

Television Age

Are local tv diaries slighting smaller stations?

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Drilling for midnight oil: dry holes and gushers

PAGE 26

Another way to reach the selective viewer

PAGE 28

Indiana University
JUL 26 1967



526,699,000
TV
IMPRESSIONS
for The Peace Corps

the number of impacts the Petry
represented TV stations made on their
audiences with this Advertising Council
campaign last year. They believe in per-
forming maximum service as well as deliv-
ering maximum sales.

ORIGINAL STATION REPRESENTATIVE

PETRY & COMPANY, INC.

BY REPRESENTED TELEVISION STATIONS—
—RESPONSIBLE AND RESPONSIVE

NEW YORK • CHICAGO • ATLANTA • BOSTON
DALLAS • DETROIT • LOS ANGELES
PHILADELPHIA • SAN FRANCISCO • ST. LOUIS





35 miles from Boston, these men captured, tortured and imprisoned one of our reporters.

Viet Nam Village is on an Army post in Massachusetts. It's there so GIs can learn how to survive in the jungles of Viet Nam.

The training is tough. Some civilians thought it might be too tough. They wrote their Congressmen. They wired the White House. They wanted to put an end to what they called brutality.

Gene Pell, a reporter for Group W station WBZ-TV in Boston, went to Viet Nam Village to find out just how brutal it really was.

His training began with a patrol. In a short time the patrol was ambushed, and Gene was taken prisoner. The "Viet Cong" gave Gene a taste of what American POW's in Viet Nam can look forward to.

They left him spread-eagled in the 100 degree sun for 45 minutes. They tied him to a stake and interrogated him. Then they rigged low voltage wires to his fingertips and shot jolts of electricity through his body.

For 12 hours Gene Pell went through some of the most rigorous training the Army can dish out. But

he didn't crack. And when he presented his 12 part program to WBZ-TV viewers, this is the price he tried to bring home.

If a 30-year-old reporter could make it through the ordeal, so could a soldier in top condition. Particularly when he knew the experience might someday save his life.

People believed what Gene had to say, and the Viet Nam Village controversy died down.

Gene Pell is an investigative reporter. He doesn't wait for news to happen. He goes after it. It may mean going through a little hell once in a while. But that's his business.

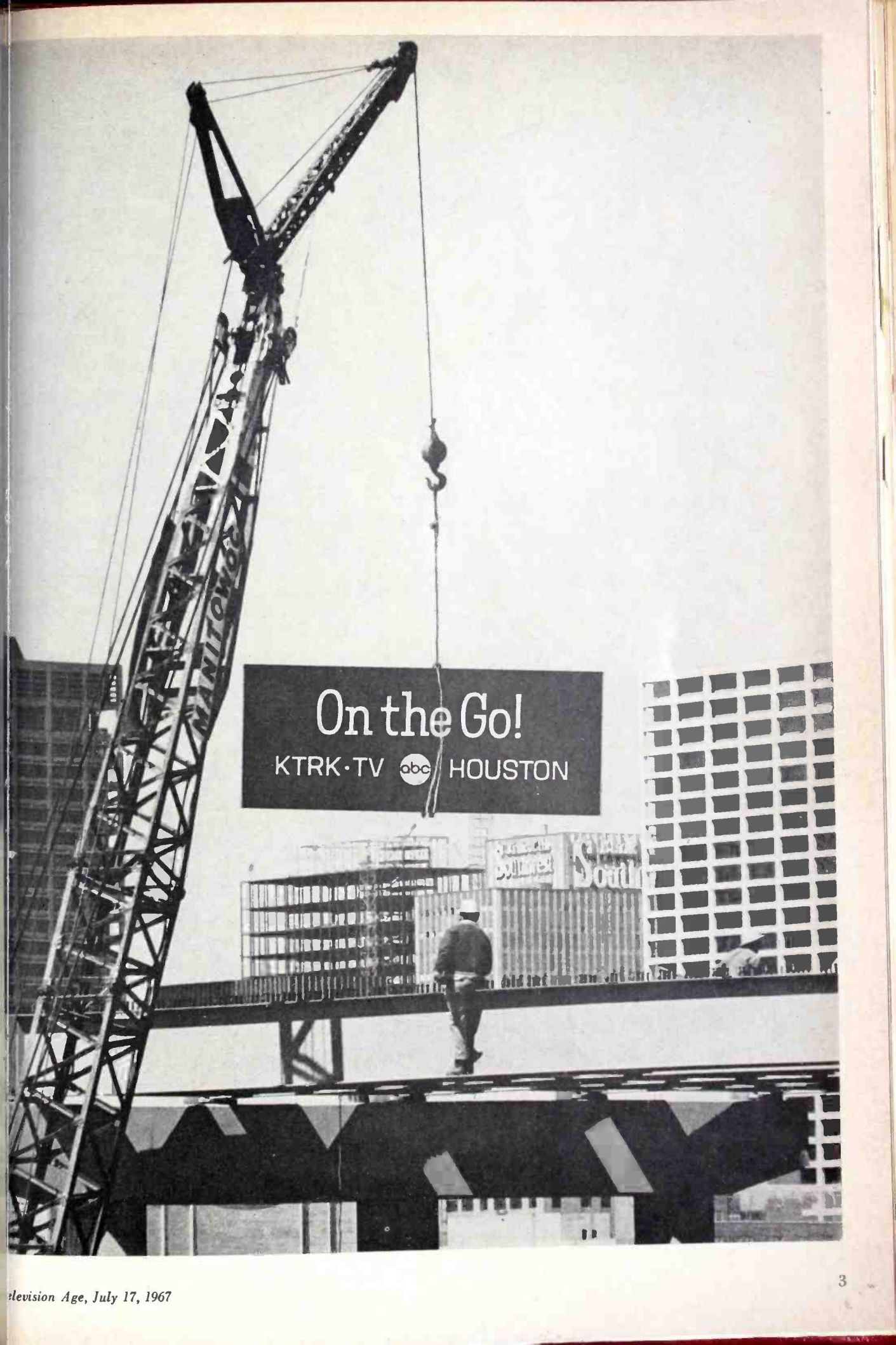
At Group W we don't tell our newsmen how to cover a story. Or what to cover. All we do is develop a tough set of standards.

And we leave it to our 12 stations in 9 cities to live up to those standards. Each in its own way.



BOSTON WBZ - WBZ-TV
 NEW YORK WINS
 PHILADELPHIA KYW - KYW-TV
 BALTIMORE WJZ-TV
 PITTSBURGH KOKA - KOKA-TV
 FORT WAYNE WWOV
 CHICAGO WIND
 SAN FRANCISCO KPXR
 LOS ANGELES KFVB

WESTINGHOUSE BROADCASTING COMPANY

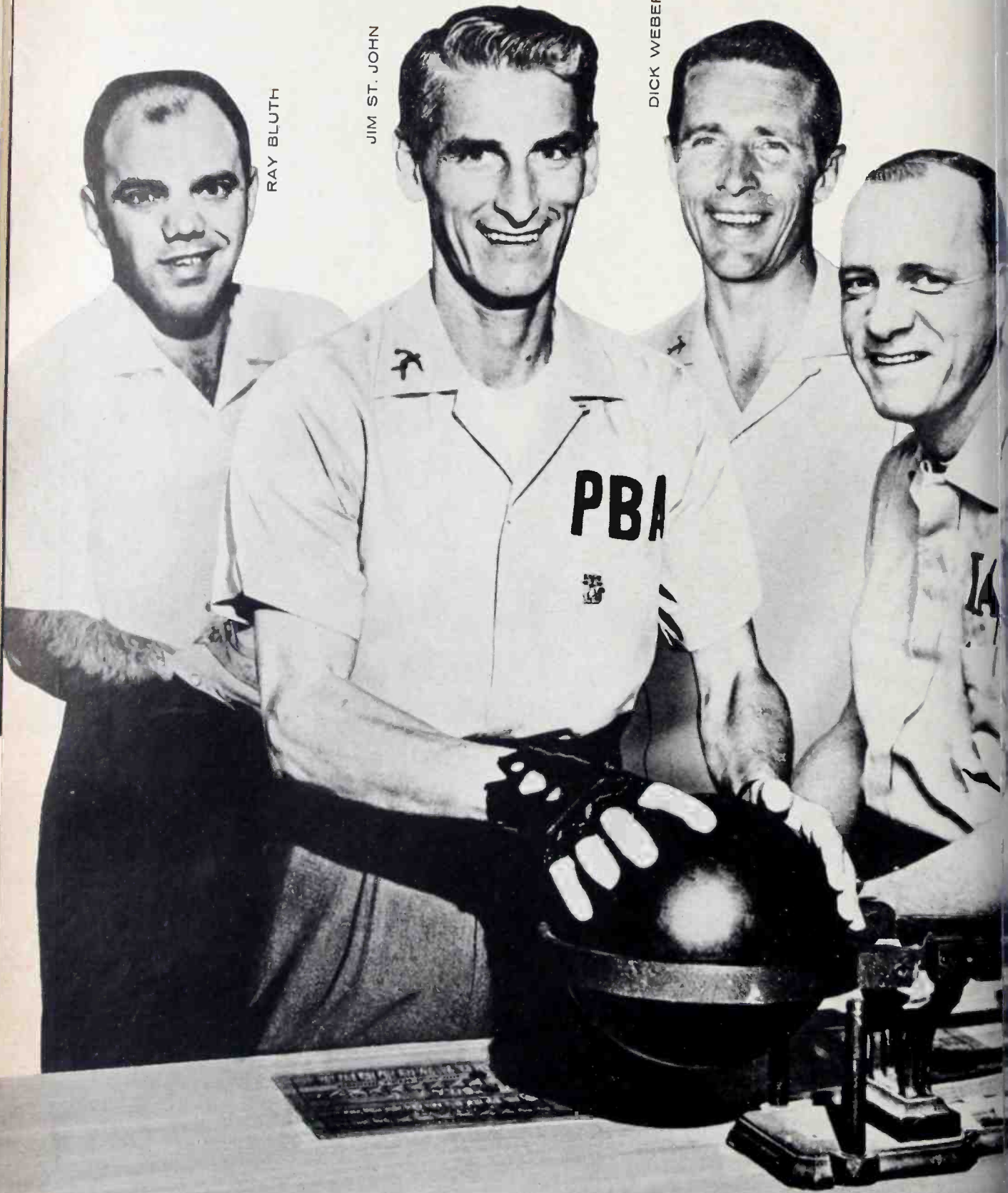


On the Go!
KTRK-TV abc HOUSTON

RAY BLUTH

JIM ST. JOHN

DICK WEBER



The Strikers Strike Again

This is television's top bowling show. The world's greatest professional bowlers roll in head-to-head competition for big cash prizes in "Championship Bowling."

Stars like Ray Bluth, Jim St. John, Dick Weber and Bob Strampe. And Les Shlissler, Carmen Salvino and Jim Stefa-nich. And 18 other PBA champions. With the action narrated by sportscaster Dick Drees.

There are 26 all-new hour shows in color. Each match is a real cliff-hanger with excitement, suspense and thrills right down to the finals when the champion is crowned.

TV stations, here is your chance to compete for a bigger share of the mass television audience. Bowling has delivered mass viewers to your competitors before. Why not sign up first for "Championship Bowling" in color?

Firestone Tire & Rubber Co. has already signed for a third straight year to sponsor "Championship Bowling" in most markets. There are other regional and local advertisers in your area who will quickly see the value of this proved property.

The strikers strike again. Now it's your turn to strike. You might even strike it rich. Strike now!

Look into this opportunity immediately. Call us collect: area code 312, phone: 467-5220. Or write Walter Schwimmer, Inc., 410 N. Michigan Ave., Chicago, Ill. 60611.

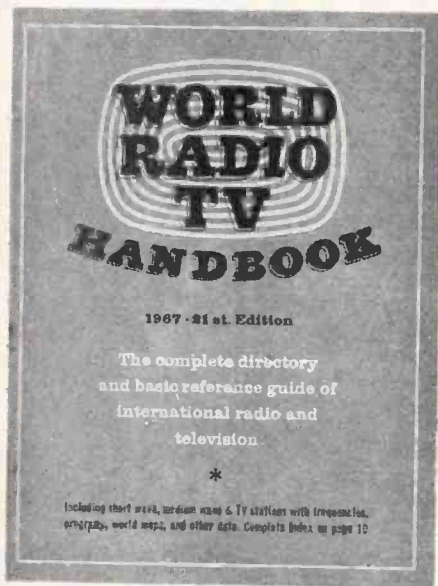
"Championship Bowling"



from *Walter Schwimmer* INC.

A DIVISION OF COX BROADCASTING CORPORATION.

JUST OFF THE PRESS



1967 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

1270 Avenue of the Americas

New York, N. Y. 10020

JULY 17, 1967

Television Age

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Small stations attack diary method, independents and uh criticize its validity.

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Television Age

V. XIV

No. 26

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Buy KBOI-TV Sell IDAHO!

KBOI-TV Boise serves Idaho's capital, key distribution center of some of the nation's richest farmland. Boise's influence extends to every part of the state.

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

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

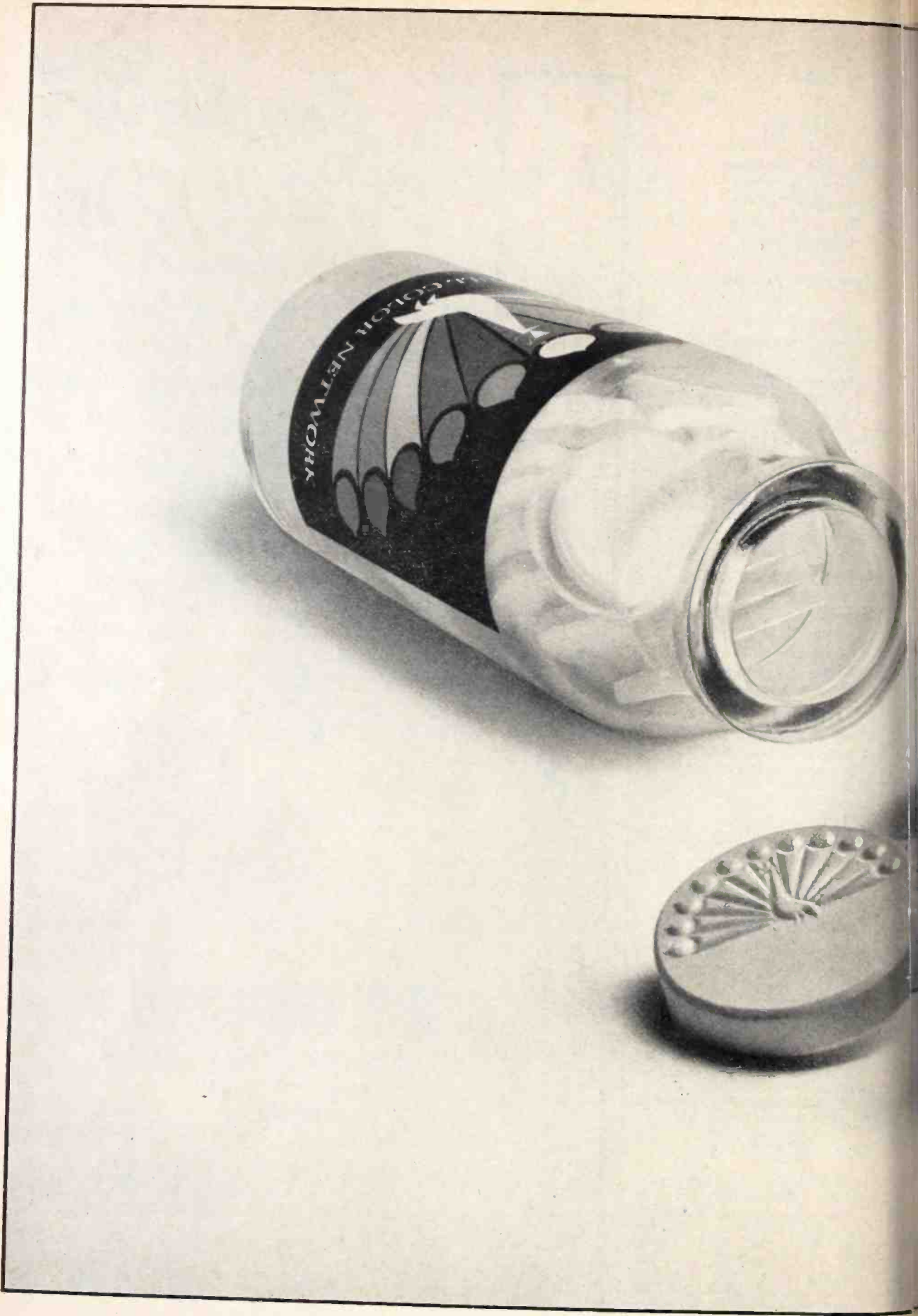
★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE

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

Represented by



PPETERS, **G**RIFFIN, **W**OODWARD, INC.



And Now, A Brief Message To The Sponsors...

Men! Women! Are you suffering from low-back pain—the pain that comes from knowing that your gorgeous commercials are getting less-than-maximum color exposure?

Well, there's something you can do about it... now! Get quick relief in one easy step: Simply place your color commercial on the NBC Television Network. That's where it's most likely to be seen in color.

Yes, surveys made by a leading research organization* show that:

In prime time, your color commercial on NBC can be seen in color by 20 per cent more homes than on Network X...and by 33 per cent more homes than on Network Y.*

In day time, your color commercial on NBC can be seen in color by 24 per cent more homes than on Network X...and by 98 per cent more homes than on Network Y.*

And at Huntley-Brinkley time, your color commercial on NBC's "Huntley-Brinkley Report" can be seen in color by 44 per cent more homes than its closest opposition in the news field.*

The message about your message couldn't be clearer: Whether it's prime time, day time or in-between time...whether you're selling pills or power steering, NBC offers you the largest color audience in the whole, wide world.

So—remember: If it's maximum color exposure you're after, NBC is your very best bet. Warning: may be habit forming.

NBC TELEVISION NETWORK

*Source: NTI, Oct., 1966 — Apr., 1967. Subject to qualifications available on request.

Facts in focus...

NIELSEN TELEVISION '67



The 12th annual presentation of summarized estimates of the size and characteristics of the television audience in this country.

For a FREE copy 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

Letter from the Publisher

A Poignant Program, A Great Opportunity

The documentary *The Anderson Platoon* broadcast by CBS represented a new high in person-to-person coverage of the Vietnam war. The program was photographed by a French camera crew headed by Pierre Schoendoerffer. Originally broadcast on the French Television Network, it was a poignant, moving photographic report that, in effect, needed no commentary.

It was all there—the sloshing mud, the mail call, battle action, the anguish, the humor, the fatigue, the gunfire from the unseen enemy, the choppers in and out, carrying in food and taking out the wounded and the specter of death all around.

It said so much in a simple but dramatic way. It was Mauldin's cartoons, Sad Sack, Ernie Pyle a quarter of a century later. One could not view this program without feeling a great sense of fierce pride in our fighting men.

Dick Salant, CBS News president, was so impressed with the program when it was shown to him in New York that after viewing it for the first 20 minutes, he instructed the CBS Paris office to immediately open negotiations with French Television to acquire the show for U. S. presentation. He then went back to the viewing room and saw the rest of the program. CBS is planning to re-broadcast the documentary on July 25.

What is significant about this film is that French Television over the years has not been what Americans would consider impartial in their presentation of U. S. news regardless of whether it was action in Vietnam or a race riot in Buffalo. As a matter of fact, when viewing the news on French Television, one gets the very definite impression it is, in its overall presentation, anti-American.

It is hoped that France, as well as other Western European countries, will be able to use the documentary approach to present a true picture of many interesting aspects of life in the U. S. It should also open up a two-way street whereby the best of overseas television can be shown in this country and, conversely, many of the outstanding documentary programs produced in the U. S. can be shown abroad.

CBS's *Warren Report*, for example, has been sold in 15 countries abroad, including France. This excellent documentary will receive wide exposure abroad. It demonstrates the objective of U. S. feature news programs—to present and to document the truth with the unerring eye of the camera. As Byron said, "With or without offense to friends or foes, I sketch your world exactly as it goes."

Cordially,

This is the Palme D'Or.

is awarded annually at the Cannes Film Festival "to the production company with the highest total of awards given by the television jury for not less than six films entered the television group."

Production companies from over the world competed for it.

This year it was won by an American company, VPI, for the following television advertising:

"Super Insulation"—Union Carbide
Director—David Quaid
for Young & Rubicam

"Governor"—Ban Deodorant
Director—Sy Weissman
for Ogilvy & Mather, Inc.

"Droopy Dolores"
Bissell Disposable Dust Mop
Director—Sy Weissman
for Gardner Advertising

"Piano Roll"—Dow Saran Wrap
Director—Ed Kasper
for McManus, John: & Adams

"Aging Office"—Xerox Corporation
Director—Sy Weissman
for Papert, Koenig & Lois

"XB-70"—IBM Computers
Director—Chick Green
for Ogilvy & Mather Inc.

"Red Carpet"—American Motors
Director—Pete Miranda
for Benton & Bowles, Inc.

"Supermarket"—Fresca
Director—Leon Prochnik
for The Marschalk Company

"It's the Greatest"—Ultra Brite
Director—Jack Goodford
for D'Arcy Advertising

"Sealed Bottom"
Volkswagen of America
Director—Bert Lawrence
for Doyle-Dane-Bernbach

VPI

A DIVISION OF ELECTROGRAPHIC CORPORATION

Letters to the Editor

'Covered the Field'

I thought your article on advertisers' tightening cost controls (TELEVISION AGE, April 24, 1967, *The Squeeze Is On*) was excellent, and I must say that it really covered the field. I am sure the other people interviewed felt the same way.

I read your magazine with considerable interest because I find your editorial formats and layouts enable me to get intelligible information with extraordinary ease. Congratulations.

RICHARD E. DUBE
Lever Brothers Company
New York, N.Y. 10022

'A Timely Subject'

I read with interest your story on product usage data (TELEVISION AGE, May 22, 1967). This is certainly a timely subject and I believe you touched on some very important points which need exposure.

Product usage will be very much a part of ARB's service for the coming season. Now that you have laid the groundwork, I would like to see you follow through with later developments in product usage and its acceptance by the industry . . .

SUBSCRIPTION SERVICE

Television Age
Circulation Department
1270 Avenue of The Americas
New York, N.Y. 10020

New
Subscription

Renewal

Name _____

Address _____

City _____ State _____ Zip _____

Type of Business _____

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

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

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

Timely and provocative subjects such as this will do much toward establishing the reputation of TELEVISION AGE as a responsive and responsible industry platform. You are to be congratulated for tackling it.

GENE THOMPSON
Director of Communications
American Research Bureau
Beltsville, Md. 20705

'Grateful For The Opportunity'

As a long-time reader of your magazine, I enjoyed the article in which you discussed the role of independent motion picture editors (TELEVISION AGE, May 22, 1967, *Have Scissors Will Travel*) and am grateful for the opportunity to have had my opinion included.

MORTON DONALD DUBIN
Vice President, Videotape Division
MPO Videotronics, Inc.
New York, N.Y. 10017

Barter Firm Pays Commissions

Congratulations on your excellent article, "What's Happened to Time Bartering?" (TELEVISION AGE, May 22). It clearly limned an almost unknown sub-industry within advertising.

May we add our firm, Universal Communications, Inc. (UNICOM) to your roster of barter companies? UNICOM deals in print—a relatively new concept—as well as broadcast reciprocals. Agencies always receive full commission on our time or space sales to their clients.

For the alert ad agency, barter is a fine sales tool; for the clever client, a dollar stretcher second to none; for the media, economic insurance. Barter benefits all three.

PAUL SUITER
President
Universal Communications, Inc.
New York, N.Y.

Ad Humor Must Be Relevant

Regarding your article on humor in tv commercials (TELEVISION AGE, June 5, 1967, *It Better Be Really Funny*), I believe I know David Ogilvy's basic attitude in regard to humor in advertising. Mr. Ogilvy feels it can be used to great advantage, with two precautions:

The humor must be relevant to the product and the message, not extraneous for the sake of entertainment. The humor must be basic enough to be understandable to a wide and appealing to most. As you pointed out so well, nothing is deader than an unfunny joke.

WILLIAM B. TAYLOR
VP, Creative Director
Ogilvy & Mather Inc.
New York, N.Y. 10017

Televising The Races

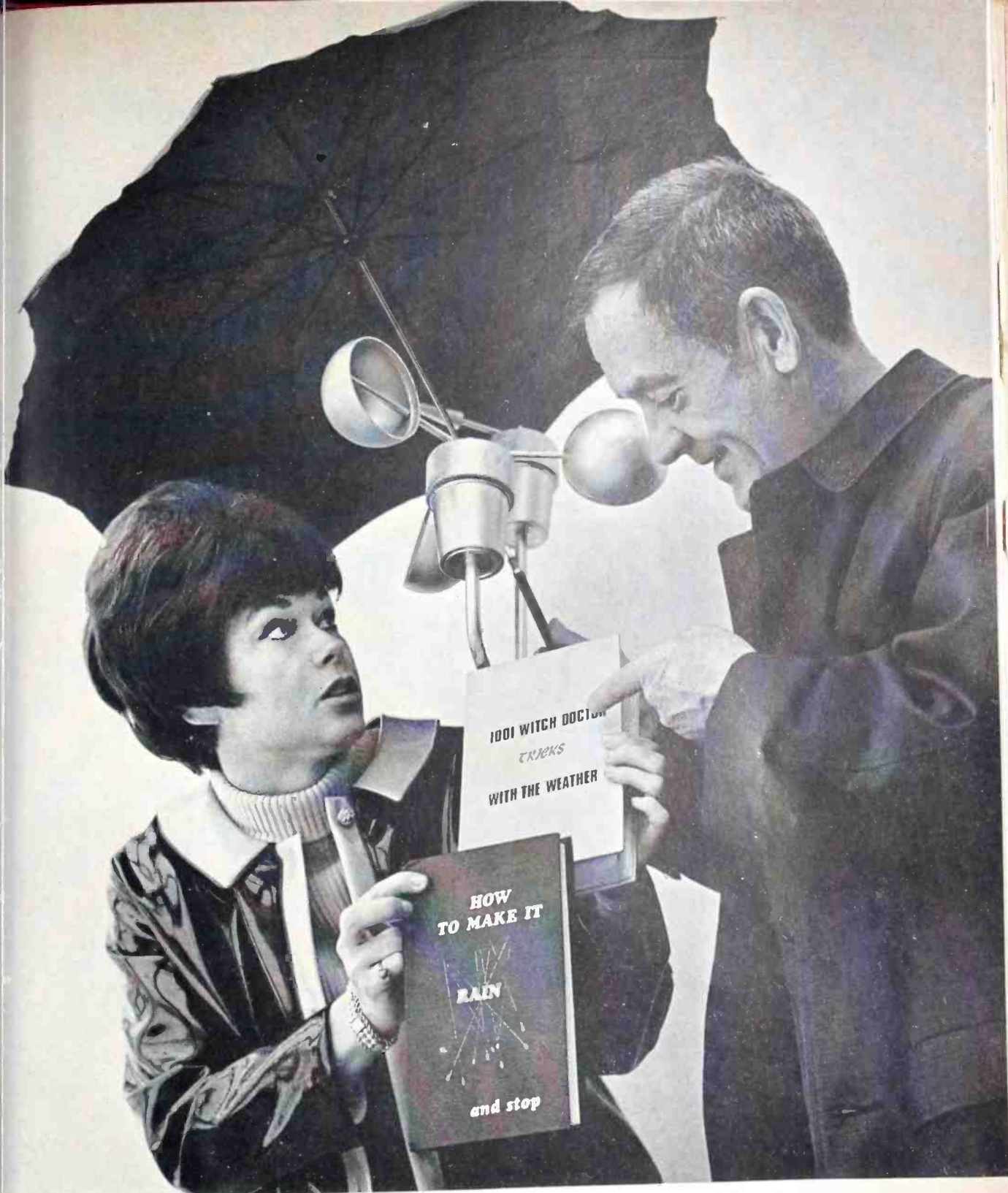
We read with interest *Tv At The Races* in TELEVISION AGE (June 5, 1967). The only comment I would make is that our program is the only racing show that tells the story of an important event (Daytona 500, Indianapolis 500, etc.). This is important because it means that the show is interesting whether you are playing the game or not.

HOWARD BRADFUTE
President
Bradfute Corp.
Eastchester, N.Y. 10709

'Excellent Article'

I read the article in TELEVISION AGE (*Tv At The Races*, June 5, 1967) and I thought it was an excellent one. We have had numerous and favorable comments on it.

WALTER SCHWIMMER
President
Walter Schwimmer Inc.
Chicago, Ill. 60611



APPEALING...ACCURATE...AUTHORITATIVE!
Weather Forecasting: Designed for Milwaukee

Why do more Milwaukeeans consistently turn to WTMJ-TV for weather reports than to any competing station? Maybe it's because one of our weathermen is a qualified meteorologist who prepares his own area forecasts. Or perhaps it's due to the complete, up-to-the-minute coverage supplied from our modern equipment... weather gear, three U.S. Weather Bureau teletypes, including a synoptic circuit with hourly observations from the U.S., Mexico and Canada. Then again, it could be the fact that WTMJ-TV has over 20 years of broadcasting experience... Designed for Milwaukee! (Or it just might be because one of our weathermen... is a cute redhead!)

WTMJ-TV
 COLOR IN MILWAUKEE



© C. Nielsen Co., Jan. 10-Feb. 15, 1967; American Research Bureau, January, 1967.
 The Milwaukee Journal Station • NBC in Milwaukee • Represented by: Harrington, Righter & Parsons — New York • Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles

**THE GENERAL ELECTRIC
BROADCASTING COMPANY**

announces the
appointment of

**HARRINGTON, RIGHTER,
and PARSONS, Inc.**

as national
representatives for

WRGB

Albany/Schenectady/Troy

CHANNEL 6 — NBC TELEVISION

WSIX-TV

Nashville

CHANNEL 8 — ABC TELEVISION

(Effective July 1, 1967)

Business barometer

After that gloomy April, the spot revenue picture has brightened. It's nothing tremendous, but it's a reversal of the trend during the past couple of months. The May figures show a 4.2 per cent rise over May of last year. Last month, it will be remembered, the revenue picture for spot involved a decline of 5.2 per cent compared with the corresponding month in 1966.

The May dollar total for spot comes to \$76.7 million, the highest figure this year. The previous peak was in March, when spot business achieved a \$74.4 million level. From now on, of course, the outlook is for month-by-month declines until August or September as the usual summer doldrums take hold. It may be of interest to note that in 1966, which wasn't a bad year at all, the May spot figure was only 3.5 per cent over May of 1965. However, it is true that in 1965, 1964, 1963 and 1962, the May spot dollar total was never less than 10 per cent over the corresponding month the year before.

Looking at this year's May total compared with April 1967, the increase came to 10.9 per cent, or, about \$8 million more.

The smaller stations took in the neck during May, the first decline in spot this year for them when measured on a year-to-year basis. Outlets in the under-\$1 million annual revenue class, averaged a decline of 5.4 per cent. The medium-size stations registered a rise of 5.5 per cent and the \$3 million-and-over group scored an increase of 4.2 per cent.

The medium-size group took their licks in April, when their spot business dipped 4.9 per cent compared with 1966. The larger stations also declined in April, the figure being 6.1 per cent. The latter group also dipped slightly on a March-to-March basis, the decrease being 1.1 per cent.

Year-to-date figures are now running a little over 1 per cent over 1966. The five-month tally for spot this year is \$343.8 million, up \$5 million over last year. Nothing to cheer about, but if the government's experts are right about economic conditions in the second half, the gap should widen considerably by Fall.

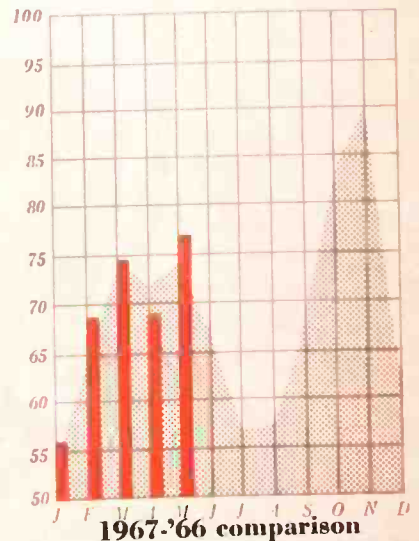
Next issue: a report on local and network compensation income to stations in April.

NATIONAL SPOT

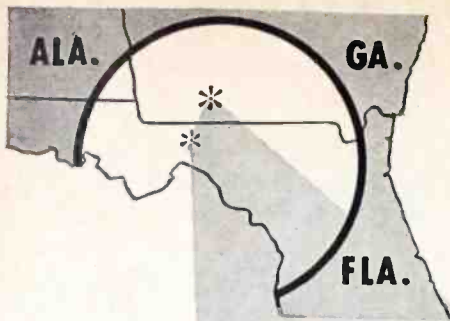


May (up 4.2%)

Year-to-year changes by annual station revenue	
Station Size	Spot Tv
Under \$1 million	-5.4%
\$1-3 million	+5.5%
\$3 million-up	+4.2%



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



WCTV-land

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

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



**WCTV
6**

TALLAHASSEE
THOMASVILLE



BLAIR TELEVISION
A Division of John Blair & Company



Youth, Ah Youth

The youth market seems to be on everyone's mind. Within a brief span, Needham, Harper & Steers and Schwerin Research Corp. bowed in the same direction with published comments on how to appeal to it via TV. And Foote, Cone & Belding asked some pointed questions about the "myth" that half the population will soon be under 25. (And that's not mentioning the plethora of speeches recently about the necessity of advertising—even in industrial marketing—being "with it" in order to create successful advertising.)

NH&S cited figures that teenagers spend \$17 billion a year and influence the spending of \$30 billion more, that young unmarrieds (20 to 34) comprise a \$60 billion market and that children under 12 have a "swing vote" on how \$50 billion is spent—told, some \$157 billion.

Hundreds of Studies. In its newsletter, the agency summarized the results of "hundreds" of studies dealing with differences in reaction to TV commercials by younger and older viewers.

On the subject of identification, the agency found that younger viewers often react favorably when a commercial's protagonist is close to their own age but the agency warned against the dangers of an unsympathetic character.

The agency also warned against appeals to youth in which a "rejuvenative element" is involved, e.g., a case in which a commercial implied a cosmetic would "capture or retain the 16-year-old's natural state or women through their 30s."

It also appears, says the agency, that the young male may react favorably to an appeal in which his peers discuss the product but may be less impressed when an older man gives advice to a younger man.

To wind it up, NH&S said, however, it's practically impossible to predict how young people will respond.

Tough to Convince. Schwerin found in analyzing 100 recent commercials that it's harder to influence the 16-to-25 age group than older groups. Using Competitive Preference scores as a gauge, researchers found that in only five cases did the younger group outscore the rest of the viewers. But those over 25 scored higher in 22 cases. In both instances, Schwerin measured effectiveness at the 90 per cent confidence level, which means the chances are nine out of 10 the differences were meaningful.

In seeking clues for future script design, Schwerin noted that the commercials which appealed to the youthful crowd featured the "young musical beat" in three cases. One had a James Bond type character, another a sort of Alfie character. Older advisors or busybodies in commercials seem to have negative effects on the young.

A number of the unsuccessful commercials opened with such unpleasant problems as a young businessman thinks someone else has been promoted, the party is dull, the housewife has a gross of sandwiches to make for a party, a headachy mother has to take care of baby, etc.

The Myth. FC&B would like to put this youth market situation in perspective. Sure, maybe close to half the population will be under 25, but take away the babies, the pre-school children and grade school kids and think of a population that starts at puberty and ends at mortuary and what have you got? A median age of 39.2, which means that half the adolescent-plus-adult population is older than Jack Benny.

In the same vein, the agency then looks at the market in terms of consumption units. In 1965 only 6.1 per cent of family heads were under 25. By 1980, when marriage rates may be at their peak, the figure may zoom up to 8 per cent.

Steady Birth Rate. Now, what about this assumption that when the World War II babies begin to marry in great numbers the birth rate will go up? You can't depend on it. It seemed to work from 1930 to 1949 but there was no correlation between marriages and the birth rate from 1949 to 1966. Rising number of births coming? Yes, there's a bigger population base to build on, but that's not the same as a bigger birth rate.

The agency, incidentally, was careful in its correlation analysis to add a one-year lag so that birth rates were compared with marriage rates the year before.

If you want to know the truth, the long-term trend has been a rise in the median age of Americans. Back in 1820 half the population was under 17. It wasn't until a hundred years later that the median hit 25, that magical figure that everybody talks about. After 1920, the median age kept on rising. True, it dipped after reaching a peak of 30.2 in 1950 but, says FC&B, the dip is now starting to bottom out and by 1990 the projections indicate an all-time high of 30.4. The low point, in 1970, will be 27.6, so there goes your half-the-population-is-under-25 story right out the window.

So, says FC&B, if you're still peddling that story, you're not living in the future, or even the present, but in the past—"way back in the time when F. Scott Fitzgerald was writing his first novels and the 'lost generation' that followed World War I was the subject of as much worried conversation as surrounds today's mods and hippies."

Don't get the idea FC&B is knocking the young. It just doesn't want everybody to get the wrong notion that the importance of youth lies in numbers or breeding capacity. What is important is their "influence on the worried, nostalgic, imitative middle-aged generation." And that, says the agency, is another story.

HOW TO GET THE VERY BEST





COLOR TAPE PICTURES

without the penalty of complicated operation

It's one thing to produce the sharpest, most brilliant, truest color tape pictures . . . superb tapes through four generations. It's still another to have all this sophistication combined with operating simplicity.

NEW OPERATING CONVENIENCE

Design features not available on other machines—automatic indicators, total instrumentation, grouped controls—all make it easier for the operator to exercise command of the sophistication of the TR-70 and thus achieve its total high band capability. Operating efficiency is increased and chance for operator error is reduced through in-depth marriage of man with machine. Monitoring of audio and video are at ear and eye level; record and playback control panels are separated; tape transport is waist high, sloped at a 45 degree angle and easy to thread; electronics module bank is completely color integrated.

NEW EASE OF MAINTENANCE

Standard construction means easier maintenance. All plug-in modules are the same style, are keyed to avoid incorrect positioning—and, no tools are required for removal. Over 160 test

points and push-button monitoring points on front panel trace signal from input to output; 4-mode FM test facility is built in. Everything is easily accessible without removing front panels or screws—There's no emptying of water trays; no getting down on hands and knees to reach modules.

NEW COLOR PERFORMANCE

Designed, tested and delivered for high band color, the TR-70 is all ready to go when you receive it. Here's a new standard in color tape operation. Excellent signal-to-noise ratio—better than 46 dB—coupled with less than 1.5 per cent color K factor rating for the entire system and a virtually flat 0.5 dB frequency response—to produce brilliant pictures. Highly saturated color can be recorded and reproduced beautifully without moire. The basic machine is high band color, but with flick of a switch can be used for low band. Pix Lock, Line Lock, ATC and Color ATC are included. It's not only the finest—it sets new standards all along the line.

Why not see it, and prove it for yourself? Call your RCA Broadcast Representative. Or write RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N. J. 08102

New RCA Video Tape
Series 7000 for standard or high band. Notable for low head wear and signal-to-noise advantages.
Manufactured by RCA!



The Most Trusted Name in Electronics

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

$$X_L = 2\pi fL$$

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

$$P = \frac{E \cdot I}{L}$$

$$\text{Eff} = \frac{P_O}{P_I}$$

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

$$E = I \times R$$

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

$$a = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY = **DOMINANCE***

X

WKRG
CHANNEL **5-TV** • MOBILE ALABAMA

*PICK A SURVEY - - - ANY SURVEY



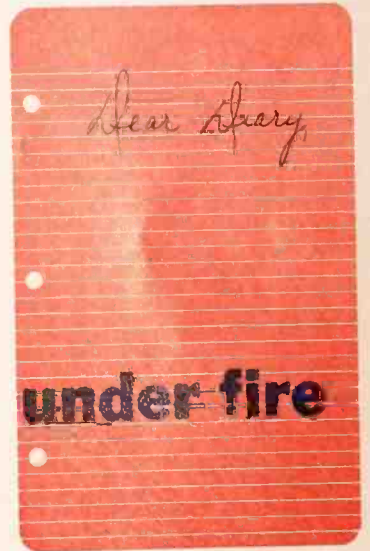
Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



July 17, 1967

New attacks on the diary method by small stations, independents and uhfers reflect conviction that it does not fairly represent their audiences

Local tv diary: ~~under fire~~



No one is quite sure why broadcaster attacks on the local diary method have been stepped up this year. Dissatisfaction with it has been a long-term affair but, as often happens in the ratings business, the complainers button their lips and learn to live with what's available for lack of a practical alternative.

This is not to say an alternative has been found—certainly not one that offers the same information at the same cost with the same degree of accuracy.

The current targeting of the local diary is probably best explained by (1) organized efforts on behalf of uhf as these broadcasters zero in on their problems and (2) changes in tv, including not only

uhf but catv developments and personalized viewing.

The attacks on the diary, however, do not stem solely from uhf broadcasters. Many independents and small-market stations—both u and v—agree there is something inherent in the diary method that understates their audiences vis-a-vis network affiliates and large stations in general.

There is, in addition, broad agreement that, compared with the meter method, the diary understates *all* viewing, though there is disagreement about whether the amount is significant.

The sounds of dissatisfaction have reached high quarters, specifically the Federal Communications

"The nights are wholesome . . .
"So hallow'd and so gracious is
the time."

—Hamlet

* * *
"As dust that drives, as straws
that blow,
"Into the night go one and all."

—William Ernest Henley

* * *

It all started 17 years ago with Morey Amsterdam, and since then, it seems, everybody has wanted to get into the late-night act—Jerry Lester, Steve Allen, Jack Lescoulie, Jack Paar, Johnny Carson, Les Crane, Joey Bishop and Bill Dana. There have also been locally produced and syndicated shows; for example, those featuring Mike Wallace, Terence O'Flaherty, Mort Sahl, Merv Griffin, and Regis Philbin, now Bishop's announcer.

Two of the three networks have late-night variety-talk shows (it was three of four during the brief existence, May 1-June 1, of the United Network), and there is a strong possibility that CBS, the last holdout, will have one on the air by fall or next spring. At the June meeting in New York of the CBS-TV affiliates, network president Thomas H. Dawson announced that the affils would be polled and that he wanted an okay from at least 85 per cent before a show would be created. Questionnaires were mailed the third week in June. In closed session, senior programming vice president Michael H. Dann said that, despite rumors, Jack Paar did not figure in late-night plans, nor would the show be a copy of the *Tonight* format.

Polling affiliates may or may not be conclusive; indeed, Dawson noted that the first mail poll last year elicited under 70 per cent approval shortly after an informal vote at the affiliates meeting indicated almost unanimous approval. Here are some station comments on the late-night question:

Theodore A. Eiland, vice president and general manager of WSTV-TV Steubenville, O., told TELEVISION AGE that his station's movies "usually beat Carson" in the ratings, but that



Steve Allen: gave late-night a push

That late-night magnet

Johnny Carson: still the champ



Bill Dana: short career



Jack Paar: quit when he was ahead

Joey Bishop: hasn't got the touch so far



Jerry Lester: a pioneer



JOHN SPRINGER COLLECTION



Merv Griffin: a daytime version

Everybody wants to get to the act, but successful formulas are not easy to find. Whatever CBS does, it will be 'different'

he was "open-minded" about a talk show and would be favorable if it were "a good one." Of the network's caution, he said: "It's a difficult decision, with a lot of bucks involved. I don't blame them for being careful." He didn't think the affiliates would go along with "an unknown" as host, and felt Paar could not succeed against Carson today.

Robert M. Stough, station and national sales manager of WSBA-TV York, Pa., said that in his market there was "no possible way" for his movies to compete with *Tonight*, and that "I think I'd wager a lot of money" on a competitive show. On the other hand, Ralph O'Connor, general manager of WISC-TV Madison, Wis., said he would prefer to "stick with movies," but that "it'll all depend on what the network'll have to offer."

A Southern viewpoint was offered by L. M. Sepaugh, executive vice president and general manager of WJTV Jackson, Miss., who opined that while he tended to favor a show, he was hopeful that it would be "something different." Movies, he noted, are not as important in a smaller market like Jackson "because people don't stay up that late," i.e., after midnight.

Late-Nighter Is Economical

WHBF-TV, Rock Island, Ill., which pitted the ill-fated *Las Vegas Show* opposite Carson and Bishop, wants a late-nighter, said Maurice Corken, executive vice president, because it would "save a hell of a lot of money on feature films."

Late-night talk shows are big business. As Jack Gould wrote recently in *The New York Times*: "Talk, which was supposed to be one of the first casualties of television, not only has survived but also seems to be increasing. Chit-chat, both trivial and substantial, is proving to be one of the most economical of broadcasting staples."

Tonight, the top-rated network late-night entry, pulls in an estimated \$20 million a year, and Carson himself, following a neatly-timed pay strike during the AFTRA walkout, gets over \$1 million of it. The pro-

gram has approximately 75 sponsors, one of which, Sunbeam (through Perrin & Associates and Foote, Cone & Belding) has been aboard for a decade. Other long-timers are Jaymar Ruby, via Harold Breitner, eight years; Calgon, via Ketchum, McLeod & Grove, seven; Liggett & Myers, through Compton and J. Walter Thompson, five; Hotpoint, Compton, and Alpo, Weightman, four each, and General Electric, Clyne Maxon, three.

L&M, it should be noted, is getting out of *Tonight*, as well as *The Huntley-Brinkley Report*, and putting even more money in two new fall series, ABC's *N.Y.P.D.* and CBS' *Mannix*, plus NFL and AFL Football. Gregory Lincoln, advertising services director for L&M, says the cigarette firm wants to leave fringe time—no reflection on *Tonight* or *H-B*—and is interested in "extending our reach instead of building frequency with the same audience."

Tonight, which covers a potential 98.6 per cent of tv homes, charges \$16,100 a minute (reduced to \$13-14,000 for long-term pacts), compared with \$10-12,000 in Paar's time. Calgon spent \$125,000 its first year on *Tonight*, and is now in the just-under-\$1 million mark. Bob Newcomer, marketing director of Calgon's consumer products division, says the show is good for reaching working women (Calgon makes dishwashing and bathing products), and that continuity in a fringe-time program is preferable to limited advertising in more-expensive prime time. (Calgon is particularly heavy in daytime network tv.)

Agency head Breitner notes that Jaymar Ruby, which uses live demonstrations for its waistband slacks and shorts, ran three spots a year eight years ago and now buys 25; it sometimes uses both *Tonight* and *Today*. Claire Wallace, Breitner's tv director, says JR considers the Carsoncast "the most economical buy for us."

Bishop reportedly charges \$6,300 a minute, but ABC won't confirm it.

The Nielsen 30-market MNA for

(Continued on page 56)

The importance of repetition has long been recognized in advertising. But researchers are still looking for the pot of gold at the end of the rainbow: What's the optimum, how much is enough but not too much? An example is BBDO's recent study on repetition.

The other side of the coin is repetition of exposure. You can hammer away but if your audience doesn't watch tv often, it won't do much good. By the same token, those who watch more than most will be exposed to advertising more than most—and getting a bigger dose of advertising than is really necessary.

However, an advertiser can increase his chances of reaching light viewers if he knows what they watch. He often wants to reach heavy viewers because it means frequency impact.

Before tv was fully grown, advertisers and agencies were aware of the wide differences in viewing habits among video homes. Nielsen data were a prime source of material and by the mid 50s "quintile" studies were common coin in research files. These divided the tv audience into five (hence "quintile") equal groups arranged by volume of viewing. They provided averages for the 20 per cent viewing the most, the 20 per cent viewing next most, etc.

TvQ's Measure

It is, of course, no great shakes to determine distribution-of-viewing information. But another dimension was added to audience head counts when Home Testing Institute introduced its "TvQ," which measures the per cent—among those who have seen a show—who consider it one of their favorites. While a subjective yardstick, researchers have found that, in conjunction with other data, it is a useful tool in making program decisions.

Like other types of viewing data, TvQ ratings can be analyzed by demographics, programs, intensity of

viewing, etc., or combinations of these. Below, TELEVISION AGE, based on exclusive data provided by HTI, provides an analysis of network program viewing based on TvQ figures and the implications on reaching light and heavy viewers.

Among the questions that often arise concerning characteristics of light and heavy viewers: Are they old-young? big family-small family? professionals-laborers? well-educated-poorly educated? rich-poor? What types of programs do they watch? The demographics tell the advertiser something about the possibility of reaching his prospects readily via tv. The program information tells him how. It is the latter that TELEVISION AGE emphasizes here.

General View Helps

Each advertiser, of course, has different needs and only data on individual programs can tell him precisely what to buy. But a general look at program viewing by light and heavy viewers can provide some useful generalizations applicable to many advertisers.

First, the nature of the data: HTI arbitrarily divides viewing per week into four levels—(1) one to nine hours, (2) 10 to 19 hours, (3) 20 to 29 hours and (4) 30 hours or more. Strictly speaking, this is not a "quartile," since the sample is not divided into equal parts. However, the equal-parts approach is no less arbitrary than HTI's and, actually, each has its uses depending on the way the researcher prefers to look at the material.

HTI divides nighttime network tv programming into 10 groups: (1) adventure, (2) comedy, (3) documentary and news, (4) drama, (5) movies, (6) musical and musical variety, (7) quiz, audience participation or game shows, (8) suspense and mystery, (9) general and comedy variety and (10) westerns. The data, then, are TvQ averages by program type, broken down into

four levels of weekly viewing hours and extended back some years to determine if there is any underlying consistency or trend. For the most meaningful comparisons, primarily the lightest and heaviest viewing groups will be compared.

Next, an overall look: TvQ averages for all programs have shown a year-by-year decline since 1964. While, the slide has amounted to only one or two percentage points per year, it takes a lot of changes in individual program figures to add up to even one percentage point. The actual averages: 30 in 1964, 26 in 1967.

If these averages are examined according to the amount of viewing done, data show the light viewers with a steady decline in the number of favorites they name; the TvQ's for heavy viewers took a four-point drop from '64 to '65 and then leveled off; while the intermediate groups showed little change until this year and then tumbled. Apparently there's a long-term falling off in the appeal of tv programming.

Data Insufficient

The implications are difficult to assess on the basis of this data alone. For one thing, available HTI information covering '64 to '66 show no striking change in hours of viewing. As a matter of fact light viewers (one to nine hours) represented a smaller fraction of the total tv audience in '66 than in '64 while high/medium viewers (20 to 29 hours) rose in numbers.

It could, of course, reflect that bugaboo of tv—the theory that "upscale" viewers, the upper socio-economic groups—are deserting the medium. Here, again, analysis of the four viewing groups by key demographic breakouts—(1) professional and managerial people, (2) college-educated and (3) those in families with \$10,000 in annual income and above—show no evidence of less viewing. In all three of the demo-

(Continued on page 58)

Two years ago a bright-eyed young man we shall call Raffaele was knocking down \$8,500 per annum as a junior art director at Doyle Dane Bernbach. He was 22 years old and fresh out of Pratt Institute in Brooklyn, the Bauhaus of commercial art. Today Raf' is making \$18,500 a year as an art director at a medium-sized agency. He already has a reel of six commercials he supervised, and he keeps the reel handy, next to the big leather portfolio of his print samples. He never knows when he might feel that sudden urge to trot down the street and show the samples and reel to an agency that might pay him a few thou' more than he is already making.

It took Raf' precisely two moves on the big Madison Avenue chess-board to get where he is today, starting with a knight's gambit opening from the cubicle at DDB to the corner office at an agency smaller than the one in which he is presently employed, and then, 10 months later, he jumped one square up and two squares over to the \$18,500 spot. After making the first move he began to bring forward his pawns: his

first tv commercials.

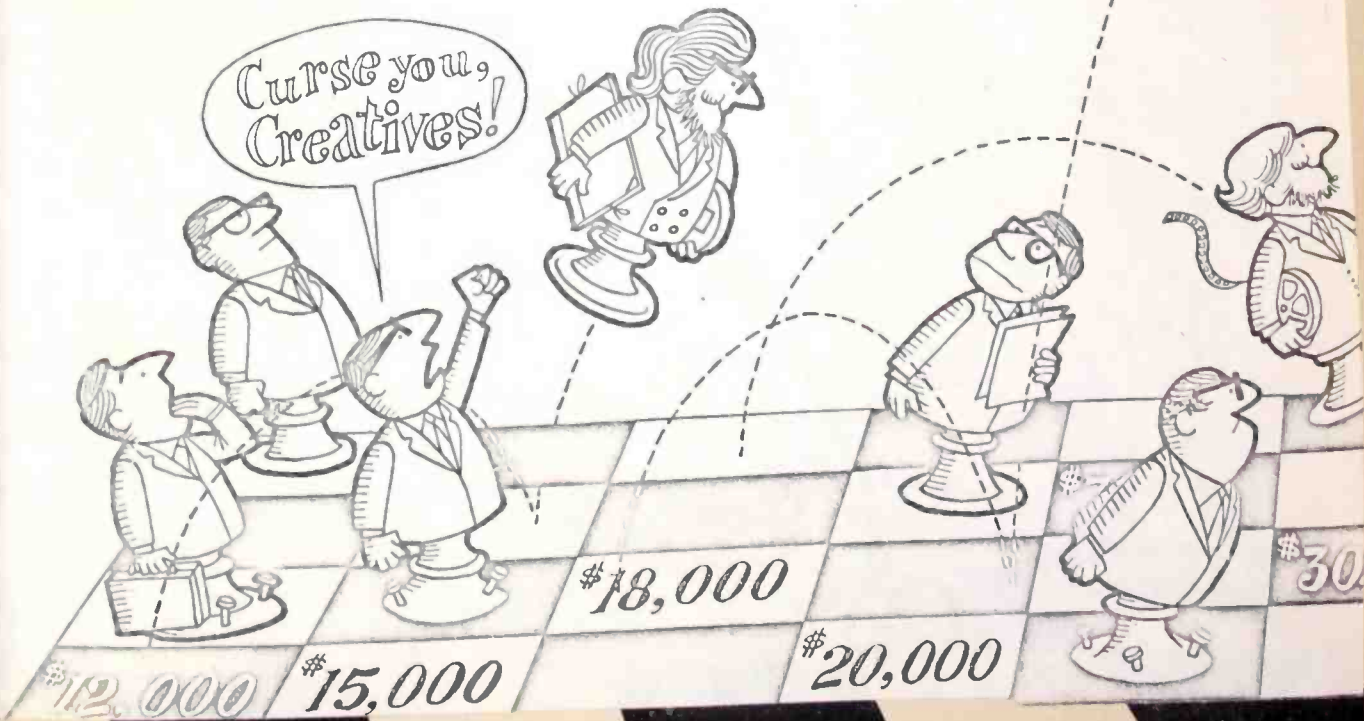
Raf' is not certain where he will go from here. In his eyes, the big moves still lie ahead. Every day he hears about guys who have made The Big Jump, say from a \$20-30,000 spot at a middle-range agency to half again or twice that salary at one of the top 20 agencies. His model is Jerry Della Femina, a copywriter who doubled his pay, according to an employment agency executive, by leaping from Delehanty, Kurnit & Geller to Ted Bates.

Raf's brief but productive career, and his glittering expectations, are not unusual in today's hectic marketplace for admaking talent. By all indications it's a bull market for creative men, led by the skyrocketing stocks of a number of art directors and copywriters alla Della Femina.

But not all the "creative" stocks qualify as glamour stocks. As James Durfee, president of Carl Ally, puts it: "The fat salaries are the result of a 'star system' operating now in advertising. But for those who are not stars, there's been no marked increase in pay. The guy who is

Spurred by an agency bull market, creative 'stars' are bathing in a golden pool—but accompanied by anxiety about burning out before their time

Creative salaries: out of control?



...a good workman, or who is
...is not making more

...aps, say some agency watch-
...sub-stellar craftsman is even
...less than he might if there
...o star-system. The more pay-
...takes to hire the stars, the less
...left for the others.

...ing into the big money picture
...e art directors. Compensation
...visualizers has long lagged
...that given to copywriters. In
...inning (of the creative salary
...on) was the word, and copy-
...again, the brilliant ones, not
...ks—have, for some time, been
...down hefty compensation.

...ght in a swirling side eddy of
...den tide are those tv producers
...e neither writers nor sketchers;
...r personalities a decade ago,
...s often been shunted aside in
...rush of the gilded art directors.
...decade ago, good media
...research men were, if not
...riaries of the kind of golden
...s falling on creative people,
...t sought after avidly. For
...s before that, account men
...aid more than creative types,

and this is still true, but for the
"stars." Generally, age for age, ex-
perience for experience, account men
are paid better than the run-of-the-
mill creative types.

Even in the early days of advertis-
ing, however, there were such phe-
nomena as the legendary \$100,000-
a-year copywriter. But never more
than a handful, at most.

Today, however, there are scores
of ranking copywriters and art direc-
tors who knock down anywhere from
\$50,000 to \$100,000 a year. Usually,
this pay is accompanied by a title
like "creative director" or "copy
chief" or "executive art director",
and the recipients have attained the
ranks of either middle management
or top management, depending on
the agency.

The creative bull market is a re-
cent phenomenon, part of a growing
conviction that good ideas, rather
than marketing and related services,
can prime the pump for sales.

As might be suspected, the demand
has come not from the hot-shot cre-
ative shops, but the old-line estab-
lished agencies—the big ones. They
are looking, said one observer, for

people who can give the agency
something of the "with-it look of
Doyle Dane, Papert, Ally, Wells,
Tinker."

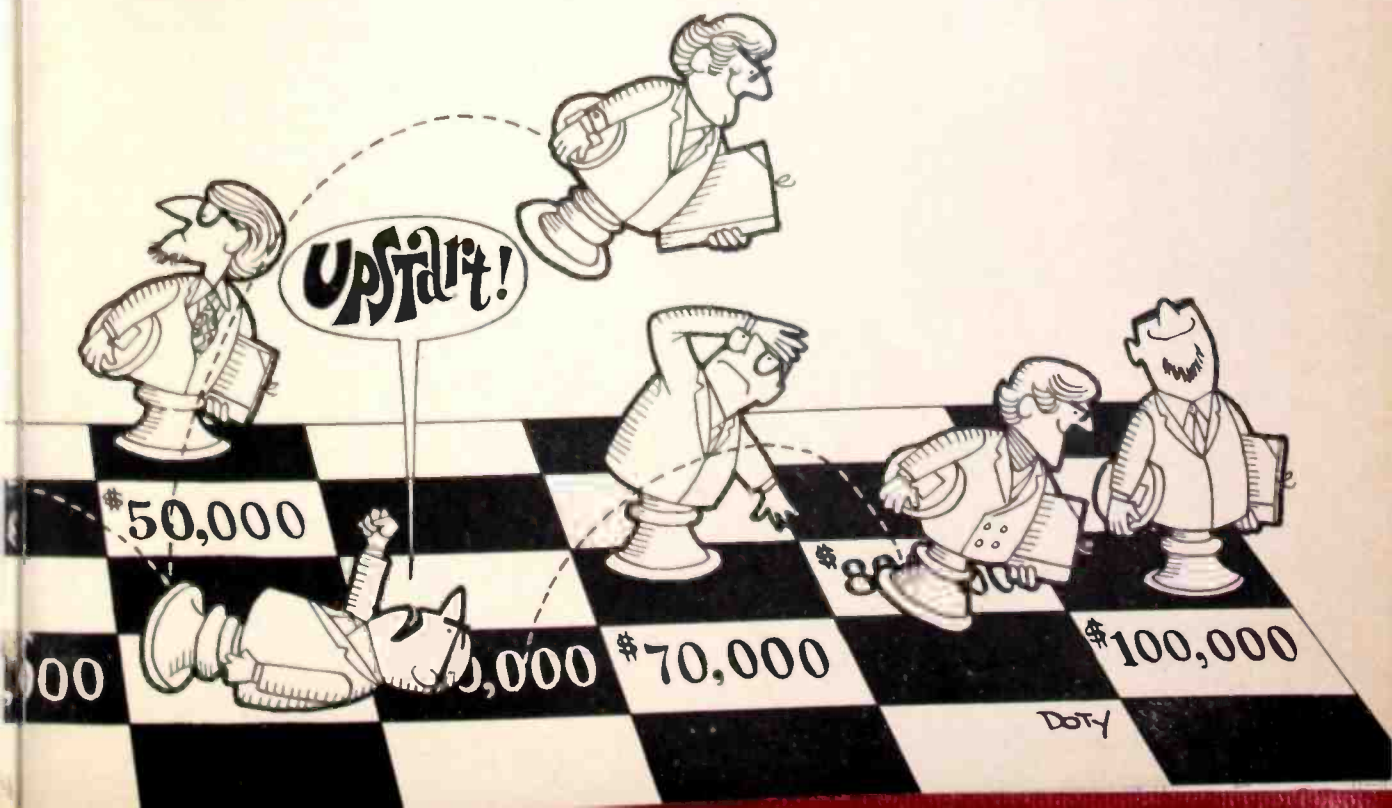
This craze for a fresher look re-
flects, in turn, client demand. To the
client the agency can say, "He's from
Doyle Dane," or something like that,
trotting out the new acquisition as
evidence of how creative the agency
has become from one day to the
next.

One creative director said that sev-
eral big agencies, in search of name
talent, had escalated salaries by
carrying on raids. "It often takes a
raid, with all the lures that go along
with it, to get the man," he says.
"Anybody can make more money by
walking across the street, but nobody
wants to blow accumulated pension
time, stock sharing, etc."

Said Richard W. Tully, board
chairman of Foote, Cone & Belding:
"There are plenty of creative people
around but the good ones are rare
and that explains some of the high
salaries paid."

The salary offered to a creative
type, according to Edwin Stern, who

(Continued on page 60)



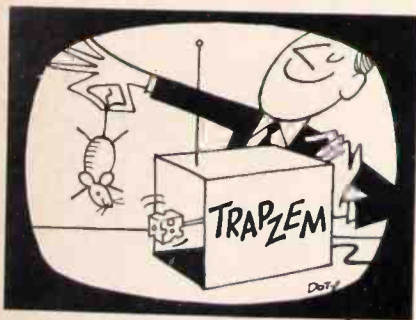
More dollars, fewer newcomers. That sums up the spot tv situation for the first quarter of 1967. Total dollar volume reached 198.5 million, an increase of 3 per cent over first quarter figures for the previous year.

But during January-March this year, according to TvB/LNA-Rorabaugh data, the industry was first-time host to 170 products, a decline of nearly 20 per cent from the 209 new clients chalked up in the first quarter of 1966.

As usual, Food and Beverages comprised the largest category with 38 products or advertisers making their first appearance in spot tv. The runner-up category again was Toiletries with 18 listings this time.

Following is the complete list released from the Television Bureau of

First quarter spot newcomers



A better mousetrap isn't enough; you've got to beat the drum, too. The first three months this year, 170 new drum-beaters used spot tv.

Advertising with data compiled by Leading National Advertisers-N.C. Rorabaugh:

Agriculture

Blue Harvestore Systems
Blue Harvestore Farm Silos
 Eversman Manufacturing Co.
Eversman Farm Machinery
 Columbia Nitrogen Corporation
Columbia Fertilizers
 Farmland Industries, Inc.
Farmland Fertilizer
 Fison Horticulture
Fisons Fertilizer
 Funk Brothers Seed Co.
Funk Brothers Seed
 Grace W R & Co.
Sawan Seeds
 Grow Chemical Corp.
Grow Aid Fertilizer
 Monsanto Co.
Monsanto Fertilizer
 Standard Oil of Indiana
American Farm Products
 Tennessee Corporation
Tennessee Fertilizers
 Valley Manufacturing Co.
Valley Irrigation System

Amusements, Restaurants

Jack-In-The-Box Restaurants
Jack-In-The-Box Restaurants
 Uncle Johns Restaurants
Uncle Johns Pancake Houses

Apparel

Brown Shoe Co.
Miss America Shoes
 Carter William Co.
Carters Knit Baby Wear
 Flexnit Co., Inc.
Flexnit Foundations
 Intero Inc.
Personality Shoes
 Intero Inc.
Winthrop Shoes
 Indian Head Mills Inc.
Fruit of the Loom Hosiery
 Kayser-Roth Corp.
Fascination Hosiery
 Stevens J P & Co. Inc.
Stevens Hosiery
 Wm. E. Wright & Sons, Inc.
Wright Iron-On Seam Binding

Beer, Wine, Liquor

Genesee Brewing Co. Inc.
Fyfe and Drum Beer

Building Materials

Kirby Lumber Co.
Kirby Lumber
 Masonite Corp.
Masonite Ceiling Panels

Weyerhaeuser Co.
Weyerhaeuser Lumber

Business and Industrial

Alexander & Baldwin Inc.
Matson Steamship Lines Freight
 Cory Corp.
Cory Coffee Service Plan
 Miller Discount Dept. Stores
Miller Discount Department Store
 White Front Stores
White Front Stores

Candy, Snacks, Soft Drinks

Andes Candies
Andes Candies
 Beech-Nut Life Savers Inc.
Life Saver Aids
 Fairmont Foods Co.
Diet Way Cola
 Frank H. Fleer Corp.
Fleers Gum
 General Mills Inc.
Buttons and Bows Snacks
 Charles N. Miller Co.
Mary Jane Candy
 Muray-Allen Imports Inc.
Rose Chocolates
 Royal Crown Cola Co.
Chocolate Royale Drink
 Pearson Candy Co.
Pearson Candy
 Pillsbury Co.
Pillsbury Munchums
 Warner-Lambert Pharm. Co.
Hall Mentholypus Candy

Cleaners and Waxes

American Home Products Corp.
Old English Waxes & Polishes
 American Home Products Corp.
Ty D Bol Bowl Cleaner
 Bristol-Myers Co.
Twinkle Metal Cleaner
 Bristol-Myers Co.
Whistle Spray Cleaner
 Economics Lab Inc.
Jet Dry
 Kimberly-Clark Corp.
House Boys Disposable Paper Cloths
 Western States Soak-Off Company
S.O.C. Cleaner
 Zoe Chemicals
Meadow Fabric Finish

Consumer Services

Butler Auctions
Butler Auctions
 American Nat'l. Bank & Trust Co.
American Nat'l. Bank & Trust Co.
 American Investment Co.
AIC Financial Corp.
 Columbia School of Adv.
Columbia School of Adv.
 Continental Ill. Nat'l. Bank & Trust
Continental Ill. Nat'l. Bank & Trust

(Continued on page 58)

The Smothers Brothers

It must to all prognosticators and critics, the time has come to eat the humble pie. Some months ago this column in its infinite wisdom predicted that with few exceptions, the second season openings would not see a golden Fall.

Among the non-exceptions was *The Smothers Brothers*. In competition, the light quality and dimension of their humor, and the one-more-variety-show aspects were cited. A few months later these esoteric Smothers flops are consistently in the Top Twenty, tying or seesawing with *Bonanza*, getting shares better than 30 per cent, giving CBS general programming superiority over NBC by displacing the Sunday night advantage NBC formerly had thanks to *Bonanza*, and getting critical and word of mouth acclaim. What went wrong with the oracle of Dehi?

The oldest adage in show business is, 'If you like it, buy it.' The buyers and programmers of television have long since learned that absolute objectivity is an essential quality in a medium where the best guesser is half right for the most part.

Buying or selecting programs for a mass audience is unrelated to spending a satisfactory personal evening with a good book, good music, opera, art theatre fare, or poetry readings.

Over and over the industry has tried to explain this common denominator theory to educators, congressmen, and do gooders. The idea is to get a show which everyone, regardless of education and status, can enjoy. Regular readers to this column will either recognize the detached attitude to programming or think the writer is a slob. The writer likes to think it is the former. Consequently, in evaluating *The Smothers Brothers*, the writer followed all the rules.

Since the chaps were wet behind the ears and doing the great parody on folk singers at the *Blue Angel*, the writer has personally enjoyed them. Strike one against them.

Their last appearance in a structured comedy, with easy overtones by Four Star, was a short lived success which soon fluttered to a cancellation. Strike two, since the audience seemed to be confused about them. Their appeal to sophisticated professionals in show business is high. Strike three, and anyway they couldn't succeed against *Bonanza*.

That shows how logic can outsmart one. Not only was this tedious process of stupid reasoning followed to an incorrect conclusion by this column, but pretty much all the rest of the industry that buys shows. *The Smothers Brothers* went begging and the cost of minutes

dropped to as low as \$12,000 because the smart money was betting against them. That's show biz.

Apparently what happened was somewhat complicated. In the first place, it became evident from hind sight that when they appeared on other variety shows, before they had their own, the rating went up, and the audience reaction was very good.

This was no coincidence as it has turned out, although this kind of Nielsen roulette is not permissible in program prognostication since it is unreliable. The build-up in their own series and the variety appearances, however, materially helped them get instant acceptance.

Another major factor which worked in their favor is the Sunday night continuity. *Ed Sullivan* obviously leaves them wanting more. More vaudeville, that is, not necessarily more Ed Sullivan. The proposed (and abandoned) plans to expand *Ed Sullivan* have proved correct. Theoretically, there appears to be an audience to more variety which Ed could have satisfied as well as the freres.

Sunday Night at the movies does not appear to do as well as the other nights. Psychologically, the family has played hard over the weekend and are tired and not looking forward to another working week. It is usually early to bed with a few laughs if possible. *The Smothers Brothers* fits into all that need nicely.

The other positive factor in picking a show is, 'Instead of what?' *Bonanza* obviously had a fatigue point and it came in mid-season. Like *Wagon Train*, the principle of having several leading characters acting as continuity to what is essentially an anthology is good and prolongs the life of an ordinary Western.

Bonanza milked that theory for years and undoubtedly



has two more seasons of better than average performance ahead, but its days of dominance in a strong number-one spot are gone forever. The decline is on.

The last factor in the analysis is the personalities themselves and the content of their show. Like Johnny Carson, these boys breathe apple-pie-all-American-boyism. They are every mother's dream of a successful son coming from the prairies of the Middle West.

(Continued on page 57)

Film/Tape Report

THE MOVIES

The Walter Reade Organization sold the entire 200-title *Cinema 200* package, plus 30 more pictures, to WFLD Chicago, in film-to-tv transaction of unusual volume. The station will run the pictures in prime time, at 8 pm, three times a week come October.

Among the titles in the big bundle are *Billy Liar*, *Open City*, *Shoot the Piano Player*, *I'm All Right, Jack* (Peter Sellers), *Children of Paradise* (Les Enfants du Paradis, Jean-Louis Barrault), *Breaking the Sound Barrier*, *Brief Encounter*, *Odd Man Out*, *The Third Man*, *Tight Little Island*, *The Fallen Idol*, *The Lady Vanishes*, *The Cruel Sea*, *Genevieve*, and *Mr. Hulot's Holiday*.

The movie nights on the uhf next fall will be Monday, Wednesday, and Saturday. Wednesday nights, according to Sterling C. Quinlan, general manager of the station and president of **Field Communications Corp.**, will be rubricated as *Movies That Swing*; Monday nights, as *For Adults Only*, while Saturday nights will be given over to package pictures "that are timeless in their appeal and importance."

Seven Arts chalked up eight more sales of its bundle of 21 *Charlie Chan* features. Taking the inscrutable Confucian were WNAC-TV Boston KGBT Harlingen-Weslaco, KOLN-TV Lincoln, WLKY-TV Louisville, KCBD-TV Lubbock, KOLO-TV Reno, KHJK-TV San Francisco and KZAZ-TV Tucson-Nogales.

THE GOLDEN WEST

Thirty million dollars in 1966 is the figure being trumpeted by the Commercial Film Producers Assn. of Los Angeles as the gross for West Coast commercials makers. The CFPALA said the Coast volume was 28.8 per cent of the total national business, and that New York only had 54.4 per cent of that business.

The West Coast association said last year's commercial business there represented 2550 shooting days, as many as would be required to shoot 80 full-length features.

NO KIDDING, BILL

Walter Schwimmer, Inc. and Jack Chertok Tv made a deal to produce a pilot for *Billy And The Kid*, half hour tv series with Ernest Borgnine. For the part of "The Kid," Frankie Michaels, 12-year-old star of *Mame*, has been placed under option.

SEND-UP, PUT-ON

To demonstrate it took no back seat, let alone rumble seat, to any more new-fangled agency in the way of kooky, far-out *creativity*, Ted Bates & Co. last month threw a bash at Manhattan's Cheetah, an electronic age gazebo where the drop-outs drop in, and presented a parodic panoply of post-USP *proposita*, i.e., spoofs of recent Bates commercials, with the culprits who made the films thesping it for the nonce, exchanging grey flannel and raw silk for medico white coats.

The man who produced the Wilkinson Sword Balacava commercial had to appear shako'd, be-frogged and long-sworded as a Light Brigadier; other creative types, medically be-smocked, burlesqued a hit-em-on-the-head Anacin commercial. As a quartet of today's tyrannical teenage tastemakers (see photo) wailed to the assembled admen of where, they pined, It Was All At, blow-ups of creative department working stiffs flashed on the walls of the pleasure

dome, as if to remind the gathering that admaking was not only a button but a shirtsleeve business. Hey There, You with the Sweat on Your Balls!

AMERICA AT CANNES

Young and Rubicam led in the 14th annual Screen Advertising World Ass. festival, as it had in the American Tv Commercials Festival.

At the SAWA fest, held in Cannes last month, Y&R won first prizes in four product categories, one second



FLUFFY CHICK SELLS UNION CARBIDE

prize, and took a gold medal for one of its Union Carbide commercials.

Top honors in the festival, however, went to VPI, for the highest overall standard of entires, and



BURLINGTON SOCKS JUMPIN' FOR JOY

Doyle Dane Bernbach and MPO for the Burlington Sock commercial.

VPI's *Palme d'Or Television* was accompanied with first prizes in



TED BATES TOILERS WITH TYRANNICAL TEENAGE TASTEMAKERS

product categories, two second prizes, one gold medal, and one silver medal.

In addition to the *Grand Prix de Television* which it shared with [unclear] for the dancing sock demonstration, DDB also took three first prizes in product categories, two of which shared also with MPO, and also second prizes.

As told, the international event was a triumph for Yank commercials agencies. Beyond the *Grand Prix* and *Palme d'Or*, U. S. agencies and studios took 13 of the 17 first prizes, 10 of the seventeen second prizes, 5 of the five gold medals, and 5 of the five silver medals.

Following far in the wake of the Yanks, British agencies and studios did fairly well. Keith Ewart's studio figured in two first prizes along with the agency, Collett, Dickenson, Pearce & Partners, Ltd., with films for Hamlet Cigars and for Quaker Chunkymeat dog food.

James Garrett & Partners made the leading film which won a first for Quaker, and Garrett also won a silver medal for a Toffee Crisp film made for S.H. Benson Ltd. and its agent, John Mackintosh & Sons.

The only other country to be represented in the paddock of first-prize winners at Cannes was Italy, with Gamma films winning two prizes.

As might be expected, this year's AWA festival gave evidence of a closer-knit advertising world, of an increased sharing of values and standards in workmanship and craft.

Thus more of the Cannes winners, runners-up and medalists this year were films honored earlier in U. S. festivals, such as the Jell-O Cheese-*like Man and Woman* commercial produced by Focus presentations, and Amorous Ban deodorant IDs made for Ogilvy and Mather by EUE/-Green Gems and VPI.

Ogilvy and Mather, which got gold (EUE) and silver (VPI) medals for the deodorant campaign, also took a second prize for an IBM film produced by VPI.

Other U. S. agencies taking prizes at Cannes were Benton and Bowles, which got a first prize for the Vicks

Advertising Directory of SELLING COMMERCIALS

American Telephone & Telegraph • N. W. Ayer



WYLDE FILMS, INC., New York

Chevrolet • Campbell-Ewald



THE TVA GROUP, INC., New York

Burlington Industries "Tricot" • DDB



COLOOZIN PRODUCTIONS, INC., New York

Chun King • J. Walter Thompson



SARRA-CHICAGO, INC.

Burry's • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

Cold Power • Norman Craig & Kummel



FORD FILM ASSOCIATES, INC., New York

Chase Manhattan Bank • Ted Bates & Co.



VIDEOTAPE CENTER, New York

Community Coffee



MUPPETS, INC., New York

"TELEVISION AGE, through its comprehensive coverage of the television business, keeps me informed of new developments in the commercial area."

DON TREVOR
Vice President/Director of Radio
& Television Production
Doyle Dane Bernbach Inc.



Born in Berlin of Russian parents, educated in Paris, Mr. Trevor graduated from the Sorbonne University. During World War II he was active in the French Underground. Coming to the United States in 1947, Mr. Trevor worked as an editor-director for many different motion picture companies. He joined the Dumont TV Network in 1950 where he eventually became Director of Film Operations.

In 1957 Mr. Trevor came to Doyle Dane Bernbach as a commercial producer. In 1958 his Chemstrand Stocking commercial won first prize at the Venice Film Festival. He became a vice president of the agency in 1961.

Television Age

Nyquil Pillow commercial produced by Savage Friedman, and a second prize for the Rambler Red commercial film shot by VPI; Campbell-Elliott which scored for a silver medal for the Chevrolet Split Car film produced by The TVA Group-Jacques Lamoigne; McCann-Erickson, a runner-up prize for a Coca Cola commercial made by Stallion Productions; no first prizes also went to Papert featuring Lois with a Xerox spot, Garner with a Bissell spot, and McCann-Erickson with a Dow Saran wrap spot.

Nor were VPI, MPO and IEB alone among U.S. studios in the winner circle. The Derujinsky radio shared in a first with Y&R and Johnson & Johnson, as did IEB Productions with Sanforized and Y&R, DVI with Cadbury and DDB, Petersen with Goodyear and Y&R.

In the runners-up circle, Jey Ansel Productions figured in two awards, one for a J. Walter Thompson Scott Tissue film, the other for a Y&R Bulova spot. Other second prizes went to Filmfair and Grey for a Catalina commercial, Horn-Griffin and DBB for *The Wayward Crisberry*, and to N. Lee Lacy Associates and Leo Burnett for *The Teaberry Shuffle*.

Lacy also won a gold medal along with Dancer-Fitzgerald-Sampson for Bosco *On His Own*. A silver medal went to The Lampert Agency and EUE for an Olympic Airway spot.

Second prize winners from Europe and the Far East were Images of Publicite, Paris, for a Martini Rossi film, *Les Amoureux*; Les Films Pierre Remont, for an orange promotion, *Le Petit Garcon* (Y&R Paris); and JWT Germany and Hanseatic-Kontakt-Film for a Kraft ketchup spot.

Also, Lintas and MRM Productions in London for a Unilever commercial for Comfort fabric softener; Films Caravelle in Paris and Havas Conseil for an electric food mill promotion; and in Australia, Eric Porter Productions and Hansen Rubensohn-McCann-Erickson, Sydney, for a Smoothex film.

A film for Maruman Cardan gas

Advertising Directory of SELLING COMMERCIALS

...ter won a second-prize for Toei
...oji Co. in Tokyo, which is credited
...both agency and studio. Runner-
...in the proprietaries field was a 30-
...ond film made by PT-Film in
...unich for Dentinox, and in the dog
...od field, *Famous Arthur*, a 30-
...ond film made by Streich Fletcher
...arkins for Spillers, Ltd. and its
...gency Geers Gross.

Gold medals went to Rank Ad-
...rtising Films and S. H. Benson
...r a Quaker Oats spot, to Larkins
...udios and Young and Rubicam,
...ondon, for a Steradent film, and to
...olf Ruhle Werbung in Hamburg
...nd the Markenfilm studio in Wedel
...r a film promoting Henkel DOR.

KEEP TALKING!

ABC Films chalked up 14 more
...ales of *Virginia Graham's Girl Talk*,
... WABI-TV Bangor, WXYZ-TV Detroit,
... TVW-TV Evansville, KFRE-TV Fresno,
... BIR-TV Knoxville, WABC-TV New
...ork, WAVY-TV Norfolk, WHC-TV
... Pittsburgh, WAGM-TV Presque Isle,
... FMB-TV San Diego, KGO-TV San
... Francisco, WHEN-TV Syracuse, WTOL-
...v Toledo, and WECT-TV Wilmington.

The company also tallied five more
...markets for *Hayride*: WKBD-TV De-
...roit, WSJV-TV Elkhart-South Bend,
...ANE-TV Fort Wayne, KTAL-TV
...hreveport, and WTRF-TV Wheeling-
...teubenville. *Combat!* went to WKBC-
...v Boston, WGN-TV Chicago, WKBD-
...v Detroit, and WLW-I Indianapolis;
... *The Carlton Fredericks Program*, to
...WKBC-TV Boston, WBEN-TV Buffalo,
...WKBD-TV Detroit and KTVU-TV San
... Francisco.

COLOR ME MERV

WBC Productions announced
...hat *The Merv Griffin Show* will go
...olor early next month, as the Group
...V subsidiary's other daytime-night-
...ime strip, *The Mike Douglas Show*,
...lid back in March. *Merv* is currently
...on in 94 markets; *Mike*, in 154.

Robert Stabler's **Madison Pro-
...ductions** is now at work on a num-
...ber of new instalments for *Death
... Valley Days*, the long-running syndi-
...cated show distributed by U. S.
... Borax. Some 26 color episodes are
...in the batch. Meanwhile, 68 earlier
...episodes have been put together, with

Dairy Queen • Campbell-Mithun



ELEKTRA FILM PRODUCTIONS, INC., New York

Lone Star Gas Company • BBDO



FIDELITY FILM PRODUCTIONS, Dallas

Delta Airlines • Burke Dowling Adams/BBDO



KEITZ & HERNDON, INC., Dallas

Minute Rice • Young & Rubicam



WCO, INC., New York

Eastman Kodak International • J. W. T.



MOVIERECORD, INC./ESTUDIOS MORO, New York

Morton's • Crook Advertising



JAMIESON FILM COMPANY, Dallas

Humble Oil & Refining Co. • McCann-Erickson



PELICAN FILMS, INC., New York

The Nestle Company • Leo Burnett



TOTEM PRODUCTIONS, INC., NEW YORK

new wraparounds featuring Rory Calhoun, and titled *Western Star Theater*. Peter M. Robeck & Co., as per a deal made by McCann-Erickson, advertising agency for U. S. Borax, is handling syndication of the package. Also continuing in circulation are two packages made up some time ago from 208 *Death Valley Days* instalments: *Trails West*, with intros and closings featuring Ray Milland, and *Pioneers*, with Will Rogers, Jr. as the host.

Gadabout Gaddis Productions, makers of *The Flying Fisherman* series for Liberty Mutual, are branching out into feature film syndication with the acquisition of three films—*Revolt in Canada*, *Son of El Cid*, and, premiering theatrically next month (July), *Week-End Italian Style*. The Gaddis company is also handling theatrical distribution of the features.

ONTO THE ROAD

Official Films picked up *The New Face of Israel*, acquiring worldwide tv rights to the 60-minute color documentary. The film was produced by Charles Philip, with narration by Joseph Julian, commentary by Joseph R. Masefield. It provides a glimpse of contemporary Israel.

Official also acquired *The Golden Tree*, 90 minute golf special, in color, produced by Jack Douglas. The special features instruction by ten top pro's: Byron Nelson, George Bayer, Tommy Bolt, Julius Boros, Billy Casper, Gene Littler, Lloyd Mangrum, Bob Rosburg, Mike Souchak and Mickey Wright.

Available free to stations, from **British Information Services** is *The British Half Hour*, a package of 12 documentaries. Among them is the Oscar-winning *Seawards the Great Ships*, a film about shipbuilding along the River Clyde.

Also in the package are *Journey into Spring*, *Between the Tides*, which won a Venice festival prize; and *Green to Glory*, about the world of grand prix racing.

Hal Seeger Productions completed 100 episodes in the life of *Batfink*, cartoon spoof of you-know-who currently in syndication through Screen Gems. Coming off the drawing boards, and going onto the animation stands in the Seeger shop, are two new cartoon shows, *Wilbur the Wanted*, and *Mr. E*.

COMMERCIALS MAKERS

LARRY ELIKANN joined Filmex. The director had been with VPI, division of Electrographic Corp., since 1963. Earlier he was a technical director at NBC-TV, working on *Philco Playhouse*, and a number of spectaculars.



ELIKANN MONITORS HIS MACBETH

Recently, he directed the taping of Peter Weiss' *The Investigation* for NBC-TV, and of *Macbeth*, with Earle Hyman and Lois Nettleton, for New York's etv, Channel 13, WNBT.

NICKLOS J. CANCELLA and STEPHEN ROTHFELD were elected vice presidents at Audio Productions. Cancilla, who joined Audio in 1944, is animation supervisor at the studio. Rothfeld, who joined the studio six years ago, is in charge of administration of Audio's tv operations.

WILLY TOMAS joined L & L Eastern Effects as senior editorial layout supervisor. For the past two years he had been with Sel Levy Editorials, and before that was with Coastal Film Service.

EVERETT ASCHER was elected secretary-treasurer of Emil Ascher Inc. He is head of Regent Recorded Music, West Coast branch of the Ascher company.

ON THE DOTTED LINE

On the West Coast, **Dudley Productions** started production on a series of 60-minute documentaries called *The Great Adventures*. The

first two hours in the series are *the Trail of Captain Cook*, and *Anderson the Great*.

Among the others are *The Vikings*, *The Journeys of Marco Polo*, *The Discoveries of Christopher Columbus*, *The Polynesians* and *Magellan*.

Meanwhile, Dudley is making 3 more episodes in its *Wide World* series, syndicated in the U.S. by **Trans-Lux Tv** and abroad **Fremantle**.

Official Films made a deal with WSM-TV Nashville to syndicate the new *Bobby Lord Show*. There are half hours of color video tape available. Last year, in monochrome, the show ran in some 50 markets.

CBS Films sold the *Face the Nation* interview with General Moshe Dayan, Israeli defense minister, to broadcasters in 13 countries: England, the Netherlands, Argentina, Australia, Switzerland, West Germany, Singapore, the Philippines, Denmark, France, Japan, New Zealand and Peru.

RKO Pictures Company sold its *Abbott and Costello* color cartoon series to WGN-TV Chicago, and through NBC International, to a number of major markets in Latin America.

Wolper Tv Sales sold *The Ray Coniff Christmas Special* in 30 markets: WNEW-TV New York, KTTV Los Angeles, WRVA-TV Richmond, WALA-TV Mobile, KOVR Sacramento, WTTV Indianapolis, WBNS-TV Columbus, KELP-TV El Paso, WAFB-TV Baton Rouge, WVUE New Orleans, WFLA-TV Tampa, WFTV Orlando, KVRM-TV Monahans, KRII Amarillo, WJHG-TV Panama City, KHOU-TV Houston, WBAL-TV Baltimore, WNAC-TV Boston, KRON-TV San Francisco, WGR-TV Buffalo, WCKT Miami, WAST Albany, WTTG Washington, KUTV Salt Lake City, KMBC-TV Kansas City, KOLO-TV Reno, KORK-TV Las Vegas, WAII-TV Atlanta, and KONO-TV San Antonio, as well as the Laclede Gas Company in St. Louis.

Advertising Directory of SELLING COMMERCIALS

Trans-Lux Stock Quota-
Program Service was leased
Mission Cable Tv, Inc. in San
Dio, and Carter Cable Tv Inc. in
ville, Texas, both *catvs*, and
TV Windham (New Hamp-
h) and WIBF-TV Philadelphia,
uhfs.

ready leasing the tv ticker tape
ce are three other *catv* opera-
s, Cleveland Area Tv, Universal
levision in Winterhaven and
hattan Cable Tv.

AS Corp. sold *Of Lands and Seas*
WTVW Evansville and WFTV Or-
a, for a tally of 12 stations
aying the color adventure series.

others: WLW-1 Indianapolis,
N Albany, WGR-TV Buffalo, KOIN-
Portland, KHQ-TV Spokane, KPLR-
St. Louis, KSTP-TV Minneapolis-
Paul, WPTA-TV Ft. Wayne, WLBW-
Miami and WSJV-TV South Bend-
hart.

COMING IN ON PEOPLE

HET COLLIER succeeded Leslie G.
ies as president of WBC Produc-
s and WBC Program Sales. Arries
it to WBEN-TV Buffalo as vice presi-
d and general manager.

ollier had been vice president of
WC Productions. He was program
director at KYW-TV Cleveland in 1962
when The Mike Douglas Show was
rted there. He was also executive
producer of The Steve Allen Show,
al had a hand in the development
of The Merv Griffin Show.

ollier joined Westinghouse Broad-
casting in 1952 as a director at
WZ-TV Boston. In 1958 he became
executive producer in Group W's
national program department in New
York, and went to Cleveland as pro-
gram director of KYW-TV in 1961.

TOM MILLER joined the New York
Ankees, Inc., division of CBS, as
ve president in charge of broadcast
ees. He had been vice president and
eneral manager of WBKB-TV Chicago
nce 1963, and for two years before
that was vice president of ABC-TV
les.

Miller started out in broadcasting
with ABC in Chicago in 1950, work-

Oscar Meyer • J. Walter Thompson



LIBRA PRODUCTIONS, INC., New York

Revlon "Love-Pat" • Grey



TV GRAPHICS, INC., New York

Osco Drugs • Earle Ludgin



WGN CONTINENTAL PRODUCTIONS, Chicago

Joseph Schlitz Brewing Co. • Leo Burnett



FILMFAIR, HOLLYWOOD

Ozark Airlines • D'Arcy



FRED A. NILES-Chicago, Hollywood, New York

7-Up • J. Walter Thompson



FILMEX, INC., New York

Pepsi-Coal • J. Walter Thompson



HERB SKUBLE & ASSOCIATES, New York

Snackadoos • Gardner Adv.



PACIFIC COMMERCIALS, Hollywood

ing in research and sales. He went to CBS in '51 as an account executive in CBS Spot Sales, rejoined ABC a decade later.

Du Pont advertising executive ALDEN H. LIVINGSTONE was elected president of CINE, The Council on International Nontheatrical Events. REID H. RAY, film producer in St. Paul, was elected first vice president.

MARTIN SILBER joined American International Pictures as a publicist. He had been with the New York Daily News.

KERMIT KAHN joined the advertising and publicity staff of Embassy Pictures Tv. He had been with 20th Century Fox and Allied Artists Tv on special assignments, earlier was advertising and promotion director of WNTA-TV Newark, and a copywriter at Lennen & Newell.

MARTIN MICHAEL KIWE, head of Adalia Anstalt in Rome, was signed by ABC Films as its representative in Italy, Eastern Europe, North Africa and the Middle East. For the past decade Kiwe has been distribut-

ing Italian films in the Middle East. Earlier, he was with a Viennese film distributor, and before that, with Reuter's.

JAMES A. THOMSON JR. joined Seven Arts Tv as southern division sales manager, headquartering in Atlanta, where for the past four years he had been MGM-TV's southern syndicated sales manager. Before that he was in Charlotte as southern sales representative for Screen Gems. Thomson started out in broadcasting with stations in Montgomery and Raleigh.

Joining Medallion Pictures Corp. as sales representatives were B. CRENSHAW BONNER as Southern division manager, TED WROBEL as Eastern division manager, and, as Western representative, JERRY WEISFELDT of Tv Cinema Sales.

DAVID MUNDY joined Audience Studies, Inc., in the Chicago office. He had been director of client services for Dwight Spencer and Associates in Chicago for the past three years, and before that was with National Family Opinion, Inc. for 12 years, rising there to the post of director of special projects. Earlier Mundy was in data processing with a medical clinic, a grocery chain and a manufacturing company.

CHARLES MOUNTAIN was elected president of the New York chapter of the National Academy of Tv Arts and Sciences, succeeding Sonny Fox. Mountain, a tv announcer and commercials spokesman, is currently program announcer for *I Dream of Jeannie* and *Get Smart!* on NBC-TV.

MERTON FIUR, president of Merton Fiur Associates, was elected president of the Publicity Club of New York.

HENRY FIUR of Merton Fiur Associates was elected chairman of the public relations and publicity committee of the New York chapter of the National Academy of Tv Arts and Sciences.

CANADIAN CAPERS

Peripatetic directors of Rose-Magwood Productions kept hopping last month, making the rounds of the studios four production facilities, in Toronto, London, New York and Hollywood. Larry Doheny went from



"I DON'T MIND PAYING A LITTLE LESS"

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



Chevrolet Impala

All major credit cards accepted. Write for free International Directory to:
Dept. TA-7
AIRWAYS RENT-A-CAR SYSTEM
8405 Pershing Drive
Playa Del Rey, California 90291



ing a spot for Molson's Ale in Toronto to work on two campaigns in London; Howard Magwood headed to Quebec to shoot a spot for Labatt's Ale, skipped to Toronto to film a Blue Bonnet margarine commercial, and then sped off for a flight in London shooting a campaign for Quality Street Candy; and Eisenberg was in Montreal cast-ting for a package of Crest commercials.

ERLY SCHOENDOERFFER

n current syndication is the Cines Festival laureate feature film, *The 317th Section*, which was made by Pierre Schoendoerffer, whose documentary, *The Anderson Platoon*, scored a ratings success July 4 on CBS-TV. The film is part of a package of 24 features, called *Group 1* currently being distributed by Official Films. Like *The Anderson Platoon*, *The 317th Section* is set in Vietnam, but at an earlier time, when the French were struggling with the Viet Minh.

Official Films sold *The New Face of Israel*, 60-minute color documentary, to five stations: WNEW-TV New York, KTTV Los Angeles, KMBC-TV Kansas City, KTVU Oakland, and WFT Tuscaloosa.

The hour on the evolution of Israel is produced by Charles Philip, with narration written by Joseph R. Basefield and spoken by Joseph Lillian.

QUICK CUTS

WILLIAM SELF, executive vice president of 20th Century-Fox Tv, was named general chairman of the eighth annual International Broadcasting Awards.

CHUCK JONES signed a long-term contract with Metro-Goldwyn-Mayer to continue as head of MGM's animation and visual arts department. Currently, Jones is supervising animated intros for ABC-TV's *Off to See the Wizard*.

Meanwhile, MGM-TV reported that some dozen manufacturers had made deals to use *Wizard* (or *Oz*) characters in merchandising a wide range of products.

CRAIG TO LEDER

WILLIAM F. CRAIG resigned as senior vice president in charge of tv at Benton & Bowles to team up with ROBERT J. LEDER, president of The Leder Company, in what now becomes the Leder-Craig Co.

Leder hung out his shingle in April after leaving RKO Pictures. He is mounting *Daphne in Cottage D* with Sandy Dennis on Broadway this fall. Craig, before joining B&B, was with the William Morris Agency, Procter & Gamble, Grey Advertising, and Young and Rubicam.

HEY, RITA!

Making her bow in a tv series, Rita Hayworth is playing in an episode of *Run for Your Life*.

Meanwhile, Universal is working on the pilot for a 120-minute series, *The Protectors*, with a script by E. Jack Neuman, who was signed to write and create the two-hour series. Subject of the skein is big-city government.

With 12 half-hour series on network this fall, Hanna-Barbera Productions is planning to double its production facility, from 40,000 to 80,000 square feet. The studio is also working on three features and a pilot.

Two of the features, *Arm of the Starfish* and *Mr. Mysterious*, will be in live action; the third, *Kelly Green*, will be a combination of live action and animation.

The pilot is for a combination live-action and animation series called *The New Adventures of Huckleberry Finn*, for NBC-TV in '68-69.

NO PILOT

Wolper Tv Sales has been assigned the distribution of *The Woody Woodbury Show* by Wolper parent company, Metromedia. The taping of the 90-minute, color, five-day-a-week show starts next month in Hollywood.

Metropolitan Broadcasting Tv, producing the show with Ralph Edwards, plans 48 weeks of new programming a year, with only four weeks of repeats. Wolper has already sold the show in 10 markets, sans pilot.

Advertising Directory of SELLING COMMERCIALS

Southern California Edison • Grey Adv.



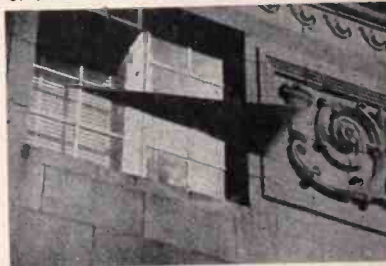
SANDLER FILM COMMERCIALS, INC., Hollywood

Stanley Tools • B600



PGL PRODUCTIONS, INC., New York

U. S. Air Force • MacManus, John & Adams



FILMFAIR, NEW YORK

Western Savings Bank • Lewis & Gilman



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

Wall Street Report

Zanuck's Achievement. At a time when most companies are busy announcing merger negotiations 20th Century-Fox Film Corp. recently has been aggressive in its denials that there is any merger proposal pending by which the company would become part of a conglomerate, as happened to Paramount Pictures, or a new combine as in the case of Warner Bros. and Seven Arts.

Darryl Zanuck, the president of the film company and one of the major shareholders in the company, has steadfastly maintained that the company is not about to merge or be acquired. But the very developments, which Zanuck cites as indicating the company's strength are also the factors which are spurring increased interest in the company by the security analysts.

Earnings Going Up. It's now estimated by analysts that the company will earn approximately \$5 per share for the year 1967. That will compare with profits equal to \$4.28 per share last year. But the stock which had been selling in the mid-40s has climbed to the mid-50s reflecting the improved outlook for the company.

The fact that 20th Century-Fox is now gaining the support of some of the more astute financial observers is welcome news to the shareholders and the management which has been struggling for almost six years to overcome the troubles which beset it in 1961—the year of *Cleopatra* and *Liz Taylor*.

pany's chief executive. He brought in with him, in a major capacity, Seymour Poe and it was generally believed that when the company was back on its feet Zanuck would turn the corporate helm over to Poe. In the first year of Zanuck's reign the company suffered a loss equal to \$13.60 per share.

The years between 1963 and 1965 the company was able to remain on the black side of the ledger because it could take advantage of large tax credits run up in the preceding years. But last year for the first time, the company's earnings were subject to the full weight of the Federal taxes. Thus the earnings the company is now reporting are of much better quality than those reported in the preceding years.

Some Radical Changes. To bring about this change in fortunes 20th Century-Fox underwent some pretty radical changes. Production was brought to a halt for a period to cut costs and to allow the new studio management—headed by Jack Zanuck, Darryl's son—to decide on the best moves to make.

One problem, of course, was the fact that so much capital was tied up in *Cleopatra* that it limited the number of films the company had to distribute, a weakness that puts a heavy burden on the film exchanges around the world and runs up the distribution costs. Production was resumed in April 1963.

However, it is important to note



this package was *The Sound of Music* the Rogers & Hammerstein musical. This picture, whose film rentals to date total more than \$78 million, has dislodged *Gone With The Wind* as the all-time box office champion.

Other Big Winners. While *The Sound of Music* racked up sensational box-office receipts it should be kept in mind that the company has been very successful in turning out big budget films which are exhibited on a road-show basis at much higher prices. They included *Cleopatra*, *The Longest Day*, *The Blue Max*, *Agony and Ecstasy*, *The Sand Pebbles* and *The Bible*.

The last two films have done exceptionally well. The importance of theatrical success to these films in the theatrical showing is illustrated by the company's follow-up when releasing these films to television.

Recently 20th Century made a deal with the American Broadcasting Co. licensing 17 feature films. Each film is to be shown twice on the ABC network for fees totaling \$19.5 million of which \$12.2 million will be paid for four "special" films which were original road show films.

Cleo Finally Makes It. The first of these films will be shown in 1967.

(Continued on page 57)

Five-year Summary of 20th Century-Fox Film Corp.

	1962	1963	1964	1965	1966
Revenue (millions)	\$94	\$102.9	\$114.9	\$162.6	\$227.3
Earnings per share	Loss	\$3.12	\$3.61	\$4.02	\$4.28
Dividend	None	None	45¢	70¢	\$1.05

Zanuck Takes Over. In the tumult that followed the enormous amount of capital which was involved in the production of the movie, Zanuck replaced Spyros Skouras as the com-

pany's chief executive. He brought in with him, in a major capacity, Seymour Poe and it was generally believed that when the company was back on its feet Zanuck would turn the corporate helm over to Poe. In the first year of Zanuck's reign the company suffered a loss equal to \$13.60 per share.

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Although new product introductions frequently involve six months to a year of test marketing, the Dream Clean Corp. of America is planning national distribution of a new product which has been in Arizona test markets only three weeks. With spot TV as the main medium, the company expects to reach nearly half the country by early fall, with buys in New York and Chicago not far behind. "We know we have a winner," explained John Dowd, Sr., president of John Dowd Co., Inc., Boston agency for Dream Clean Corp. "People like it and seem to be coming back for more. The client is ready to move with great rapidity." The product, called Dream Clean and claimed to be the first of its kind on the consumer market, is a package of tissues with a patented impregnated compound household cleaner. Dampened with only a few drops of water, it is supposed to do the job of "costly sprays, detergents, and soaps." It is certain to capture an edge on rising consumer interest in new spray cleaners, Dowd feels. "Stores are reordering so rapidly," Dowd said, "there's a possibility we may go into Kansas, Nebraska, and Oklahoma even sooner than we planned. We're moving just as fast as we can get product distribution." Starting in Arizona, where investment in only two markets, Phoenix

and Tucson, could bring "virtually total coverage of the entire state," Dowd explained, "the company will enter California, New Mexico, the Gulf states, Kansas, Nebraska, and Oklahoma sometime around Labor Day." They are now spending several thousand dollars a week on spot, Dowd reported, and the company is even talking of building plants in New York and Atlanta to handle distribution on the east coast.

Dowd said the agency had met little trouble so far obtaining desired spots. He admitted "we may not be able to duplicate Phoenix in every market, but we'll come pretty close." In Phoenix they are getting prime spots in early morning, mid-afternoon, and early and late fringe ad-

jacencies, covering every chance to reach consumers.

Although it may look like both client and agency are rushing impetuously forward, they do have some measure of the success they expect to find. "We have some amount of sales success behind us," Dowd noted. "Dream Clean has been cleaning auto windshields in Shell service stations for the past year and a half. Now Shell is selling the product through its 22,500 stations with considerable success."

Reaching both men and women then, in what may be considered a dual consumer market, the company thus has two roads to possible success. Concrete measure of that success may not come for another year or two. Meanwhile, the emphasis on rapid volume spot buying is bound to be good dollar news for local stations and their reps.

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

Alliance Manufacturing Co., Inc.
(Nelson Stern Advertising, Inc.,
Cleveland)

A 13-week drive for TENNA ROTOR breaks September 10 in 21 midwestern markets. Men are the main target of the prime 20's and fringe minutes. Buying is Helen Lott.



Media buyer Lee Ansell works on the Mars account at Ogilvy & Mather, Inc., New York.

**USED
CARS**



**COUNT ON
KOV
FOR ACTION**

- SACRAMENTO
- STOCKTON
CALIFORNIA

Pull away from competition in this \$4.64 billion Stockton-Sacramento market. Drive up your Western sales by advertising your product or service on KOVR. Vitality in local programming and high-rated ABC shows provide your message with a perfect platform in one of America's fastest growing markets.

Data Source: Sales Management's 1966 Copyrighted Survey — Effective Buying Income



McCLATCHY BROADCASTING
BASIC ABC AFFILIATE REPRESENTED
NATIONALLY BY KATZ TELEVISION

Spot (Continued from page 43)

**Aunt Nellie's Foods, Inc.,
div. Beatrice Foods Co.**

(Burton G. Feldman, Inc., Chicago)

A 26-week introductory drive for BREAKFAST ORANGE and BREAKFAST GRAPEFRUIT drinks breaks at issue date in a 53-station, 15-state area in the midwest. A saturation schedule of fringe and day minutes is being used.

Bristol-Myers Co.

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

This company is testing new media plans with an eye toward expanded distribution for BUFFERIN. The five-market test is using early and late fringe minutes through October 2. Ulf Rosen is the contact.

Bristol-Myers Co.

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

A 26-week schedule for VOTE menthol-flavored toothpaste breaks at issue date. The introductory campaign for this product, begun last January, will continue in these six test markets: Madison, Omaha, Syracuse, Little Rock, Peoria, and Spokane. Early and late fringe minutes and some piggybacks are being used. Buying is Dolores Turi.

Carnation Co.

(Jack Tinker & Partners, N.Y.)

Introductory advertising for SLENDER, a new diet product, has been expanded to 36 major markets. Fringe minutes to reach women are being used through the summer. Buying is Ken Brandt and Mark Lowenthal.

Cities Service Oil Co.

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

Commercials for GASOLINE and OIL break August 1 in 20 eastern and central markets. The 20-week drive will use fringe minutes and prime 20's. Nel Seymour is the contact.

Corn Products Co.

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

Commercials for HELLMAN'S MAYONNAISE break at issue date. The 30-market drive will use fringe minutes, piggybacks, and prime 20's through mid-September. Buying is Tony Fasolino.

DeLuxe Topper Corp.

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

Activity breaks September 4 on a 14-week buy for various children's toy products. Day and weekend piggybacks will be used primarily, supplemented by some minutes, in about 50 major markets. Ed Gallen is the buyer.

Dream Clean Corp. of America

(John C. Dowd, Inc., Boston)

An introductory drive for DREAM CLEAN cleaner is currently in Phoenix, Tucson and San Francisco. Expansion to Santa Fe, Houston, Dallas, New Orleans, and Miami is expected after

Labor Day, with additional buys in the New York City and Chicago areas planned for later in the fall. Fringe and day minutes are being used.

Eastman Kodak Co.

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

A two-week flight for KODEL SPRING MAID SHEETS breaks July 31. The 35-market push will use fringe minutes exclusively. Nancy Clifford buys.

Flexnit Co., Inc.

(W. J. Spencer Co., Inc., N.Y.)

Full activity on COMPENSATE and BACKAID girdles will run from early September through December in 67 southwest and midwest markets, including Charlotte, Detroit, Dallas, Cleveland, and Pittsburgh. Fringe and day minutes will be used. Buying is Clinton Bird.

The Folger Coffee Co.

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

A full year buy for FOLGER'S INSTANT and VACUUM-PACKED coffee starts with third quarter buying in over 100 west and midwest markets (also Florida). Minutes and some ID's will be used. Boris Mund buys.

General Foods Corp.

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

This company is introducing CREAM & PIE MIX in piggyback commercials with JELL-O to run through October 2. The fringe and day spots will be in these nine test markets: Columbia, Jefferson City, Binghamton, Quincy, Utica, Cape Girardeau, St. Louis, Syracuse, and Watertown.

Hartz Mountain Products Corp.

(Gumbinner-North Co., Inc., N.Y.)

Commercials for Hartz pet products break at issue date in 35 top markets. Fringe and day minutes and piggybacks are being used in an initial five-week buy. Gale Gilchrest is the contact.

S. C. Johnson & Son, Inc.

(Foote, Cone & Belding, Inc., Chicago)

August 1 is start time on an 11-week push for various S. C. Johnson products. Fringe and day piggybacks and some minutes will be used in 35 markets. Buying is Mary Begtzos.

Lever Bros. Co.

(BBDO, Inc., N.Y.)

A 35-market buy for WISK breaks at issue date. Early and late fringe minutes will be used through September 2. Buying are Lucille Widener and Sue Baron.

Libby, McNeill & Libby

(J. Walter Thompson Co., Chicago)

Commercials for VIENNA SAUSAGES break at issue date. The 40-market drive will use fringe and day piggybacks, minutes, and independent 30's for six weeks. Marian Manzer is the buyer.

(Continued on page 47)



Key top management figures of newly formed Adam Young-VTM, Inc., are, l. to r., Adam Young, board chairman; James V. McConnell, executive vice president, Tv Division; James F. O'Grady, president, chief executive officer, and Lloyd George Venard, vice chairman, Tv Division.

Adam Young-VTM Merger Meshes Smoothly

The recent merger of Adam Young, Inc., and the Tv Division of Venard, Torbet & McConnell, Inc., creates a combined list of between 35 and 40 represented tv stations.

Few market conflicts resulted from the amalgamation, which took the name, effective July 1, of Adam Young-VTM, Inc. Both rep firms represented about 23 stations and the handful of overlapping markets is being resolved.

Not involved in the merger are the radio stations of the former Venard, Torbet & McConnell operation. These will be represented by a new company, Alan Torbet Associates, Inc.

President and chief executive officer of the new entity is James F. O'Grady Jr., who was executive vice president of the Adam Young companies. Adam Young is chairman of the board.

Key figures in the Tv Division of AY-VTM who came from VTM are Lloyd George Venard, formerly president, now vice chairman; James V. McConnell, erstwhile vice president, now executive vice president, and Steve Rintoul, who retains his title of vice president and eastern sales manager.

Art Scott, who was vice president and sales manager of the old Tv Division of Adam Young, is vice president and general sales manager of the new company.

The New York and Chicago

sales staffs of the former VTM Tv Division will operate from Adam Young's New York headquarters. In Chicago, John Stella remains vice president and Midwest sales manager while Howard B. Myers, ex-VTM man, becomes assistant Midwest sales manager.

James Smith, who was general sales manager of the Adam Young Radio Division, becomes vice president and general sales manager of the Radio Division of AY-VTM.

Young founded the company which bears his name 22 years ago. He was an NBC page at 17, moved into the network's research and promotion department and later produced radio shows for an ad agency.

O'Grady, only 39, joined Adam Young as a salesman in 1955. His broadcasting career began in 1944 at ABC. He also worked for Du Mont.

Venard entered the broadcast field in 1934, later was promotion and merchandising manager of WGAR Cleveland. He was with Edward Pety & Co. for 10 years and left there to assume management of the O. L. Taylor Co., a predecessor of Venard, Inc., and later, VTM.

McConnell joined NBC as a salesman in 1931, eventually becoming director of NBC's spot sales division. He helped put on the air all of the NBC-owned tv stations. In 1952, he joined Blair Tv as a vice president.



GO FIRST CLASS WITH KMJ-TV

FRESNO • CALIFORNIA

Mow down your competition the easy way. Advertise on KMJ-TV, the number one station operating in the nation's Number One agricultural income county. Reach your share of the 816,600 member market by going first class on KMJ-TV.

Data Source: Sales Management, Survey of Buying Power, June 1966



McCLATCHY BROADCASTING

BASIC NBC AFFILIATE REPRESENTED NATIONALLY BY KATZ TELEVISION



There isn't even a place for a child to hide

Pollution. It gets to everyone on earth. Even in the womb.

You can't get away from it by running to the suburbs. (They get only 15% less gook than center city.) You can't get away from it by running to Majorca. (Barcelona's south winds carry more than balmy breezes.) You can't get away from it by running your air conditioner. (Air conditioners filter out almost everything but the most noxious air pollutants.) You can't even get away from it by running to the beach. (Much of our swimming water is polluted, too.) What can be done about it?

People can get concerned.

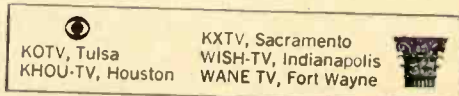
If enough people get concerned enough, we'll get the action we need to stop pouring poison into our own

atmosphere and our own waters.

That's where responsible television comes into the picture. Four of Corinthian's five stations have had their own special shows on the subject. And all five have run editorials to make sure that 12,000,000 people know what's going on. Before it's too late.

Otherwise, don't hold your breath.

Corinthian wants people to take a good look at the issues.



Responsibility in Broadcasting. Represented by H-R/Corinthian.

Explaining her return to timebuying after a five-year stint in other areas of advertising, Judy Maurston observed that, "I think I always preferred media. Being interested in all aspects of the field, I wanted to learn about everything. I've been very valuable from a media standpoint to understand commercial production and to know what goes on at the rep and at the client." A graduate of UCLA with a bachelor of arts degree in English literature, and about to embark on a career in advertising, Miss Maurston was torn between an interest in copywriting and media. Working for the West Coast firm of Lansdale & Co., she had the opportunity to do a little of both. She got the client side of the story working for the Beechnut-Lesavers Co. in New York, where she did a good deal of copywriting and direct mail work. After 2½ years, she joined ABC's sales service department in the International Division to work on time sales. Bringing all the knowledge from her self-imposed agency exile with her, she then returned to advertising work at Young, Smith & Dorian in New York. When that agency folded 10 months ago, she came to Victor Richards, where she now does the buying and planning on the Famous Schools account. The challenge of buying and the particular requirements of this account have convinced



her that media is her true field.

"Media really is the avenue whereby you are going to make your sale," she said. "It's the vehicle for reaching the right audience. That challenge is one of the reasons I returned. It's also one of the reasons I particularly like this account. We have to work more from a qualitative standpoint than from a mass audience approach. The strong emphasis on demographics makes it a slightly more creative challenge."

Famous Schools buys in 15-minute time segments, generally. Commercials close with the suggestion that viewers write in to take the qualifying talent test. "This makes it an interesting type of buy," Miss Maurston explained. "Except in a test situation, on a conventional buy you ordinarily get no immediate results."

"On this account, however, we get direct feedback. Viewer response to the commercials in terms of requests

to take the talent test are sent to us daily from the client. Immediately, we are working with leads. We find out right away what stations, time periods, adjacencies work best for us."

She pointed out other ways her job is different from conventional spot buying. "We buy essentially on an OTO basis. We may pick up a 15-minute program and not buy again until we get a measure of the commercial's effectiveness in that spot."

"Also, in conventional buying, you are ordinarily working within the confines of fairly strict budgets for each market. In this case, however, budgets, cpm's, grp's, are not so significant. Spots with a dandy cpm may provide no leads at all. Demographics play a very important part."

What type of audience does she look for? "Fairly creative people who have a desire to improve themselves and are willing to commit themselves to a correspondence course. Also, since the cost of the course is fairly high, they have to be above average in income." She looks for her audience on late-night movies, news shows, and weekend sports programs.

The buyer, who lives in New York, emphasizes the creative challenge of this kind of buying and the planning that goes with it. At home, she pursues her creative bent writing short stories.

Spot (Continued from page 44)

Madison Laboratories
(West, Weir & Bartel, Inc., N.Y.)
September 11 is start time on a buy for NACA. Fringe and day minutes and one prime ID's will be used in 25 markets for eight to nine weeks. John Tobin is the buyer.

Mars, Inc.
(Fred Bates & Co., Inc., N.Y.)
Five-week buy for various Mars candy products begins July 30. Day and large piggybacks will be used in 11 western markets. Rick Pike buys.

National Biscuit Co.
(Fm. Esty Co., Inc., N.Y.)
Five-week renewal buy for PUPPETS peaks at issue date in 35 major markets. Fringe and day minutes to reach kids are being used. Buying is Ed Moir.

National Biscuit Co.
(Kenyon & Eckhardt, Inc., N.Y.)
A 50-market push for MILKBONE, TEAMFLAKES, and FLAVOR SNACKS breaks July 31. The six-week buy will use early and late fringe minutes and piggybacks. After a short hiatus, another three-week flight begins September 11. Buying are Gene Petrik and John Jacobs.

Procter & Gamble Co.
(Benton & Bowles, Inc., N.Y.)
Commercials for CREST TOOTHPASTE are currently in 30 major markets. Late fringe minutes and prime 20's will run through the summer, with a renewal buy tentatively planned for the fall. John Frisoli buys. Summer schedules for SPIC 'N SPAN will use minutes and piggybacks in 34 markets. Buying is Bob Kohansky.

Procter & Gamble Co.
(Compton Advertising, Inc., N.Y.)
A third quarter buy for COMET CLEANSER is currently in 25 major markets. Daytime minutes will run probably through early September. Bill Madden buys.

Procter & Gamble Co.
(Grey Advertising, Inc., N.Y.)
Third quarter activity for DOWNY FABRIC SOFTENER will be in 35 major markets through September. Late fringe minutes are being used. Buying is Barry Nolan.

Procter & Gamble Co.
(Papert, Koenig, Lois, Inc., N.Y.)
August 7 is start time on a buy for DASH. Late fringe minutes and some piggybacks will be used through the

fall in 52 major markets. Buying is Linda Dworetz.

Procter & Gamble Co.
(Young & Rubican, Inc., N.Y.)

An 87-market buy for CHEER is using early and late fringe minutes and some piggybacks in a full year buy beginning this third quarter. Frank Truglio is the contact.

Quaker Oats Co.
(Papert, Koenig, Lois, Inc., N.Y.)

Commercials for QUISP and QUAKE cereals will be in 63 markets through September 30. Day and early fringe minutes are being used. Dick Borzumato is the contact.

Ralston Purina Co.
(Smock, Debnam & Waddell, Inc., L.A.)

A 20-market buy for PURINA TUNA FOR CATS breaks July 31. The three-week flight will use fringe minutes and prime 20's. Ruth Boyington is the contact.

Shell Oil Co.
(Ogilvy & Mather, Inc., N.Y.)

Commercials for SHELL GASOLINE break at issue date in 25 major markets. The summer schedule is part of a full year buy using early and late fringe minutes and some five-minute late news spots. Buying is Mike Fulford.

Texize Chemicals, Inc.
(Henderson Advertising, Inc., Atlanta)

A 12-market buy for FANTASTIK SIA CLEANER breaks July 31. The four-week flight will use fringe and day minute to reach women. Betty McCowan buy

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

A six-week push for WILKINSON SWORD BLADES breaks at issue date in 13 markets. The markets are being used in a test to reassess advertising distribution. Late fringe minutes on morning and news shows are being used primarily. Joan Larkin is the contact.



**"Ever buy a mini-megalopolis?
WOC-TV delivers the Q-C market"**

says Pat Sundine, WOC-TV personality

The Quad-Cities* is similar to the boroughs of New York. It is a combination of four large cities and six small ones and is home base for this trading area of over 1½ million people.

With no dominant nationality, ethnic or religious group, the Quad-Cities U.S.A. is demographically characteristic of the entire country. Marketers can plan a test or total market campaign for an area serving all segments of a stable economy. More than half of the counties in the WOC-TV coverage area rank among the nation's top 400 in producing farm income. That's a big plus factor.

To get the coverage, and to blanket the Q-C area, buy WOC-TV, Channel 6, where the best in viewing captures the attention of this mini-megalopolis.

*According to Business Week, Feb. 25, the Quad-Cities is a mini-megalopolis

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



Serving the Quad-Cities
market from
Davenport, Iowa

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

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

Media Personals

WARREN R. SMITH was named broadcast supervisor-media in Detroit, and THOMAS W. DOWNER, JR. was appointed to the same position



SMITH

in Los Angeles, for Campbell-Ewald Co. Smith was formerly assistant supervisor-broadcast media, and Downer was account executive-radio/tv.

DOROTHY CALIENDA was named senior media buyer at Firestone & Associates, Inc., New York. She has been a buyer at the agency since the opening of its New York offices a year ago.



E. Pack Philips was named station manager of KRON-TV San Francisco. He was formerly operations manager.

Award Winner!

The Women's Advertising Club of Baltimore has won top national awards for two successive years: the Achievement Award for Education in Advertising (Group I) by the American Advertising Federation in 1967 and the Advertising Federation of America in 1966.



SUCCESS STORY— BALTIMORE STYLE!

The President of the Women's Advertising Club of Baltimore during these award-winning years is Janet Covington, a WMAR-TV staff producer. Janet is one of the nation's few women in this position. She produces and directs "The Woman's Angle," "Faith to Faith" and other prize-winning documentaries. WMAR-TV congratulates the Women's Advertising Club of Baltimore for its outstanding work under her imaginative leadership. WMAR-TV salutes all segments of the communications industry for their participation in educational programs designed to stimulate the interest of young people in our expanding field.



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

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



Agency Appointments

ALLAN D. GARDNER and JOHN J. GILLIN III, account supervisors, were named vice presidents at Papert, Koenig, Lois, Inc., New York.

HOWARD BERTKAU, account executive at J. M. Mathes, Inc., New York, was appointed vice president.

HORACE E. CURTIS, vice president and management supervisor for D'Arcy Advertising Co., New York, was named management supervisor of the General Tire & Rubber Co. account and manager of D'Arcy's Cleveland office.

ROBERT L. JAMES, DAVID MARGULIS, and KENNETH ROMAN, JR., account supervisors, were elected vice presidents at Ogilvy & Mather, Inc., New York. PETER J. BURNS, formerly senior vice president and management supervisor at Compton Advertising, joined O&M as vice president and deputy management supervisor on the Sears Roebuck account.

DAVID A. CLARK, LAMONT R. GREENE, HUGH N. JONES, and CHARLES J. WINDHORST, all account supervisors at J. Walter Thompson Co., New York, were named vice presidents.

L. DICKSON GRIFFITH joined Delhanty, Kurnit & Geller, Inc., New York, as senior vice president and



member of the management board. He was previously management supervisor at Kenyon & Eckhardt.

BRUCE H. PORTER, formerly account executive, was named vice president and account supervisor at Post-Keyes-Gardner, Inc., Chicago.

GEORGE ABBAHAM and DAVID CLOSE, account supervisors at Doyle Dane Bernbach, Inc., New York, were named vice presidents.

JAMES H. OBRIG joined Doremus & Co. as account executive. He was formerly with Young & Rubicam.



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

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

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

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

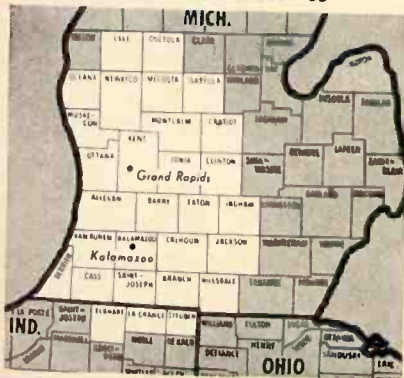
alone, for instance, four new plants have recently created 7,200 *new* industrial and service jobs. They brought over 18,000 *new* people to town and added *another* \$25,000,000 to retail sales. That's just Kalamazoo; the same sort of growth is taking place all over the market!

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

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

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

WKZO-TV MARKET
COVERAGE AREA • ARB '65



AM-TV-FM

The Felzer Stations

RADIO
WRZO KALAMAZOO BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS KALAMAZOO
WVTV FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS KALAMAZOO
WWTW CADILLAC FRANKS CITY
WWUP-TV SAULT STE. MARIE
KOLA-TV LINCOLN, NEBRASKA
KQTV-TV GRAND ISLAND, NEB.

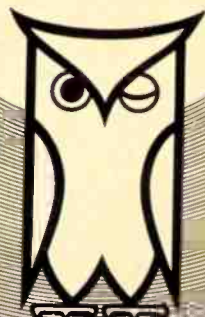
WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Who
gets results
in
Des Moines?



WHO TV

...that's who!

COLORFUL 13 • DES MOINES, IOWA

ADVERTISING DIRECTORY OF **Tv Availabilities**

LEGEND: M men, W women, T teenagers, C children, F families, A adults, m movies, d discussion, s sports, h homemaker, v variety, c cartoons, q quiz.

Albany, Ga.

W dv Town and Country. 1-1:30 PM M-F. Area-interest
 lists, variety ent. Venard, Torbet, McConnell. WALB-TV

Albany, N.Y.

W m Wed. Night Movie. 9-11 PM Wed. Outstanding adven-
 ture films to grab summer audiences. PGW. WAST-TV

Armarillo, Tex.

W m The Big Flicker. 10:30 PM-conc. nightly. Spots
 varied. 5 min. newscast at 10:55. Blair KFDA-TV

W n Tuesday Night Movie I. 6:30 PM Tues. Color features
 selected for family appeal. Avery-Knodel. KGNC-TV

Atlanta, Ga.

W dv Don Barber Show. 9-9:30 AM M-F. Atlanta person-
 ality for 20 yrs. conducts breezy show. Storer. WAGA-TV

W s Live Atlanta Wrestling. 6:30-7:30 PM Sat. Ed Capral
 announces, interviews. Popular wrestlers. Blair. WAIL-TV

Bangor, Me.

W The Rifleman. 7-7:30 PM M-W-F. Chuck Connor stars
 in thrilling Western adventures. Hollingbery. WABI-TV

Birmingham, Ala.

W s Live Studio Wrestling. 10-11:30 PM Sat. Pro wrestlers,
 radio audience. Eastman TV. WBMG-TV



F Marshall Dillon. 8:30 PM Thurs. Feb.-Mar.
 1967 "NSI" records 200,000 homes. Katz. WBRC-TV

Boston, Mass.

W cv Boomtown. 7-9:30 AM Sun. Rex Trailer recreates
 Wild West. Cartoons, Sunday School. TvAR. WBZ-TV

W m Dialing-2 O'Clock Movie. 2-3:55 M-F. Ed Miller hosts.
 Gives away money, prizes. Color. RKO Nat. Sis. WNAC-TV

W s Nat'l Professional Soccer. 2:30-4:30 PM Sun. Com-
 plete colorcast. All teams featured. Storer. WSBK-TV

Buffalo, N.Y.

W v 7 O'Clock Strip. 7-7:30 PM M-F. The pick of the best
 from Honeymooners. Quality audience. HRP. WBEN-TV

edar Rapids/Waterloo, Iowa

W v Romper Room. 9-9:30 AM Mon-Fri. Format well known.
 Educational, informative. Avery Knodel. KWWL-TV

Charleston-Huntington, W. Va.

W F v Merv Griffin Show. 6-7:30 PM M-F. Celebrity guests
 for 90 mins. of fun, variety. Eastman TV. WHTN-TV

W c Mr. Cartoon. 4-5 PM M-F. 78,000 homes, 107,000
 ads. Running comic story line, puppets. Katz. WSAZ-TV

NOTE: Although listed times were available at press time, con-
 tinued availability cannot be guaranteed. Availabilities are repre-
 sentatives of those usually offered by listed stations.

Charlotte, N.C.

A m Cinema 9. 10:30 PM Sat. Packages inc. NTA, MGM,
 UA, 7 Arts, etc. H-R. WSOCTV

Chicago, Ill.

CTW v Mulqueen's Kiddie-A-Go-Go. 4-5 PM M-F. Live
 dance show, cartoons, puppets. Eastman TV. WCIU-TV

C v Winchell-Mahoney Time. 5-6 PM M-F. Taped before
 live kid audience. Puppets, cartoons. Metro TV. WFLD-TV

Colorado Springs, Colo.

A n Noonday. 12 Noon M-F. News plus variety of public
 interest topics. Interviews. Avery-Knodel. KKTU

Columbus, Ga.



F m "Blastoff" with V-Man. 4-6:30 PM M-F.
 Science fiction movies intro'd by V-Man (live
 color) who observes earth from space craft.
 Hollingbery. WRBL-TV

W m Sunday Showcase. 3:30-6 PM Sun. Mkt's #1 daytime
 program ARB and NSI (Fall '66). Blair. WTVM-TV

Columbus, Ohio

T v Dance Party. 12:30-1:30 PM Sat. Color. Features
 Jerry Razor, live dance bands, contests. BCG. WLWC-TV



W dv Dialing For Dollars. 9-10 AM M-F.
 Color. Live. Money give-away, music, guests,
 Mar. '67 Nielsen 41,000 homes, 24%. Katz.
 WTVN-TV

Dallas-Fort Worth, Texas

A v Mike Douglas Show. 3:30-5 PM, M-F. Entertainment
 and discussion. Color. PGW. WBAP-TV

T v Sump'n Else. 4:30-5:30 PM M-F. Studio discotheque,
 hosted by Ron Chapman. Dancing. Petry. WFAA-TV

Davenport, Iowa

W h Especially For You. 9-9:30 AM M-F. Fashion, sugges-
 tions, how-to's of food, furnishings, etc. PGW. WOC-TV

Dayton, Ohio



F s Sports With Duane Dow. 11:05 PM M-F.
 Latest sports, all fields presented in informa-
 tive, appealing manner. Hollingbery. WKEF-TV

F m Your Friday Night Movie. 9 PM Fri. Top movie
 packages, first run in area. Petry. WHIO-TV

T v Disc-O-Two Dance Party. 12-1 PM Sat. Bill Harrington
 mc with co-host. Rock groups, live. BCG. WLW-D

Denver, Colo.

A d New David Susskind Show. 9-11 PM Sun. Provocative
 Mr. Susskind extracts "most" from guests. Petry. KWGN-TV

Des Moines, Iowa

A d The Joe Pyne Show. 10:30 PM Sunday. Controversial
 discussion. Color. PGW. WHO-TV

Detroit/Windsor

AW nws Noon Report. 12-12:30 PM M-F. Food for thought Detroit's only complete midday news. **Storer.** WJBK-TV

T v Swingin' Time. 3:30-4:30 PM M-F. Robin Seymour Show 6-7 PM Sat. Live dance party. **RKO Nat. Sis.** CKLW-TV

Florence, S.C.

W h The Ann McCoy Show. 1-1:30 M-F. Cooking features, sewing tips, decorating, etc. **Blair.** WBTW-TV

Grand Rapids, Mich.

F m Monday Night At The Movies. 7-9 PM Mon. Outstanding feature films. Running 3 years. **Katz.** WOOD-TV

F v Truth Or Consequences. 6:30-7 PM M-F. Audience participation. Color. Host Bob Barker. **PGW.** WZZM-TV

Greenville/Spartanburg, S.C./Asheville, N.C.

C v Monty's Rascals. 4-4:30 PM M-F. 7:30-8:30 PM Sat. Guests & cartoons. **Avery-Knodel.** WFBC-TV

W m Two On The Aisle. 4:30 PM M-F. Movies with live introduction. Thursday is color day. **Hollingbery.** WSPA-TV

Indianapolis, Ind.



W v The Jim Gerard Show. 9 AM M-F. Interesting guests, special "phone-in" segment. Crew includes singer Charlotte Daniels, George Nicoloff Orch. **Katz.** WFBM-TV

F m Friday Night Movies. 8 PM May 1-Oct. 30 then 9 PM. Color. No. 1 in time slot ARB '67. **H.R.** WISH-TV

W Cheyenne Western Theatre. 10-11 PM Sun.-Fri. Westerns with Marshal Dillon, Have Gun, Rebel. **BCG.** WLW-I

Jackson, Miss.

A n Noon Weather and News, women's feature. Byline Channel 12 6 PM. Late weather and News 10 PM. **Katz.** WJTV

Jacksonville, Fla.

F m Safari. Sun. 2-3:30 PM. Tarzan, Bomba & Jungle Jim movies. 6 yr. ARB track record of 25 rating. **PGW.** WFGA-TV

Kalamazoo, Mich.

F v Accent. 1:00 PM M-F. Women's editor interviews guests from clubs, schools, churches, etc. **Avery-Knodel.** WKZO-TV

Kansas City, Mo.



W h Bette Hayes Show. 1-1:30 PM M-F. For 14 years Bette has presented cooking and household helps, fashions, beauty tips. Only live women's show in market. **Katz.** WDAF-TV

Knoxville, Tenn.



A s Live Wrestling. 5:30 PM Sat. M.C. and expert give account of action. Audience interviews. Product "give-aways." **Avery-Knodel.** WBIR-TV

Little Rock, Ark.

F n News/Weather. Mon-Sat 6-6:30 PM. **Blair.** KARK-TV

Los Angeles, Calif.

F m 6 O'Clock Movie. 6-7:30 PM M-F. Feature show. Strong family appeal. **ABC Spot Sales** KABC-TV

A m Million \$ Movie. 7:30 PM M-Th; 11:30 AM; 9 PM Sat. 11:30 AM & 1:45 PM Sun. **RKO Nat. Sis.** KHJ-TV



W v Tom Frandsen: F.Y.I. 3:30-4:30 PM M-F. A kaleidoscope of "happenings" in an act format. **NBC Spot Sales.** KNBC-TV



A v Gypsy Rose Lee. 8-8:30 M-F. Sing actress, dancer, authoress headlines talkfest. **Metro-TV.** KTLA-TV

Louisville, Ky.

A v The Mike Douglas Show. 4-5:30 PM M-F. 90 min of quality entertainment. **PGW.** WLKY-TV

Madison, Wis.

F m Monday Night Movie. 8:30-10 PM Mon. Latest film released for tv, principally 7 Arts. **PGW.** WISC-TV

A n Channel 15 Reports. 6-6:30 PM & 10-10:30 PM daily. News coverage from UPI, NBC News. **Meeker.** WMTV-TV

Milwaukee, Wisc.

A n 10 O'Clock Report. 10-10:25 Mon-Sun. Lively, informative approach. **Storer.** WITI-TV

M s Baseball. 1-4 PM Sat. NBC Game Of The Week. **HRI.** WTMJ-TV

Minneapolis/St. Paul, Minn.



W v Dialing For Dollars starring Jim Hutton 3:30-4:30 PM M-F. Color. Phone calls, letter game, special features. **Petry.** KSTP-TV



C c Clancy and Company. 7-8 AM M-F. John Gallo as Clancy heads up wild detective agency. About 30 kids appear on show daily. Live and cartoons. **PGW.** WCCO-TV

Mobile, Ala.

F m Tuesday Night Movie. 7:30-9:30. First run movies in color. **Blair.** WALA-TV

Moline, Ill.

T 8 Teen Time. 1:20-2 PM Sat. Area bands compete for cash prize while teens dance to the music. **Katz.** WQAD-TV

Monroe, La.

F v McCall Comes Calling. 5-5:30 PM Thurs. Jack McCall hosts musical groups & singles. **Nat'l Tv Sales.** KNOE-TV


Montgomery, Ala.

F m Monday Night At The Movies. 6:30-8:30 PM Mon. Top Hollywood movies from W.B. & 7 Arts. **PGW.** WSFA-TV

Nashville, Tenn.

F Old Time Singing Convention. 12:05-12:30 PM M-F. Ronnie Page presents outstanding Gospel singing groups on color tape. **Katz.** WLAC-TV

Shville, Tenn. (Cont'd)

 F v The Ralph Emery Show. 4:30-5:30 PM M-F. Live pop and country music, top recording guests. MC nation's #1 country DJ . . . color. Petry. WSM-TV

to Haven, Conn.

W v Mike Douglas Show. 4:30-6 PM M-F. Color. One of variety programs in daytime tv. Blair. WNHC-TV


to Orleans, La.

W v The Mike Douglas Show. 3:30-5 PM M-F. Color. Top low business names. Blair. WDSU-TV

rfolk-Portsmouth-Newport News, Hampton, Va.

W v The Mike Douglas Show. 4:30-6 PM M-F. Color. Songs, comedy, interviews. H-R. WAVY-TV

n Saturday & Sunday News Index. Sat. 7-7:30 PM; Sun. 10-7 PM. Regional and local news. Petry. WTAR-TV

 C c Bungles And His Friends. 4-5 PM M-F. Bungles is live host. Cartoons, puppets. Area's top rated children's program. Katz. WVEC-TV

klahoma City, Okla.

c Lunch With Ho Ho. 12-1 PM M-F. Local live program th puppets and cartoons. Blair. KOCO-TV


maha, Neb.

m Wednesday Night Movie. 8-10 PM. 71,000 homes ARB, 3,000 homes NSI, Mar. '67. HRP. KETV

c World's Greatest Cartoons. 3:55 weekdays. 800 of best theatrical cartoons. Petry. KMTV

 W d Noon News Feature with Marilou. 12:25-12:30 PM M-F. Sparkling vignettes. Great time slot concludes highest-rated Noon News, precedes "As The World Turns." Blair. WOW-TV

hiladelphia, Pa.

 C v Pixanne. 9-9:30 AM M-F. Pixanne flies, tells stories, sings. In color, in the Enchanted Forest. Cartoons, guests. CBS Nat'l Sales. WCAU-TV

ortland, Me.


A n Farm Market Report. 6:45 AM M-F. Market's only daily farm report, weather, news. Katz. WCSH-TV

Raleigh/Durham, N.C.


F v Daybreak. 6-6:45 AM M-F. Wakin' up music and fun. &W musicians. News, interviews, etc. Katz. WRAL-TV

M s Sports Talk With Don Shea. 1:45-2 PM Sat. precedes baseball. Interviews. Blair. WTVD-TV

Rochester, N.Y.

 MW dv Merv Griffin Show. 6-7:30 PM M-F. Top rated in time period. Ideal for men and women. Blair. WOKR-TV

Rockford, Ill.

 F Branded. 9:30-10 PM Mon. Chuck Connor plays Jason McCord former cavalry captain. Prime time. Meeker. WCEE-TV

C v Breakfast With Roddy Mac. 7:30-8 AM M-F, 7:15-7:30 AM Sat. Contests, cartoons, shorts, etc. H-R. WREX-TV

Rock Island, Ill.

W v The Mike Douglas Show. 3:30-5 PM M-F. Conversation, music skits with guests. Petry. WHBF-TV

Sacramento, Calif.

C c Flintstones. 5-5:30 PM M-F. Highest rated. Available fall. Color with live host. Petry. KCRA-TV

W n KXTV Noon News Report. 12-12:30 PM M-F. Color. Bill Windsor & Lynn Taylor. News, features. H-R KXTV

St. Louis, Mo.

A m The Best of CBS. 10:30 PM—conc., Fri., Sat., Sun. Recent features. Color. CBS Nat'l Sales. KMOX-TV

F Twilight Theatre. 5:30-6:30 PM. Consists of "Twilight Zone" & "One Step Beyond" half hours. Metro TV. KPLR-TV

W dv The Noon Show. 12:05-12:30 PM M-F. Features Marty Bronson, comic Stann Vann. Color. Blair. KSD-TV

San Antonio, Texas


A Weather. 6:25-6:30 PM. Complete U.S. and Texas coverage. Katz. KONO-TV

San Francisco, Calif.

AT dv Panorama. 4 PM M-F. Steve Davis hosts variety-discussion show. Features top name stars. PGW. KRON-TV

Seattle, Wash.

F m Six O'Clock Show. 6-7:30 PM M-Sat. 600 titles. Best from WB, Seven Arts, 20th Cent. PGW. KIRO-TV

 F v Merv Griffin Show. 8:30-10 PM M-F. Comedy, music, unpredictable conversation with famed guests. Petry. KTNT-TV

Sioux City, Iowa

C c Kids Korner Kartoan Karnival. 7:30-8 AM, M, W, Th, F. 7:45-8 AM Tues. Canyon Kid hosts. Meeker. KVTV

South Bend/Elkhart, Ind.

C c Kartoan Klub. 9 AM, M-F. Comic host Wolfie. Puppets, live action, color cartoons. Adam Young. WNDU-TV

W h Homemakers Time. 9:30-10 AM M-F. Lois Pence host-ess to Michiana's women. Katz. WSBT-TV

A Of Land and Seas. 5:30-6:30 PM M-F. Travel adventure series in color. Blair. WSJV-TV

Springfield, Mass.

A v Mike Douglas Show. 4:30-6 PM M-F. Interviews and performances. Nationally known guests. Hollingbery. WWLP

Syracuse, N.Y.

F v Merv Griffin Show. 10:30 PM-12 M Sat. 1st run min. carrier. Can be bought with Douglas, Bishop. PGW. WNYS-TV

Tampa/St. Petersburg, Fla.


F Travel Adventure Theatre. 7-7:30 PM Mon, Wed, Th, Fri. Color. Adventures to far corners of world. **H-R. WLCY-TV**

C m Hey, Kids. 4-7 PM M-Sat. Various strip shows. Robin Hood, Astro Boy, etc. **Venard, Torbet, McConnell. WSUN-TV**

Toledo, Ohio

A m Friday Night At The Movies. 9-11 PM, Fri. Leading stars in excellent and recent films. **PGW. WTOL-TV**

Topeka, Kans.

 **A n** The Early News. 5-5:30 PM M-F. Host Gene Floro presents news, weather & interviews, informative & entertaining guests. Area interest. Flat \$40.00. **Avery-Knodel. WIBW-TV**

Tulsa, Okla.

F d An Evening With. 8-8:30 PM Mon. **H-R. KOTV**

Washington, D.C.

W m Money Movie. 12-2 PM M-F. A showcase of movie interviews and give away calls. **National TV Sales. WDCA-**

C v Claire and Co Co. 7:30-8:30 AM M-F, 9-10 AM S. Cartoons, kindergarten lessons, color. **HRP. WMAL-**

F m Late Show. 11:25 PM M-F; Sat and Sun, 11:15 PM. Top-rated feature films. Most color. **TvAR. WTOP-**

Wausau, Wis.

F nws Channel 7 Reports. 6-6:30 & 10-10:30 PM M-F. News, weather, sports. Avails within. **Meeker. WSAU-TV**

Wichita, Kansas

A d Joe Pyne Show. 10:30 PM Sat & Sun. Interviews with controversial people on broad range of subjects. **Petr. KARD-TV**

The Advertising Directory of **Tv Availabilities**

will be a regular feature of

Television Age

and will appear in each issue.

Use it regularly to help in your media planning.

Avery-Knodel, found the usual objection—suspicion of station-sponsored research.

In addition, the mediamen said they weren't about to accept the word of a little-known research firm. An agency media executive commented on TELEVISION AGE: "Madison Avenue won't buy a seven-day recall study. That's no improvement over the diary."

MARC's use of an area probability sample to make sure non-telephone homes are included touches on what they consider the diary's most serious flaw. Erwin Ephron, director of media research at Papert, Koenig, Weiss, says:

"A nasty problem with the diary is at certain ethnic and low-income groups are not represented because fluency in English is required and the diaries are placed by telephone sampling."

But most agencies have never been worried enough about this problem to press hard for a solution, even though the stations would bear the brunt of the cost. The changes might mean wrenches in the present way of doing things and, possibly, compromises affecting the information they already get. And many advertisers are not that interested in low-income families.

Improving Representation

However, the rating services are making some efforts in this area. Nielsen will split 51 countries representing about 30 per cent of U.S. TV households to reflect different viewing patterns. Harlem, for example, will be extracted from the rest of Manhattan (New York County) and its viewing figures will be projected separately.

Despite the lop-sided sampling which results from using a telephone-home-cum-tv universe, the economy of telephone interviews is so attractive that Petgen feels an *in-depth* telephone technique is the most reliable way currently available.

It offers, he says, these advantages: (1) a cooperation rate of over 95 per cent, (2) "ethnic placement, coop-

eration and balance control," (3) elimination of recall bias and (4) elimination of the "diary week fatigue factor."

As for uhf's specific problems, in theory, and putting the non-telephone home problem aside, sampling uhf homes should present no headache. If, for example, a market has 50 per cent uhf penetration, this should show up in the sample within statistical limits.

But uhf stations still complain their audiences are often not reflected fairly. This, again, is the perennial problem of whether the diary keeper is more likely to remember the high-rated network show and not the less popular locally-produced program.

But it comes home to broadcasters with particular force when the rating reports show "no measurable audience."

Defense For Minimum

Blechta defended Nielsen's minimum reporting requirements at the CAB's May meeting. Pointing out, "We don't peddle happiness," he said the minimum rating standard—0.5 during two or more day parts or 0.75 during a single day part—serves to "reduce—but not eliminate—the reporting of relatively unstable audience levels."

But he held out some hope by promising that Nielsen would propose a course of action that may be of use in the programming of uhf stations and in the buying and selling of time on such stations. He said the research firm will need the help and advice of uhf stations in structuring the study.

Among the questions Nielsen would like answered are: What happens to audience levels and shares when uhf enters a vhf market? How long does it take uhf to make a measureable impression?

ARB's Griffin assured the CAB meeting, as did Blechta, that sampling was sensitive enough to reflect the growth in uhf homes. And he pointed to ARB controls which guarantee at least 100 in-tab uhf diaries.

He also pointed out, however, that these controls are limited to metro areas. Griffin explained ARB recog-

nizes that uhf stations have audiences beyond the metro area but said "economies don't allow us to go farther."

Another issue causing anguish to the smaller station is the catv problem. The difficulties in accurate measurement of catv viewing affect all types of stations, but secondary-market outlets feel they usually hold the muddier end of the stick because they lack protection against outside signals.

Overweighted Viewing

Many broadcasters maintain catv subscribers are more cooperative in returning diaries and thus overweight viewing of these outside signals. It is also held that party telephone lines in the more sparsely-populated areas make it hard to reach homes chosen for the sample because the line is usually busy.

The result, says Pengra, is that "diary returns gravitate to areas where catv exists and to higher income areas with more sophisticated receiving antennas permitting greater reception from outside stations."

Controls such as ARB's policy of making sure that in-tab samples contain "approximately the same proportion of catv subscribers as that which exists in the survey area" are meeting some of the objections but accurate editing of catv-home diaries remains difficult.

A major barrier to solving the hassle about local rating methodology is the lack of obvious alternatives.

For example, there is strong support among independent stations for electronic measurement. This offers the prospect of higher audience shares and, just as important, better figures on cumulative reach.

The one-week diary does not give the low-share station a chance to build up evidence of market reach. Electronic devices, which are maintained in homes over long periods, permit measurement of four-week cumes and data for even longer periods.

But the "meter" measures only tuning and today's advertiser is used to and will insist on demographics that help him pinpoint his prospect. This

means some kind of diary for audience composition as well as, possibly, product usage data will have to be used in addition to electronic measurement.

Thus, the real barrier to improved audience data—the cost of good research—raises its ugly head. There has been some interest in Nielsen's Magnetic Tape Audimeter (MTA), which would provide some economies over the film tape in the conventional Audimeter.

Information from the MTA could be quickly and easily translated into computerized printouts. But Blechta estimates the cost of MTA-plus-diary would be two to four times that of the diary alone.

So, even if electronic measurement were instituted, it would probably be confined to the top 15 to 25 markets. The independents feel even this is unlikely because, they say, network affiliates see no reason to bring in a methodology that will reduce their audience shares.

As evidence of the difficulty, they point to the fact that instantaneous measurement in Los Angeles, a market big enough to afford it, has gotten nowhere.

For the time being, this leaves refinement of the diary method the only visible alternative. Whatever is done will cost more money. Such is the fruit of progress. ■

Late-night (From page 27)

April 24-28, gave the NBC night-timer a 10.7 rating and 45 share to 3.6 and 15 for Bishop. The Bill Dana-hosted *Las Vegas Show* wasn't around long enough to make national ratings. In New York City, the largest and most important market, Carson does well. During April 24-28 he scored a 10.9 and 41 share in the Nielsen's against 3.3 and 13 for the syndicated *Merv Griffin Show*, and 2.3 and 9 for Bishop. Dana was a poor fourth; during the second half of one show he had "no measurable audience."

One important factor must not be overlooked—the mighty movie. As

popular as Carson is in New York, even he can fall prey to the likes of *The Incredible Shrinking Man*. In fact, *The Late Show* on WCBS-TV, the medium's longest-running filmorama, consistently beats him—the April ARB report, covering March 29-April 25, hands it an 8.1 and 31 share to 5.5 and 20.1 for WNBC-TV's *Tonight* and 4.6 and 17.1 for WNEW-TV's Griffin. (Bishop bowed April 17.)

Indeed, *The Late Show* wins, according to ARB figures, not only total homes and total adults, but total women, women 18-34, women 35-49, women 50 and over, total housewives, total men, men 35-49 and teen-agers (12-17). *Tonight* takes only men 18-34 and men 50 and over.

Outside of New York

But in different cities, the situation is different. In Austin-Rochester, Minn./Mason City, Ia.; in Charlotte, N. C.; in Montgomery, Ala., and in South Bend-Elkhart, Ind., for instance, *Tonight* easily beats the competition, which consists of practically everything from movies to off-network series to wrestling. In Los Angeles and Chicago, major markets, *Tonight* beats Bishop, Joe Pyne, Alan Burke, Mort Sahl, *Dr. Kildare*, *Route 66*, and movies.

The quality of a station's film packages, of course, weighs heavily. As could be seen in the comments of the CBS affiliates, those having success with movies generally want to keep them, those with less successful results are particularly interested in a network late-night variety show.

Six primary NBC affiliates out of 208 do not carry *Tonight*. Four of them are off the air in the late-night hours Monday through Thursday, and show movies on Friday. Two—WAPI-TV Birmingham, and KTWO-TV Casper, Wyo.—run movies every weeknight, but WBMG, an NBC-ABC affil in Birmingham, does have Carson. Also, 12 occasional-basis affils don't run *Tonight*.

Bishop, a success as a *Tonight* guest-host, is not the man for a five-night-a-week grind, say some ob-

servers. He was described as prepared and uncomfortable in chatting with such types as Gov. Ronald Reagan and Pierre Salinger. F. sponsors — Bristol-Myers, General Foods, International Latex and Pepsi-Cola, all through Young & Rubicam and P. Lorillard, through Grey have taken a 39-week chance on him. (At presstime, ABC has denied reports Bishop would be cancelled after 13 weeks, which would have been the show of Friday, July 14.)

'Most Cost-Protective'

Warren A. Bahr, Y&R's senior vice president and media director, says the Bishop show has a "fair growth potential," a "low increase in the dollar rate" and an "A-market affinity," and, that of the late-nighter, it is the "most cost-protective." He sees it as good for reaching younger viewers and working women, and says it needs time to develop a following—"like a soap opera."

Bishop is cleared by 135-140 of ABC's 142 affiliates, according to a network spokesman, who said the few others have "a very heavy investment in feature film packages." The number of clearances, however, is "considerably more than anticipated," he noted, considering the popularity of the features.

"Everybody is aware," he admits, "that the show is not getting great ratings, but it took Paar, Carson and *Bonanza* an awful long time to catch on, too." He advises that "very subtle changes" are being introduced, such as putting the big entertainment acts up front and having Bishop talk with his guests "in a more leisurely manner."

This new leisureliness is not always evident. On a recent episode Bishop followed his opening bit with: "Let's get the show under way before ABC has another meeting." Then, a few minutes later: "Tom Moore, the president of the network, called me—collect." On another show, he completely forgot about sidekick Regis Philbin, and never introduced him. (He apologized the next night.)

The Las Vegas Show, the first and

General Foods Corp.
Crystal Sweet Sugar Replacement
General Foods Corp.
Jell-O Cream Pie Mix
General Foods Corp.
Post Corn Crackos
Gravy Master Co. Inc.
Gravy Master Seasoning
Green Giant Co.
Green Giant Frozen Fruit
Habitant Soup Co.
Habitant Soups
Hill and Sons
Hill and Sons Food Plan
Leslie Salt Co.
Spice Island Spices
Marzetti T Co.
Marzetti Macaroni
National Biscuit Co.
Mix & Eat Cream of Wheat
National Dairy Products Corp.
Light & Lively Lo Fat Milk
Oconomowoc Canning Company
Butterland Vegetables
Pet Inc.
Pet Instant Breakfast
Princeville Canning Co.
Royal Prince Canned Yams
Purity Baking Co.
Honey Crush Bread
Ralston Purina Co.
Chunky Tuna Spread
Ravarino & Freschi, Inc.
Viviano Macaroni
Southland Corp.
Southland Dairy Products
Standard Brands Inc.
Royal Shaker Pudding
Texas Sweet, Inc.
Texas Sweet Fruit
Valleydale Packing Co.
Frosty Morn Meats
Washington Fryer Commission
Washington Fryers
Wilkins-Rogers Milling Company
Washington Bread Mix
Wilkins-Rogers Milling Company
Washington Cake Mix

General Household

Aladdin Industries Inc.
Aladdin Vacuum Bottles
Barton Chemical
Sav-a-day Spray Starch
Eastman Kodak Co.
Wondercale Sheets
Suima Industries
Suima Tape Tool
Stamper F M Co.
Banquet Canning Cooking Bags
Star Filter Co.
Star Coffee Filters
Temco Incorporated
Temco Heaters

Horticulture

Lawn Turf Co.
Lawn Turf Mowers & Tractors
McDonough Co.
Ames Lawn & Garden Tools
Texas Turf Co.
Texas Turf Lawn Mowers
Western Tool & Stamping Co.
Homko Power Mowers Distr.

Pet Products

Marnat Packing Company
Big Time Pet Food
National Dairy Products Corp.
Kraft Dog Food
National Packing Corp.
Kamburgers
Ralston Purina Co.
Ralston Tuna for Cats
Standard Brands Inc.
Fives Dog Food

Publishing Media

National Weekly Inc.
National Review Publication
Readers Digest Assn. Inc.
Funk & Wagnalls Dictionary
Wall Street Journal
Wall Street Journal

Radio, Tv, Phonographs

BSR (USA) Ltd.
BSR Record Changers
Concord Electronics Corp.
Concord Tape Recorder

Sporting Goods and Toys

AMF Corp.
AMF Model Cars
Funtastic Inc.
Silly Sand
Hart Ski Mfg. Co.
Hart Ski Dealers
Olin Mathieson Chemical Corp.
Winchester Fire Arms
Rawlings Sporting Goods Co.
Rawlings Sporting Goods

Travel, Hotels, Resorts

British Travel Assoc.
British Tourism
Canadian Exhibition Corp.
Expo 67 World Exhibition
Swissair
Swiss Air Travel

Tobacco Products

American Tobacco Co.
Colony Filter & Menthol Cigarettes
American Tobacco Co.
Lucky Strikes Menthol Cigarettes
American Tobacco Co.
Pall Mall Menthol Cigarettes
Brown & Williamson Tobac Co.
Dover Long Cigarettes
Consolidated Cigar Corp.
Ben Franklin Cigars
Liggett & Myers Tobacco Co.
Chesterfield Filter Cigarettes
Liggett & Myers Tobacco Co.
Chesterfield Menthol Cigarettes
Liggett & Myers Tobacco Co.
L&M Menthol Cigarettes
Reynolds R. J. Tobacco Co.
Camel Menthol Cigarettes
Reynolds R J Tobacco Co.
Winston Menthol Green Cigarettes
Reynolds R J Tobacco Co.
Winston 100 Red Cigarettes

Toiletries

Alberto-Culver Co.
Command Spray-On Hair Groomer
American Home Products Corp.
Whitehall Cotton Swabs
Armour & Co.
Princess Soap
Bristol-Myers Co.
Clairol Naturally Blond
Bristol-Myers Co.
Score After Shave Lotion
Foremost Dairies Inc.
McKesson & Robbins Cosmetics
Gillette Co.
Right Guard Bar Soap
Helene Curtis Industries Inc.
Foam Silk Bath Lotion
Helene Curtis Industries Inc.
Sheer Beauty Make-Up
House of Westmore Inc.
Kurlash Eyelash Curler
Johnson Industries Inc.
Vedra Creams and Lotions
Kaybrough Inc.
Bathritus
Lanvin-Charles of the Ritz
Jean Nate Colognes
Lever Brothers Co.
Twice As Nice Shampoo
Pfizer Chas & Co., Inc.
Hai Karate Cologne
Q H S Inc.
Q H S Hair Roller
Rayette-Faberge Inc.
Straight Set
Shulton Inc.
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WRDW  **TV 12**

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A RUST CRAFT STATION

runs an employment agency, varies according to "how badly the agency needs his particular talent." But Stern feels the market has quieted down. The reason is that "the agencies who were active in the market have completed re-staffing with products of the 'new school' of copywriting." Asked what was the 'new school,' he answered, "Call it 'the Doyle Dane school.'"

Many of the salaries paid to the stars are inflated, says Edward McCabe, who earlier this year started up a new agency, Scali, McCabe, Sloves. "Some guys are making two or three times what they're worth," maintains McCabe, who had been vice president and copy chief at Carl Ally and is barely 30. "Some agencies are desperately hiring second-rate people who are good at promoting themselves. Raids upset the whole appiecart, especially when the second-rate guys get paid twice what the good guys get."

"They want the Ferrari this afternoon," says Donald Buckley, creative director at Foote, Cone & Belding, speaking of the fast-buck, fleet-footed creative types. FC&B, he warns, is not about to pay inflated salaries. He explains that the agency as a rule seeks to limit creative compensation to around \$30-\$40,000 plus stock participation. BBDO holds to a comparable level—around \$30,000.

But Some Get \$50,000

Tully notes, however, that "a talented art director—I'm talking about a man who is or can be an important figure in the agency—can command \$50,000 a year. Some of them get more than department heads. This isn't necessarily bad," Tully adds, "since many creative people aren't good executives and they shouldn't be penalized for it. Of course, \$50,000 is the exception; I'm not saying all the good ones get that much."

Some get more. At Jack Tinker & Partners, partner Bob Wilvers is said to earn something in the neighborhood of \$70,000. At McCann-Erickson's Center for Advanced Practice, vice president and art di-

rector George Olden is believed to pull down close to \$80,000.

Creators who are agency principals may do even better, some even topping the \$100,000 mark in total compensation. But there are few creative types who are agency principals. The roll call is familiar: Papert Koenig Lois; Carl Ally; Scali, McCabe, Sloves; Tinker; Wells, Rich, Greene.

But there's a clinker. Art directors and copywriters often enough top-out early in the game. Even Jerry Della Femina, when he moved to Bates, remarked that designers and writers of advertising are finished by the time they hit 35. "Not enough energy" after that, he said.

Some feel that art directors get depleted even more quickly than copywriters. "They burn up," says Mitzi Morris, who is active in the placement of art directors at the Jerry Fields employment agency. "The business uses up their ideas at a rapid rate," she finds, and, for this reason, the a.d.'s feel pressured to "make it" fast.

Abandon Hope After 30

That's why Raf' and his peers live in sweaty anticipation of The Big Jump. What, after all, will become of them if they hit 30 before making it? This fear has a strange ring to admen who can conceive of fates worse than plodding along past 30 at a salary less than \$50,000.

One reason for the creative man's anxiety is expressed by Miss Morse: "There's less room at the top." She deplores the fact that only a few art directors have become top agency creative directors. Among them: Robert Gage, recently appointed creative head of Doyle Dane Bernbach. Stephen Frankfurt's head nudges the clouds of top management at Young & Rubicam, where, at age 30, he became senior vice president and creative director.

Another cautionary tale: the likely lad, trained in one of the prestigious creative shops, who succumbs to the lure of money alone. He may, for double the money, end up at a giant agency, and never be heard from again, working on uninspiring or un-

inspired campaigns in an atmosphere inimical to "creativity."

Says Jerry Fields: "There's a Messiah notion around. The hiring agency expects the bright young man to walk on water. It thinks it can breed off a kernel of seed-corn, but the seed-corn needs a fertile field."

Fields notes that the hot creative shops, which nurture young talent, usually manage to stay out of the salary rat race because promising creative people want to work there and see their jobs as a springboard for the big money elsewhere.

After Money: Stock Deals

Some of the creative agencies manage to hold on to emergent talent despite the raids from the bigger agencies. Doyle Dane Bernbach, which once could pay well below the going rate because so many bright creative types were eager to work there is reportedly paying more these days, although nowhere near the top rates prevailing in the bull market. Papert Koenig Lois, which maintains, according to president Frederick Papert, a \$40,000 ceiling on individual salaries in the creative departments, sweetens the pot with stock participations, as do other agencies.

Meanwhile, life goes on at a more tranquil pace for account men, media men, and researchers. The days of the "vest-pocket" account are just about over at all the big agencies, and the struggle for preference is as much over status—vice-presidencies, perks and emoluments—as it is over actual earnings or salaries. The horizon for many young account executives is a vice presidency, with options on a very nearly lateral move to another agency, usually one with an account in the same product field. For most young media men, the way up is to media supervisor and associate media director or account work. Many, however, move to the reps as salesmen.

Meanwhile, the razzle-dazzle creative types climb the money ladder while suffering anxiety over volatile ups and downs. One thing is certain: things are bound to settle down, once the creative shakedown is over. ■

In the picture



ROBERT W. FERGUSON

Re-elected NAB TV Board chairman

Robert W. Ferguson, re-elected recently to a second one-year term as chairman of the TV Board of the National Association of Broadcasters, cites a number of reasons why he opposes the FCC's cigarette labeling and favors control over catv. Ferguson, who is president of WTRF-TV Wheeling, W. Va., that city's only tv operation, says he is "hopeful that the FCC will reconsider" its rule requiring stations to afford "significant" time to anti-smoking viewpoints. He defends what he calls the "logic" in the NAB and CBS petitions asking a reversal. But he declines to predict what the commission will do, anything.

Ferguson fears, as do most—possibly all—broadcasters, that the cigarette decision may be just the first step in an unhealthy spreading of the fairness doctrine to require similar opposing time to rebut advertisers of numerous other products that the commission may someday deem dangerous to health or welfare, such as automobiles.

Although he does not assert, point blank, as some do, that the fairness doctrine is itself unconstitutional, he maintains that "it restricts broadcasting unreasonably." But, he adds, perhaps keeping in mind the recent Court of Appeals decision upholding the doctrine's constitutionality: "We can live with the fairness doctrine as much. I can't say that it's right, but we can live with it."

The TV Board chairman states that, like the NAB (more than half of whose members are involved in catv), he is "not anti-catv" but simply in favor of protecting broadcasters from intrusion by non-licensees into the activities of license-holders. He points particularly to control of cable-vision in the

areas of copyright and the free importation of programs paid for by regular broadcasters. With the proper balance, broadcasting and catv can co-exist, he believes.

He does not foresee a splintering of NAB influence by the recent creation of the All-Channel Tv Society (ACTS), a group of uhf operators who feel they are being short-changed by a vhf-heavy NAB. Indeed, the NAB has agreed to cooperate with ACTS, expecting in return that the new group will "affirmatively support" it.

The most important developments in the past year, Ferguson feels, were in the area of satellite communications.

Station operators will be glad to know he doesn't share the apprehension of some observers that the initiation of direct satellite-to-home transmission will spell doom for local outlets, with which he has been associated for more than twenty years. There will always be a demand, he believes, for locally and regionally oriented news and features.

In addition to his re-election as TV Board chairman at the NAB board meetings in Williamsburg, Va., Ferguson was also named to head a 10-man *ad hoc* committee to study the TV Code Board's recommendation that prime-time non-programming interruptions be limited to two per half-hour and four per hour.

The committee is expected to meet this week in Washington, and to report its conclusions to a joint meeting of the full TV Board and the Code Board, to be held by October 31 "with the intent that a final resolution will be reached at that." Ferguson is on record as being opposed to clutter.

Robert Willi Ferguson, 53, de-

livered newspapers as a boy in Cleveland, later served in the Scripps-Howard news bureau and as the advertising or business manager of several papers.

He was graduated from Ohio State University as a journalism major, served three years in the Navy and went through the Navy Communications School at Harvard. He participated in the NAB's first broadcast management seminar at Harvard's graduate school of business.

Ferguson founded WTRF Radio two decades ago, on the threshold of the television era, and became its station manager. In 1953 came WTRF-TV, and the next year the am operation was sold. An fm facility was established in 1965.

Ferguson met his wife, the former Dorothy Denison, at Ohio U. They have a 16-year-old daughter, whom, he says, he would be proud to have enter the broadcast world. Should she join WTRF-TV, she would be part of a 60-person staff that is one-fifth female.

Ferguson's hobbies center on sports. With his extensive activities in broadcasting and various industry organizations, he may be accurately termed a big wheel in Wheeling.

CBS brass censored an Elaine May sketch from the April 16 *Smothers Brothers Comedy Hour* because they felt some of the words—including “heterosexual”—were in bad taste. The recent *Smothers* season-closer, however, got a lot of mileage out of “fairy” jokes, including an unusually suggestive double-take by Tom. We’re glad to see CBS endeavoring to keep its shows queen.

* * *

Sometimes a station can be a bit too hasty with its ID. On WABC-FM, New York, the other day, the conclusion of the Show Boat album ran right into the station jingle, with this result: “. . . But Old Man River, he jes’ keeps rollin’ along on WABC-FM. . . .”

* * *

From a recent press release: “Producer Richard E. Lyons has sent out a call for 60 friendly Indians today for Universal’s *World Premiere: ‘Something for a Lonely Man.’*” They shouldn’t be too hard to find with the new SAG minimums.

Smoke Gets in Whose Eyes? The broadcasting community was jolted by the FCC’s unanimous decision citing the fairness doctrine as justification for anti-cigarette messages. As far as smoking by commissioners is concerned, however, the vote is far from unanimous. Robert T. Bartley is the only heavy cigarette smoker among them. Robert E. Lee prefers cigars, and Rosel H. Hyde and Kenneth A. Cox are known to be abstainers. Said one observer: “I can’t recall off-hand which commissioners smoke what, though from some of the decisions I sometimes have suspicions.”

* * *

A check of the television ratings of the New York Yankees reveals that whenever colorful Emmet Ashford is behind-the-plate umpire for the WPIX-TV New York televised game, the ratings average 1 to 1.5 points higher. At this rate, according to directors Jack Murphy and Don Carney, Ashforth may have to join tv’s talent union.

Wave that Banner, Klink that C. Hogan’s Heroes, the CBS series that many have criticized as making Germans in the war look like Parisians in the Spring and avoiding the question of Nazi brutality, was vehemently defended by star Bob Crane, who said that despite some initial adverse reactions, viewers now wholeheartedly approve the story-line.

He pointed out that he has been invited to speak before and receive awards from many veterans organizations—most enthusiastically by the B’nai B’rith and other Jewish groups. In fact, he noted, while *Hogan’s Heroes* is syndicated in numerous foreign countries (31 at present, according to CBS Films), one that has refused to buy it is Germany, which is apparently offended by the depiction of German officers as ninnies.

* * *

According to a recent issue of *Saturday Review*, “Voltaire seemed to have TELEVISION AGE . . . in mind when he said that “he who has no sense of the spirit of the age has all the miseries of it.” *Gee, we’re sorry for whatever misery we’ve caused; it sure wasn’t deliberate.*

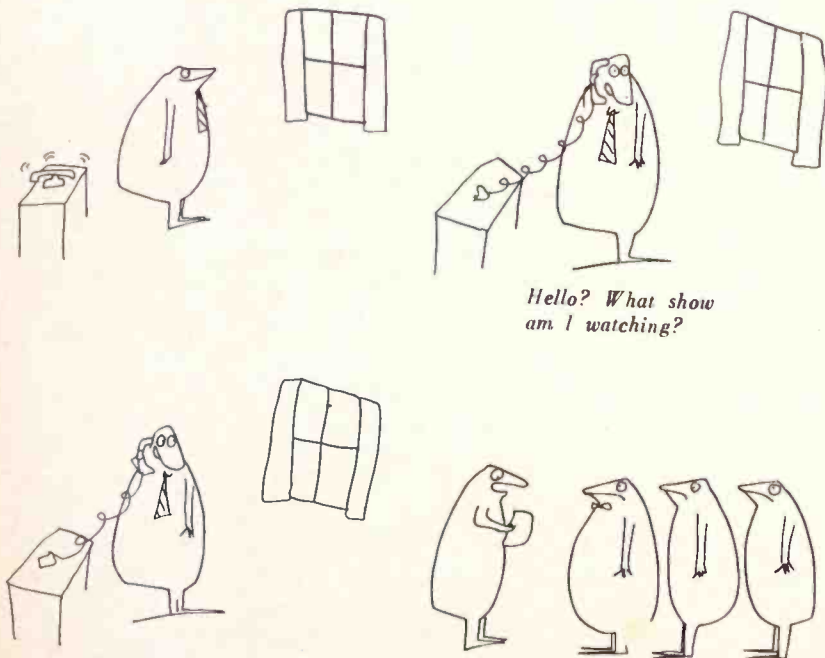
* * *

According to a report in a recent issue of New York’s (*Greenwich Village Voice*, come September, when the California Democratic Council meets to pick an anti-LBJ delegate slate for the June 1968 state primary, one of the chosen will be Robert Vaughn, the *Man From UNCLE* and a leading critic of the Administration’s war policy.

There seems to be no likelihood of David McCallum’s being picked as well. In this case, at least, it’s Vaughn who is going solo.

* * *

During a promotional tour of the Miller Brewing Co. plant in Milwaukee, singer Patrice Munsel, according to a press release, “sampled the product several times. She even tasted some hot wort, to the cheers of brewery workers.” She must have had a good time, too.



“Hello? What show am I watching?”

“To be perfectly honest, I’m watching the girl next door.”

“. . . and, according to our statistics, 3.2 per cent of the nation’s viewers last night were watching something called, ‘The Girl Next Door.’”

With overwhelming SRDS user approval...

Invitations to supply information for the Station Programming Description statements are now being mailed to every commercially licensed radio station (AM and FM) in the U.S. When returned, the information will be processed to conform to rigid SRDS standards, to be published in the earliest possible edition.

The SRDS plan for incorporating 100-word (or less) descriptive, nonpromotional statements of program segments (at no charge to the stations) into station listings was announced in March 1967. It has been discussed with and (at the April NAB Chicago Convention) by advertisers, agencies, stations and representatives. The plan has been submitted to stations, representatives and major radio advertisers and agencies requesting their opinions. In response to an invitation in May, several thousand buyers of radio time, many leading radio stations and representatives have expressed themselves unmistakably and overwhelmingly in favor of this addition.

RADIO STATION PROGRAMMING STATEMENTS

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SPOT RADIO RATES AND DATA
commencing
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Here is a summary of this response:

ADVERTISERS AND AGENCIES

EXTREMELY VALUABLE	78.8%	} 96.6%
OF SOME VALUE	17.8%	
LITTLE OR NO VALUE		3.4%

STATIONS AND REPRESENTATIVES

BENEFIT, EXTREMELY VALUABLE	67.1%	} 84.2%
LITTLE DIFFERENCE, SOME VALUE	17.1%	
NEGATIVE		15.8%

Station Programming Statements will be added because users of SRDS tell us they are wanted—which is the reason all additions and modifications of SRDS have come about over the past 48 years—to provide a better and more useful service to people who buy advertising media of every type.

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