around the industry's neck, as was the outmoded Hollywood Code. ■

Kids (Continued from page 35)

past 20. Now *Gigantor* is up to 40, *Hercules* is in 50 on its second go-around, and *Felix* is holding its own in 43.

One answer seems to be to come up with the show that will "hit" big—and that's where imagination and a good "feel" for the market is vital. There's an apparent trend toward kidshows that can grab teens and adults as well as youngsters—it's a trend the networks have steam-rolled with *Batman*, *The Beatles*, *The Munsters*, etc. An obvious effort, and what looks like a successful one, to jump on the trend is Grantray-Lawrence-Krantz's *Marvel Super Heroes*. The producers reckon the animated comic books will be in 150 markets next season, and 200 in its third year. The goal is a remarkable one for these times.

As there is no sure route to network success (*Green Hornet* didn't match *Batman* one iota, although it had the same producer, etc.), so there is no one sure route to syndicated kidshow success. Hoping to be "different" enough, aiming for a different age group, a different market, numerous producers have poured new shows into the moppet field recently. Among them are Seven Arts with *Marine Boy*, NBC Films with *Kimba*, ITC with the long-run-on-network *Fury*, Screen Gems with off-network *Quick Draw McGraw* and Hanna-Barbera cartoons, Trans-Lux Tv with *Gigantor*, Tele-Features with *Adventures of Tin-Tin*, ABC Films with the oddly-named *8th Man*, Wolper Tv Sales with *Laurel & Hardy* and *Crusader Rabbit*, American International Tv's *Prince Planet* and *Sinbad Jr.*, and Alexander Films' *Planet Patrol*.

Open Door Policy

Aware that anything might go big on the kiddie front—and that nothing might go—the production companies are endeavoring to hold down costs as much as possible. Japanese animation, as noted earlier, is one factor here, and *Marine Boy*, *Kimba*, *Gigantor*, *8th Man* and

Prince Planet are all turned out by Japanese artists. This source was first tapped several seasons back when NBC Films entered into co-production with Mushi Studios in Tokyo for *Astro Boy*. The key to the deal was an initial sale to a Japanese network. It took strong selling to break down resistance in this country to the foreign-made series, but once the door was opened a crack,

House Not a House

An advertiser in Wheeling, W. Va., has found a way to capitalize on the yearning produced in viewers when they see the grandeur of the nation as shown in *Bonanza*, *Gunsmoke*, et al. He tells the viewers they can see the countryside "in person"—by buying one of his house trailers.

The advertiser, Tom Stewart, of Stewart Mobile Homes in Clairsville, Ohio, tried his sales approach last spring on WTRF-TV Wheeling. In a month he spent \$350 for a spot package; in the month he sold six vehicles for a total of \$30,000. With that kind of results, he continued the schedule through the summer, then had to drop out for a month while he restocked on new models. Now he's back on the air again, running 10's and 20's of color slides made from dealer brochures, and late evening minutes.

The minutes, shot on 16mm film by the station, "surprise" viewers by showing them a modern furnished interior before the camera pulls back to reveal the interior is not that of a house, but a home on wheels. Mr. Stewart's success with the commercials—he credits them with bringing in at least 30 new prospects during the first week—indicates that the pioneer spirit of America is still alive, although transportation has come a long way from covered wagons.

it swung wide. Today, Japan turns out such network offerings for kids as *King Kong* and *Frankenstein*, which will probably end up in syndication in time.


Along with the Japanese, British have been tapped by U.S. production firms—King Features puts *Cool McCool* and *The Beatniks* together in London—and Tele-Features takes *Tin-Tin* from Belgium. A future bet for production is to tap the Iron Curtain countries of Czechoslovakia, Poland and Yugoslavia, where animation is flourishing and technicians are gaining international repute for their work in theatrical features and shorts.

Cost-cutting, of course, can be done not only by finding new production sources, but by using limited animation where full animation would be prohibitive, or by coming up with a new form altogether. New reproduction techniques like Xerography are increasingly being used to prove that Walt Disney perfection isn't vital in attracting kid viewers.

Host Fades Away

Along with ideas to bring down costs, syndicators working the kidshow territory have come up with ideas to make their offerings more palatable to stations. One approach is to provide shows that can either be run in short segments or easily tied together to fill a half-hour. Formerly, only short cartoons—four to 15 minutes in length—were sold, the idea being that a live "host" would bridge them with gags, game and commercials. As station costs went up, the live hosts by and large were dropped from the payroll. (In larger markets, the kidshow host remains popular, his salary often a minor expense when measured against his ability to hold viewers and advertisers.)

With the fade-out of the host, the half-hour cartoons increased in demand. But the companies that have reels of shorter films found again that judicious selling could put their product across. For one thing, they noted, cartoons of five minutes or so provide plenty of natural breaks in

**These
New Features
in

Television
Rates and Data
Make
the Buying of
Television
Easier
for Buyers**

- 1** "Television Market Areas," using ARB definitions. These are ranked by:

Standard Metropolitan Statistical Areas

Areas of Dominant Influence (the unduplicated county concept)

Effective Areas (areas in which there is 50% or more daily circulation)

Total Viewing Areas (the ARB areas survey)

- 2** TV stations listed alphabetically and city of operation. TV circulation for black-and-white and color.
- 3** Color TV estimates have been revised based on data provided by ARB and Nielsen.
- 4** Media Identification Codes for every TV Station, group and representative listing—for standard industry identification—endorsed by the Advertising Data Processing Association.
- 5** Households now ranked by SMSA in Consumer Market Summary pages. The summaries include: Total sales-retail, food, drug, general merchandise, apparel, home furnishings, automotive, service station—passenger car registrations, farm population and gross farm income.
- 6** List of TV stations regularly scheduling farm programs.
- 7** National group broadcasters' national sales offices are identified immediately following the listing of TV representatives.
- 8** New future rate pages for TV stations—announcing new rates in advance.

These new features are making it easier for buyers of television time to buy any station. Your reasons-why-to-buy in SRDS will make it easier to buy from you

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving The Media Buying Function
5201 OLD ORCHARD ROAD, SKOKIE, ILLINOIS 60076

which to drop commercials. For another, clever mixing of old and new cartoons can attract audiences of different ages. Too, the station can stretch its film dollars further by mixing some older and lower-priced cartoons in with some newer and costlier ones—thus lengthening the number of weeks of programming obtained for the price. (Five-minute cartoons are usually sold for unlimited runs, while the half-hour versions are more likely to have a definite number of runs stipulated in the contract.)

Among the short cartoons going strong are Tele-Features *Courageous Cat* and *Tin-Tin*, AITV's *Sinbad Jr.*, ABC Films' *Harvey* package (*Casper the Ghost*, etc.), Wolper's *Laurel & Hardy* and *Crusader Rabbit*, United Artists' *New Adventures of Pinocchio* and *Tales of the Wizard of Oz*, ITV's *Mr. Piper*, Screen Gems' *Ruff 'n Reddy* and Hanna-Barbera package, and CBS Films' *Astronuts*, *Roger Ramjet* and *Alvin*.

Live-action films have been sold since the days of Chaplin as having appeal for both kids and adults, and this feature is still relied on by the kidshow syndicators. Some sellers note that cartoons intrinsically are thought of as "for children only," but a live-action show—that's something else again. Programs such as *Lassie*, *Dennis the Menace*, *Leave It to Beaver*, *Patty Duke* and more have found favor in slots that exposed them to young and old alike. Recent entrants in the field that have done well include ABC Films' *Buck Rogers* (13 half-hours) and *Flash Gordon* (40 half-hours). Spliceups of pre-war Republic Films serials, the two shows have been running in tandem in upward of 35 major markets. (In some of the markets, they run in prime-time periods to catch the "camp" followers.)

Shorts and Longs

Another live-action series that hurdles age categories is *Mack & Myer for Hire*, the Trans-Lux Tv complication of 200 11½-minute slapstick hijinks. *M & M* is now in

Peoples' New Titles

George W. Campbell moved up to vice president and general manager of Peoples Broadcasting Corp. from



the post of executive vice president. He was formerly director of sales promotion-publicity and newscaster for WGBI Scranton, Pa. and administrative assistant to Nationwide Insurance's president. Clark Pollock at the same time was named vice president of operations at Peoples Broadcasting Corp. He previously was program director for KVTU-TV Iowa.

about 40 markets. Embassy Pictures cut up 13 feature films made in Italy by Joseph E. Levine and put the result—26 hours—into the market as *Son of Hercules*. These sagas of derring-do around Rome proved their pulling power on kids and grown-ups by being slotted in 91 markets.

And, seeing that *Hercules* was a big name in almost any form, Trans-Lux Tv put out 130 five-minute cartoon adventures of *The Mighty Hercules*, and now has moved it into about 50 markets on a second go-around.

The diversity of thinking—reducing production costs, widening the audience, following trends or starting new ones—is what is sparking the syndication business today. But another important ingredient is also at work: color. While most of the more recent cartoon offerings are naturally in tint, some older programs are getting a second life because they were filmed in color years ago.

At the top of the list, of course, is the long-running live-action *Superman*. Perennially strong in black-

and-white, the fact that 52 of its 104 half-hours were filmed in color is doing a lot to keep *Superman* on the air in 85 markets currently. The show dominates competition in many markets, as in New York where it has kept independent WPIX in first place at the relatively late hour of 6:30 p.m. *The Cisco Kid*, one of the earliest half-hours aimed at the youngsters, has a new lease on life by virtue of its color availability. And new product, like NBC Film's *Forest Ranger*, credits a measure of its success to color (*Ranger* is filmed in the Canadian North Woods, now worked in Canada, and is in about 50 U.S. markets).

Theatrical cartoons which have worn out their welcome on many stations bounced back as stations aimed for the "100 per cent color" goal. Thus, National Telefilm Associates, for example, with 200 of *Little Lulu* cartoons, was just one firm that found a whole rash of new orders coming in as color came in. Trans-Lux' *Felix*, which was one of the first made-for-tv cartoon series, also witnessed a new surge of color interest.

Live, but Syndicated

Two children's programs of unusual type that have used imagination to overcome some of the difficulties of the field are Larry Harmon's *Bozo the Clown* and Bert Claster's *Romper Room*. Faced with the problem of stations economizing by trimming their live talent and production, the two shows have taken a different tack. While *Romper Room* continues to do well across the U.S., it has moved heavily into the overseas market, setting up live copies in country after country around the world. *Bozo*, on the other hand, is being made available as either a local-live or all-tape show. For the local package, producer Harmon provides filmed cartoons, games, contests, acts, ideas, etc. and the station adds the Bozo-dressed host. The "no-effort" package features the "natural" Bozo, as taped at WHDH-TV Boston. The *Bozo* lineup currently is about 25 markets.

Like many syndicators, Mr. Haron has more than one ace up his sleeve. In addition to a million dollars worth of 130 new taped *Bozo* shows he's currently working on, he's making four specials for kids. Specials are considered a sure-fire money-maker by numerous syndicators, as well as a foot-in-the-door for future series sales. Thus, Tele-Features is selling seven feature-length *Tin-Tin* films along with its series; American International has 13 live-action fairy-tale features called *Holiday Storybook of Fables*; and NBC Films placed its package of *Three Famous Fantasies* all over the country. (The films—*Rip van Winkle*, *Aladdin's Lamp*, *Treasure Island*—were transferred last July to Golden Arrow films).

Merchandising Money

When a kidshow syndicator feels he's tried every twist he can think of to bolster sales, and nothing has helped, he seldom grows despondent. He knows that a well-made series package may have worn out its welcome temporarily, but can bounce back again in a few years. As evidence, he always has an "expert" like Disney to look to. Not only has the "master" made millions by careful reissuing of his features, but he showed tv how to do it with the *Mickey Mouse Club*. From its heyday on network, the show was allowed to rest, to be brought out a half-dozen years later in syndication and move into 100 markets. Now the market is down to 25. But in a few years a fresh generation of toddlers will be available and the series—lightened with a few new features—will be ready to start all over again.

Yet another factor that causes the market to glow brightly in a syndicator's heart is merchandising. While the big action these days seems to be tied to network programs, such as market-by-market shows as *Superman*, *Yogi Bear*, *Huckleberry Hound*, *Marvel Super Heroes*, *Romper Room* and *Bozo* have demonstrated that extra dollars can be brought in through merchandising licenses.

Toys, food, clothes and novelty items that bear the name of a kidshow hero can return considerable revenue, even if they're less successful names than *Batman* or *Davey Crockett*.

Two-Year Tale

Television merchandising ideas come and go, but an idea that lasts for two years must be a good one. Such an idea has been working in Omaha since its inception in 1964. Then Wilson's Certified Meats began running a schedule of minutes on KMTV, with each minute divided into three 20-second segments. The first and third parts are straight pitches for the company's products, but the mid-section tells viewers the name of a particular supermarket where the products are available.

Stores have featured Wilson's meats to join the roster of outlets promoted on the air, and Wilson's distribution has leaped ahead since the campaign began. Annual presentations are made for the area's major supermarket chains wherein Wilson's people explain upcoming product pushes. The spots run by KMTV are combinations of tape and film or live and film, depending on the speed with which the store tag must be included.

Robert Wheeler, Wilson's general manager, claims the tie-in of tv with a strong selling point for the local stores has brought about "a tremendous increase in distribution and sales. Sliced cold cuts, for example, were up 50 per cent in 1965 over 1964 and up another 20 per cent in mid-1966. The volume of sales by chain stores in this area has increased two to four times since the beginning of the campaign."



MR. WHEELER

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This last aspect, though, is at best a small sideline to the real business of conceiving and selling programs. As an indication that the task will be simpler in the future, the syndicators point to the ever-growing number of new products being rushed to market by major advertisers with the hope of capturing the kids. Stations no longer must depend on a few toymakers and cereal firms, they point out. And, as the list of advertising prospects grows, so has the number of potential viewers: the bumper baby crops of the late '50's and early '60's are now at the age where they can exercise considerable control of the dial.

Few syndicators today deny that there are plenty of problems in selling children's shows, that the market is tight, that there is considerable competition—but few doubt that the guy with a solid property and the right angle on selling it can't make a dollar, and won't make it more easily in the coming seasons. ■

Represented by Edward Petry & Co., Inc.



The way to reach

ROCHESTER

GO WROC-TV8 GOING PLACES



A RUST CRAFT STATION

being top professionals in the craft of advertising." SSC&B's growth over the years has presented Mr. Uhl with problems in keeping his creative troops closely knit and unified. The agency operates on the group system in which a number of people are more or less permanently assigned to a specific group of products. "We try to make the groups a kind of autonomous unit," the creative head said. "I like to think of each one of them as a small circle, all working within a larger circle," he added, sketching a diagram of a telephone dial.

Noting that the agency started hot and small, he said that the instinct to remain that way is still strong at SSC&B. "Our instincts say to avoid getting big," he said. "But if you don't get big, you get small . . . and that's bad, so we've gotten big. Now that we are big, however, we stress one thing over and over to everybody: remember that it's the ad that comes out the other end. That's our reason for being here."

Iron-Handed Charm

In describing SSC&B's selling philosophies, Mr. Uhl observed, "If people are exposed to 1,600 ad ideas a day, you have to stick by a selling point and make it fresh and contemporary so that it will be noticed. So our first objective is to determine [often through a large research department] the selling need and fill it, freshly. Determine a reason *why* a customer should buy the product, and then drive it home. The final, and absolute test of how good the ad is, of course, is what happens to the product in the marketplace, Mr. Uhl said.

Alfred J. Seaman, president and the man at SSC&B who wields the greatest daily influence, has a comfortable corner office on the 12th floor overlooking Lexington Ave. Although his rule has been described as "strong and iron-handed," the former copywriter possesses great personal charm, an imposing appearance, and cordial demeanor. He laughs a lot. Sitting behind a very large leather and antique-topped desk

Media Buying at SSC&B

The opportunity to purchase all media is one of SSC&B's major attractions to young media buyers. One of the agency's new buyers said the all-media buying policy was the only reason he came to SSC&B. At his former agency, he was restricted to broadcast buying. "I knew it's hard to become a supervisor, or even to move into account work, unless you buy and get experience in all media." In comparing SSC&B to his former agency he said the atmosphere was generally the same, except at SSC&B senior people in the agency are more accessible "and will spend time giving you advice." He noted there was more contact between the media people and others of the more than 600 employees scattered about the agency.

he stretched back, pulled out a bottom drawer for a foot rest, and fiddled with a paper clip bent-out-of-shape. "No, I couldn't possibly judge every ad going out of SSC&B," he said. "If I tried I would have to give horseback opinions." Asked about an antique postage scale on his desk, he joked, "I watch every detail here. A sample is removed from the mail-room regularly and I test it on this scale."

By far the most significant, and



Norman Louvan was named president of Screen Gems Broadcasting Corp., a new post from which he oversees activities of KCPX-TV-AM-FM Salt Lake City, WAPA-TV San Juan and WVUE New Orleans. He had been vice president and general manager of the Screen Gems broadcasting Division.

far-reaching development at SSC&B since Mr. Seaman arrived there from Compton Advertising in 1959 is the agency's "very definite effort to expand quantitatively and qualitatively." SSC&B, known for years as a package goods specialist, reached that point about four years ago when product conflicts began to threaten the agency's growth. "During one week we turned down \$8 million in new business because of product conflicts," Mr. Seaman recalled, adding hastily that the agency has never "and will never" terminate an account for a larger, conflicting one. "We seek a long-term relationship with our clients and want a deeper, more meaningful relationship with them. They must know that we are unreservedly and without question dedicated to producing successful advertising to sell their products."

With the gaps in its package-goods line-up becoming fewer, SSC&B under Mr. Seaman's direction has been about nabbing corporate, service and hard-goods accounts. Its first major break-through was troubled Northeast Airlines which went to SSC&B on December 22, 1962. The first SSC&B campaign broke 13 days later and by January of that year Northeast's sales had increased 65 per cent over the previous year. The campaign idea: the now famous, "Come on down!"

Cold Here, Hot There

Mr. Seaman described SSC&B's solution to the special problems of the Northeast account presented. "When we first got the account, there was a newspaper strike in New York. The city had been a highly publicized cold wave in Florida," he said, "but no one knew it was over and the hotels in Miami were in trouble. Everybody was complaining." Hiring a local Miami newscaster, Jim Dooley, the agency sent a crew down to shoot tape daily and fly it north. The Frigid New Yorkers saw Mr. Dooley drooling "Come on down" and giving the Miami temperature. The spots put Northeast back on its feet and proved that SSC&B could handle a service account with speed and imagination.

Since then SSC&B has received the



ROCK HUDSON

**Tuberculosis Is Still A Clear
And Present Danger.**

**Emphysema And Other Respiratory
Diseases Take A Deadly Toll Of
Lives Each Year.**

**Our Christmas Seal Campaign Is
Designed To Alert The Nation To
Causes, Symptoms, And Medical
Treatment.**

**The Recorded And Filmed Material
Is Produced With The Highest
Professional Standards. It Is
Fitted To The Holiday Season:
It Seeks To Alert The Viewer
And Listener Without Employing
Sensational Approaches, Morbid
Reflections Or Inducing Fear
Or Panic.**

**The Nation Will Breathe Easier
Because You..The Broadcaster...
Are "Airing The Matter"**

"A Matter Of Life And Breath"

**T
E
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V
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N**

These stars have contributed their talent to make this public service material available to the broadcasting media.

**ROCK HUDSON, SUZANNE PLESHETTE,
MEREDITH WILLSON** (all available in
1-minute spots and 30-second variations, in color)
DICK VAN DYKE (movie trailer)
THREE DOCUMENTARY SPOTS (1 minute, with
20-second variation) (in color)

**PLUS SLIDES, TELOPS, FLIP CARDS AND POSTERS,
GREYED AND COLOR.**

Produced by
NOWAK ASSOCIATES, N.Y., N.Y.
TANDEM PRODUCTIONS at
SAMUEL GOLDWYN STUDIOS, Hollywood
UNIVERSAL CITY STUDIOS, Hollywood

**R
A
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O**

15-minute transcribed programs starring:
**ROGER MILLER, NANCY WILSON, HERB ALPERT/
TIJUANA BRASS, ANDY WILLIAMS, PETULA CLARK,
BUCK OWENS, HOMER & JETHRO, AL HIRT,**
plus reminder show with **HENRY MANCINI.**

5-minute transcribed programs starring:
**EILEEN FARRELL, STEVE LAWRENCE,
EYDIE GORME, EDDY ARNOLD.**

Transcription of All-Time Great Hits,
featuring outstanding artists.

Transcription of 24 Celebrity Spot Announcements.

Transcription of 22 Recording Artists'
Announcements for Disc Jockey Shows.

Transcription of 24 Celebrity Reminder
Announcements.

Special Christmas Seal Theme Song
featuring **MEREDITH WILLSON.**

60th ANNUAL CHRISTMAS SEAL CAMPAIGN NOVEMBER 15th through DECEMBER 1966

For network use: Contact Milton Robertson
Director, Radio/Tv/Films
National Tuberculosis Association
1790 Broadway, New York, N.Y. 10019
Circle 5-8000

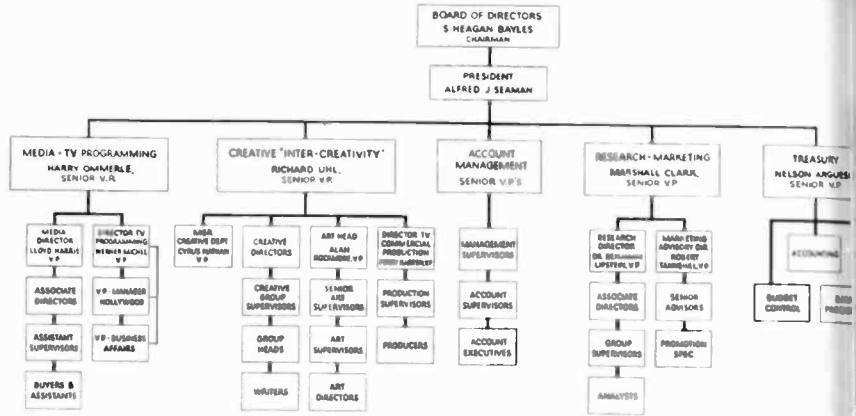
For local use: Contact your local Tuberculosis Association
in your own community.

Approved by Advertising Council of America



National Tuberculosis Association

SSC&B INC. ORGANIZATION CHART



NOVEMBER, 1966

American Iron and Steel Institute and the Continental Can Co. corporate accounts, and is working to see that its billings in the area grow. Mr. Seaman strongly believes that SSC&B's philosophy of package-goods selling can be transferred successfully, even improved upon, in corporate advertising. "There used to be in corporate advertising a tendency to depict all the pomp and panoply, with little substance," he said. "There were a large number of abstractions, vague ideas, that they hoped the viewers would be able to catch and remember." He contrasted this with package-goods selling where "you use a well-thought-out proposition, tell its story, and tell the viewer what to do about it."

Mr. Seaman said SSC&B operates on several different types of compensation arrangements, although the traditional 15 per cent commission dominates and is desired by the majority of clients. SSC&B and BBDO have a special fee agreement with American Tobacco Co., a cornerstone of SSC&B's success, in which the client gets a rebate on after-tax profits on billings over 2.5 per cent. SSC&B also has special deals for new-product work—both for clients with going business at the agency and for clients which have assigned SSC&B new products only.

Fees, but No Cost-Plus

Most of the new-product work is under a fee setup, Mr. Seaman said, but when billings on the product reach about \$1 million, the straight commission system goes into effect. He said the agency has no permanent fee arrangement and is open to suggestions from any of its clients. SSC&B, however, unlike BBDO, has never recommended the American Tobacco fee arrangement to any other clients, and no other clients on their own took a special interest in it, Mr. Seaman said. One system he is against is the cost-plus system "because it brings the client into your business, instead of you into his. An agency is more than a collection of people, it's an atmosphere, a morale, a feeling. The employees must know those at the top of

their agency are making the decisions and that no client will have a say in who is to get what raise."

The advantages and opportunities afforded by television advertising and what the medium has meant to SSC&B are not lost upon Mr. Seaman. "I believe print will continue to be a tremendous force, but in print you try to lock everything up in five words," he said. "That's great if that's all you need. But more often you need to hold the viewer longer and say more. In television, with its multi-dimensional capability, you can present ideas singly, in a chain of relationships, that progress logically to a conclusion. Of course, it's an invaluable tool to advertising. You sometimes wonder with all tv's unrealized potential why television (programming and advertising) generally isn't of higher quality," he observed.



Jerome Bess, formerly vice president in charge of operations for RKO General Broadcasting, was recently named general manager of WOR-TV New York, owned by RKO General.

Mr. Seaman said that SSC&B has been considering opening branch abroad for six years since American Tobacco gave the agency its international account. The agency chose not to move abroad at that time, but experimented with subsidiaries. However, the agency now has set up close liaison with Lintas, a world wide agency with headquarters in England, and there appears to be some kind of a formal union of the two agencies in the offing. Such a link would give SSC&B access to important world markets. At present the agency has branches only in Puerto Rico and on the West Coast.

Mr. Seaman claims that SSC&B's successes can be attributed to going one step beyond what is required to produce only good advertising. "I avoid the bad and do the good; it won't be exciting but it might get you by. If you can determine what makes an ad or a concept good and then find a new pattern, a configuration, an unexpressed truth, you will be great, not only good. I say always reach for the one shelf above what you can reach . . . and make sure there is a three-legged stool underneath you." As proof that SSC&B indeed tries harder, Mr. Seaman has two rules of thumb: "whether the agency has to beg, or whether clients put you on their list for new accounts; and whether good people in the business come to work for you, or whether you have to look hard and pay through the nose to get the qualified people." SSC&B, he says, passes both tests.

In the picture

is topcoat flying behind him, Robert J. Leder, new president of a new establishment, RKO Pictures Company, raced into his office on a typical morning a few days after announcement of his appointment. He grabbed the phone as he slid out of his coat, punched a button, spoke a few quietly forceful words, hung up, shook hands with a visitor, strode to the open door, passed some airplane tickets to a secretary so she could advise some travel plans, walked back, lit a cigarette, whipped off his jacket and hung it over a chair, waved to the visitor to sit, punched another button on the phone, snapped out a few instructions, hung up, leaned back behind the Early American desk and tried to relax.

Mr. Leder, it would seem, must make an effort to hold still, so attuned to the pace of the business in which he works. The furnishings in his spacious headquarters (20th floor, a but modernized building near Times Square) are colonial, polished, dignified, but the executive stares straight ahead when he looks up from work or phone at a vivid and realistic painting of a group of trotting horses coming straight on out of the frame. The mood is excitement, and it reflects the executive's personality. His answers to questions are rapid, with a fumbling for the right word.

The move by RKO General, Inc., to set up RKO Pictures as a separate entity, he said, is not an effort to diversify so that there would be any reliance on television by an already highly diversified company. (Parent General Tire & Rubber Co. owns RKO General with its complex of radio and tv stations, movie theatres, CATV systems, etc., and also controls an airline, a tugboat operation, an outdoor advertising firm, etc.) "The idea is just the opposite. In fact, we're thinking predominantly of television. We're trying to protect our own programming position—feature films, specials, our new sports network." In the past year under Mr.

Leder's direction, RKO General Productions—a division now parented by the new RKO Pictures arm—financed or co-produced 11 feature films, put 17 into production, and turned out a raft of tv programs for its own stations and for syndication here and around the world.

The emphasis at RKO Pictures naturally will be on feature films, and Mr. Leder has ideas on the kinds of films the company will back. He believes the television market as represented by a network sale is not one without a price limit. "Motion picture prices will have to be competitive with those for other types of programming," he said, "and I think \$750,000 is about as high as prices will go." A handful of features of major importance will bring *Kwai*-like prices, yes, "but how often can a network pop for \$2 million?"

Since the return may be limited, the executive is aware that production costs must be held in check. "Stars mean nothing today—except Richard Burton, Elizabeth Taylor, maybe Cary Grant—so you don't have to pay for them. *David and Lisa* cost under \$100,000. We've got several properties that cost \$3-400,000 and they're excellent."

What can make a \$300,000 production worth \$750,000 to a network, he said, is exploitation. And while exploitation costs money, the costs today are much less than they used to be. "The days of the big national release with a multi-million-dollar campaign are gone. Now you have a couple of thousand playdates that give about 85 per cent of the return. And those play dates are in eight territories. So the exploitation doesn't have to cover much ground, particularly when you think that we've got television stations in four of them."

The plans of RKO Pictures call for expansion of investments into other forms of entertainment that eventually may result in tv program-



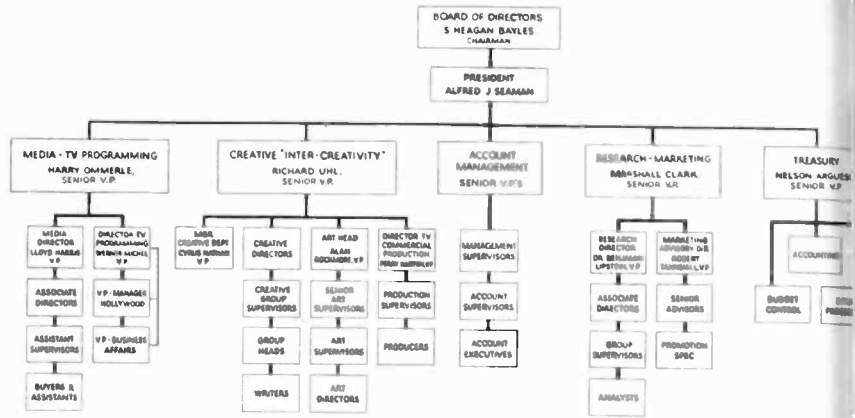
MR. LEDER

The money stops at \$750,000

ming. Broadway, books, arena productions—there's no limit, said the new president. "We're not going to get locked into studio ownership, though. Then you lose your flexibility. You have to produce because you've got overhead. Now we can finance what we want to, and if nothing interesting comes along, we don't have to do a thing. It's not going to be like the old Hollywood days. Too much of the motion picture business, particularly distribution, hasn't changed. But we're going to try to do something about that. . . ."

Before taking a final phone call, Mr. Leder sketched in his background: "I started with an ad agency in the late 40's. They went out of business, so I got into radio sales for a Newark station . . . tried to produce live game and variety shows for tv with my own underfinanced and short-lived company . . . went to NBC in '49 and became sales manager for radio spot . . . moved five years later as sales manager to WNBC New York . . . worked at WINS where we brought Alan Freed in and started rock n' roll . . . then to WOR, and I'm still here." Mr. Leder was vice president and general manager of the wot radio and tv stations from '56 to '65, and last year became executive vice president, RKO General Broadcasting.

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American Iron and Steel Institute and the Continental Can Co. corporate accounts, and is working to see that its billings in the area grow. Mr. Seaman strongly believes that SSC&B's philosophy of package-goods selling can be transferred successfully, even improved upon, in corporate advertising. "There used to be in corporate advertising a tendency to depict all the pomp and panoply, with little substance," he said. "There were a large number of abstractions, vague ideas, that they hoped the viewers would be able to catch and remember." He contrasted this with package-goods selling where "you use a well-thought-out proposition, tell its story, and tell the viewer what to do about it."

Mr. Seaman said SSC&B operates on several different types of compensation arrangements, although the traditional 15 per cent commission dominates and is desired by the majority of clients. SSC&B and BBDO have a special fee agreement with American Tobacco Co., a cornerstone of SSC&B's success, in which the client gets a rebate on after-tax profits on billings over 2.5 per cent. SSC&B also has special deals for new-product work—both for clients with going business at the agency and for clients which have assigned SSC&B new products only.

Fees, but No Cost-Plus

Most of the new-product work is under a fee setup, Mr. Seaman said, but when billings on the product reach about \$1 million, the straight commission system goes into effect. He said the agency has no permanent fee arrangement and is open to suggestions from any of its clients. SSC&B, however, unlike BBDO, has never recommended the American Tobacco fee arrangement to any other clients, and no other clients on their own took a special interest in it, Mr. Seaman said. One system he is against is the cost-plus system "because it brings the client into your business, instead of you into his. An agency is more than a collection of people, it's an atmosphere, a morale, a feeling. The employees must know those at the top of

their agency are making the decisions and that no client will have a say in who is to get what raise."

The advantages and opportunities afforded by television advertising and what the medium has meant to SSC&B are not lost upon Mr. Seaman. "I believe print will continue to be a tremendous force, but in print you try to lock everything up in five words," he said. "That's great if that's all you need. But more often you need to hold the viewer longer and say more. In television, with its multi-dimensional capability, you can present ideas singly, in a chain of relationships, that progress logically to a conclusion. Of course, it's an invaluable tool to advertising. You sometimes wonder with all tv's unrealized potential why television (programming and advertising) generally isn't of higher quality," he observed.



Jerome Bess, formerly vice president in charge of operations for RKO General Broadcasting, was recently named general manager of WOR-TV New York, owned by RKO General.

Mr. Seaman said that SSC&B has been considering opening branches abroad for six years since American Tobacco gave the agency its international account. The agency chose not to move abroad at that time, but experimented with subsidiaries. However, the agency now has set up close liaison with Lintas, a world wide agency with headquarters in England, and there appears to be some kind of a formal union of the two agencies in the offing. Such a link would give SSC&B access to important world markets. At present the agency has branches only in Puerto Rico and on the West Coast.

Mr. Seaman claims that SSC&B's successes can be attributed to going one step beyond what is required to produce only good advertising. "I avoid the bad and do the good it won't be exciting but it might get you by. If you can determine what makes an ad or a concept good and then find a new pattern, a configuration, an unexpressed truth, you will be great, not only good. I say always reach for the one shelf above what you can reach . . . and make sure there is a three-legged stool underneath you." As proof that SSC&B indeed tries harder, Mr. Seaman has two rules of thumb: "whether the agency has to beg, or whether clients put you on their list for new accounts; and whether good people in the business come to work for you, or whether you have to look hard and pay through the nose to get the qualified people." SSC&B, he says, passes both tests.

In the picture

His topcoat flying behind him, Robert J. Leder, new president of a new establishment, RKO Pictures Company, raced into his office on a typical morning a few days after announcement of his appointment. He grabbed the phone as he slid out of his coat, punched a button, spoke a few quietly forceful words, hung up, shook hands with a visitor, strode to the open door, passed some airplane tickets to a secretary so she could arrange some travel plans, walked back, lit a cigarette, whipped off his jacket and hung it over a chair, waved to the visitor to sit, punched another button on the phone, snapped out a few instructions, hung up, leaned back behind the Early American desk and tried to relax.

Mr. Leder, it would seem, must make an effort to hold still, so attuned to the pace of the business in which he works. The furnishings in his spacious headquarters (20th floor, but modernized building near Times Square) are colonial, polished, dignified, but the executive stares straight ahead when he looks up from desk or phone at a vivid and realistic painting of a group of trotting horses coming straight on out of the frame. The mood is excitement, and it reflects the executive's personality. His answers to questions are rapid, with a fumbling for the right word.

The move by RKO General, Inc., to set up RKO Pictures as a separate entity, he said, is not an effort to diversify so that there would be any reliance on television by an already highly diversified company. Parent General Tire & Rubber Co. owns RKO General with its complex of radio and tv stations, movie theatres, CATV systems, etc., and also controls an airline, a tugboat operation, an outdoor advertising firm, and others. "The idea is just the opposite, in fact. We're thinking predominantly of television. We're trying to protect our own programming position—whenever films, specials, our new sports network." In the past year under Mr.

Leder's direction, RKO General Productions—a division now parented by the new RKO Pictures arm—financed or co-produced 11 feature films, put 17 into production, and turned out a raft of tv programs for its own stations and for syndication here and around the world.

The emphasis at RKO Pictures naturally will be on feature films, and Mr. Leder has ideas on the kinds of films the company will back. He believes the television market as represented by a network sale is not one without a price limit. "Motion picture prices will have to be competitive with those for other types of programming," he said, "and I think \$750,000 is about as high as prices will go." A handful of features of major importance will bring *Kwai*-like prices, yes, "but how often can a network pop for \$2 million?"

Since the return may be limited, the executive is aware that production costs must be held in check. "Stars mean nothing today—except Richard Burton, Elizabeth Taylor, maybe Cary Grant—so you don't have to pay for them. *David and Lisa* cost under \$100,000. We've got several properties that cost \$3-400,000 and they're excellent."

What can make a \$300,000 production worth \$750,000 to a network, he said, is exploitation. And while exploitation costs money, the costs today are much less than they used to be. "The days of the big national release with a multi-million-dollar campaign are gone. Now you have a couple of thousand playdates that give about 85 per cent of the return. And those play dates are in eight territories. So the exploitation doesn't have to cover much ground, particularly when you think that we've got television stations in four of them."

The plans of RKO Pictures call for expansion of investments into other forms of entertainment that eventually may result in tv program-



MR. LEDER

The money stops at \$750,000

ming. Broadway, books, arena productions—there's no limit, said the new president. "We're not going to get locked into studio ownership, though. Then you lose your flexibility. You have to produce because you've got overhead. Now we can finance what we want to, and if nothing interesting comes along, we don't have to do a thing. It's not going to be like the old Hollywood days. Too much of the motion picture business, particularly distribution, hasn't changed. But we're going to try to do something about that. . . ."

Before taking a final phone call, Mr. Leder sketched in his background: "I started with an ad agency in the late 40's. They went out of business, so I got into radio sales for a Newark station . . . tried to produce live game and variety shows for tv with my own underfinanced and short-lived company . . . went to NBC in '49 and became sales manager for radio spot . . . moved five years later as sales manager to WNBC New York . . . worked at WINS where we brought Alan Freed in and started rock n' roll . . . then to WOR, and I'm still here." Mr. Leder was vice president and general manager of the WOR radio and tv stations from '56 to '65, and last year became executive vice president, RKO General Broadcasting.

It happened on a New York station, according to one reliable eyewitness. The station followed a late-evening children's half-hour with a strong one-minute spot pointing out the evils of drug addiction . . . and then followed that with one of those strong one-minute "institutional" commercials urging the viewers to "drink coffee."

* * *

You can believe this one or not. John Bechtel was at the site of a new tower being put up for WSCO-TV Cincinnati. He's the director of creative services for Overmyer Communications Corp., owner of the station. Mr. Bechtel, absent-mindedly kicking the fresh dirt around, came upon some ancient marine fossils. He gathered them up and dashed to the geology department of the University of Cincinnati.

There, so a press release would

have us believe, Dr. William Jenks, head of the department, said the tower is being built on a hill that is "extremely fossiliferous." Seeing that his visitor dug that kind of talk, the professor continued: "The strata were deposited during the geologic era known as Upper Ordovician. They contain platystrophia, many species of bryozoa, cygospira and rafinesquina, among others."

Staggering under the weight of his new-found knowledge, Mr. Bechtel is contemplating encasing the 400-million-year-old fossils in lucite and passing them out as WSCO-TV paperweights. "Just think," he said, "they're the oldest things in the world associated with a station."

(Never mind mentioning some of those *Late, Late Show* films.)

* * *

The new man, Philip H. Dougherty, who's turning out the daily advertis-

ing column for The New York Times has tried to brighten things up a bit but a Times typographer went a step further one day recently. The story was about a new newspaper on Long Island, with a quote from the paper's ad director on how clients were flocking in. Said the Times:

"So far, a lot of the ads have come from store chains, car and appliance dealers, realtors and builders and some fool people are coming along the advertising director said."

* * *

A schoolteacher we know passed along a note she received from the mother of one of her pupils the other week. It went like this:

Dear Miss Smith,

I need your help. To call the attention to my daughter Yolanda, because she comes home from school and puts on the television set. She does not want to read at home. It's the same thing when she wakes up. Since the teacher and parent are working together, I want you to scold her.

* * *

A line we liked from Tv Key, the syndicated "preview" service that tells viewers about some of the evening's more interesting programs:

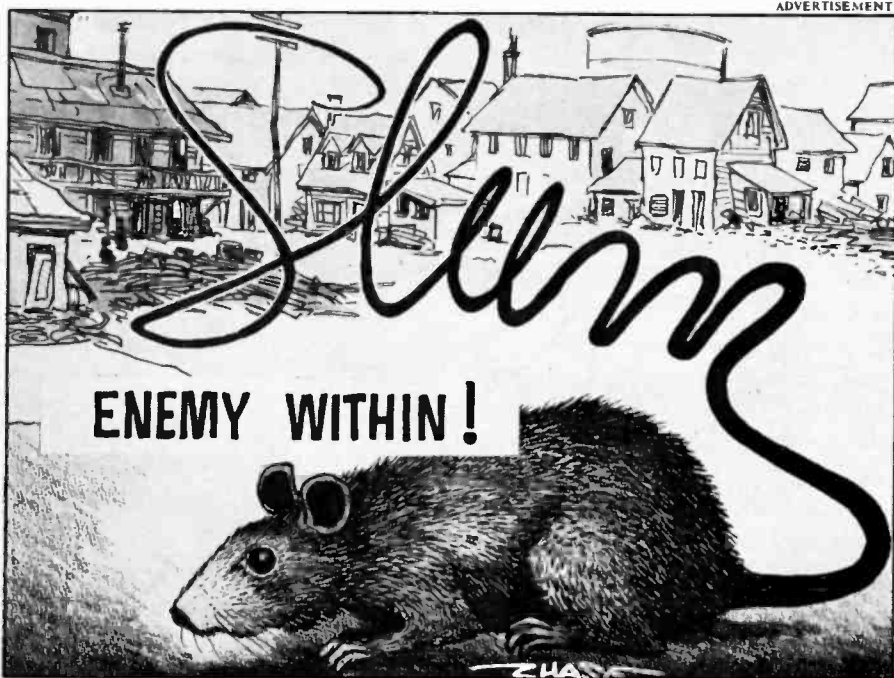
10-11 ABC Stage 67, The Carterville Ghost. This original musical . . . is every bit as good as Stage 67's last original musical, *Olympus 7-0000*.

* * *

At a luncheon in New York, NAB president Vince Wasilewski reported that CBS-TV had asked its election computer some extraneous questions in an effort to amortize the computer cost.

One question: "What shall we do with the Yankees?"

The computer's reply: "Merge Yankees with other acquisition—Creative Playthings."



Here is the picture worth a hundred thousand words. It could appear, of course, in almost any city. When WDSU-TV viewers saw it—in full color, with limited animation—they were quick to say, "Let's get going and do

something about it." The nightly cartoons of John Chase are just one element being used by WDSU-TV to remind the entire community of its new responsibilities and new potentials for a great future.

WDSU-TV New Orleans
NBC • BLAIR TV



THE CRAFT THAT GAVE BIRTH TO AN ART

In the early days of television, most music was truly incidental. Quickly assembled, it was intended to be unobtrusive. Today, the creation of music for television is an art. The makers of television programs have learned that music is as much a part of comedy as funny lines, as moving or exciting in drama as visual action, as important to romance as a close-up embrace. Original music, which is so thoughtfully integrated into virtually every scene of television, is the product of men of talent, skill and

taste. Most of the music created for television is licensed through BMI. The themes and/or scores for 40 series produced for this season's prime-time viewing are written by BMI-affiliated composers. And the music of BMI composers also is used regularly on 21 other prime-time programs. What began as a craft is now a recognized art that transcends the television screen to become a major factor in the music of our time.

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



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*takes the sass out of youngsters
... puts it in a new product*

WOODshedding means testing your product in one of the country's ten most-used test areas before spending a lot of money nationally. The WOODshed is Greater Grand Rapids, so close to the U. S. averages that it makes an ideal place to shake down a promotion, product or marketing program. In the WOODshed market, you'll want to use the preferred stations. WOOD-TV is 2 to 1 over the No. 2 and No. 3 stations combined. WOOD Radio equals all other stations combined.* Wail at your Katz man. He's the expert on WOODshedding.

*Northwood Institute Preference Study (June, 1966)



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