

Television Age

Advertising puzzler: do you talk to people or to homes? **PAGE 17**
 How it all began: an excerpt from the Sarnoff biography **PAGE 22**
 Payment to talent stops U.S. shows abroad (sometimes) **PAGE 24**

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Indiana University
 MAR 7 1966
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Money for all is the object.

Fitting the medium to the advertiser's problem is our business. And judged by the stations we represent we must do this well. When we sell time, we've always done our homework. Helps make money for all concerned. Why not call us in now?



Venard, Torbet & McConnell, Inc.

National Representation

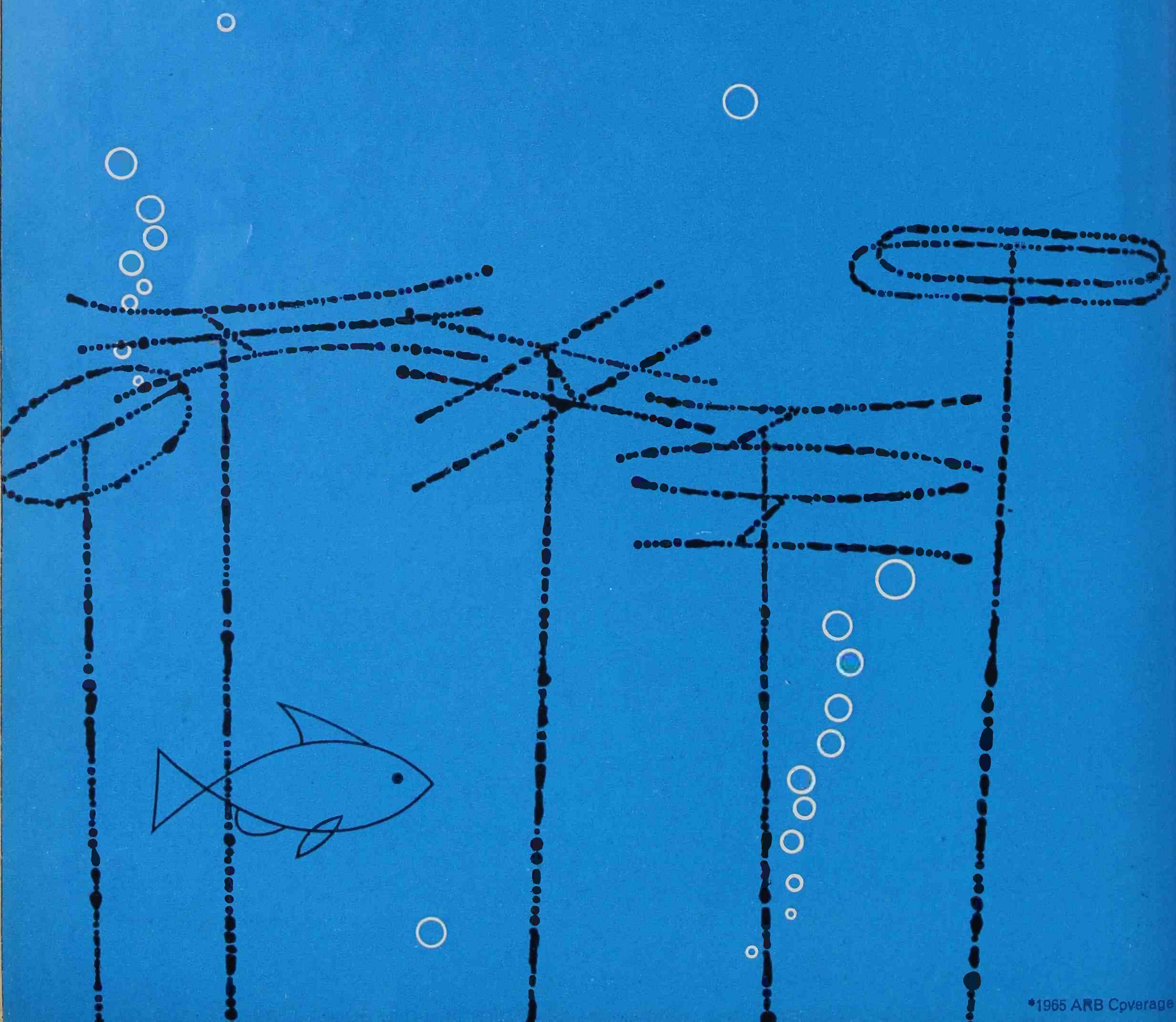
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Chicago, San Francisco, Los Angeles, Detroit, Dallas, St. Louis, Denver, Portland, Seattle

coverage

More coverage. More circulation. More viewing hours per home reached*. In short, WJXT spends more time with *your customers* than any other advertising medium in the booming Florida / Georgia Market.

WJXT 
JACKSONVILLE, FLA.
Represented by TvAR
A POST-NEWSWEEK STATION




*1965 ARB Coverage Stu

aturday, February 26 on WCBS-TV, The Late Show celebrated its 15th anniversary...the longest-running hit on local New York television and year after year the number one late-evening motion picture entertainment in the biggest market in the nation.

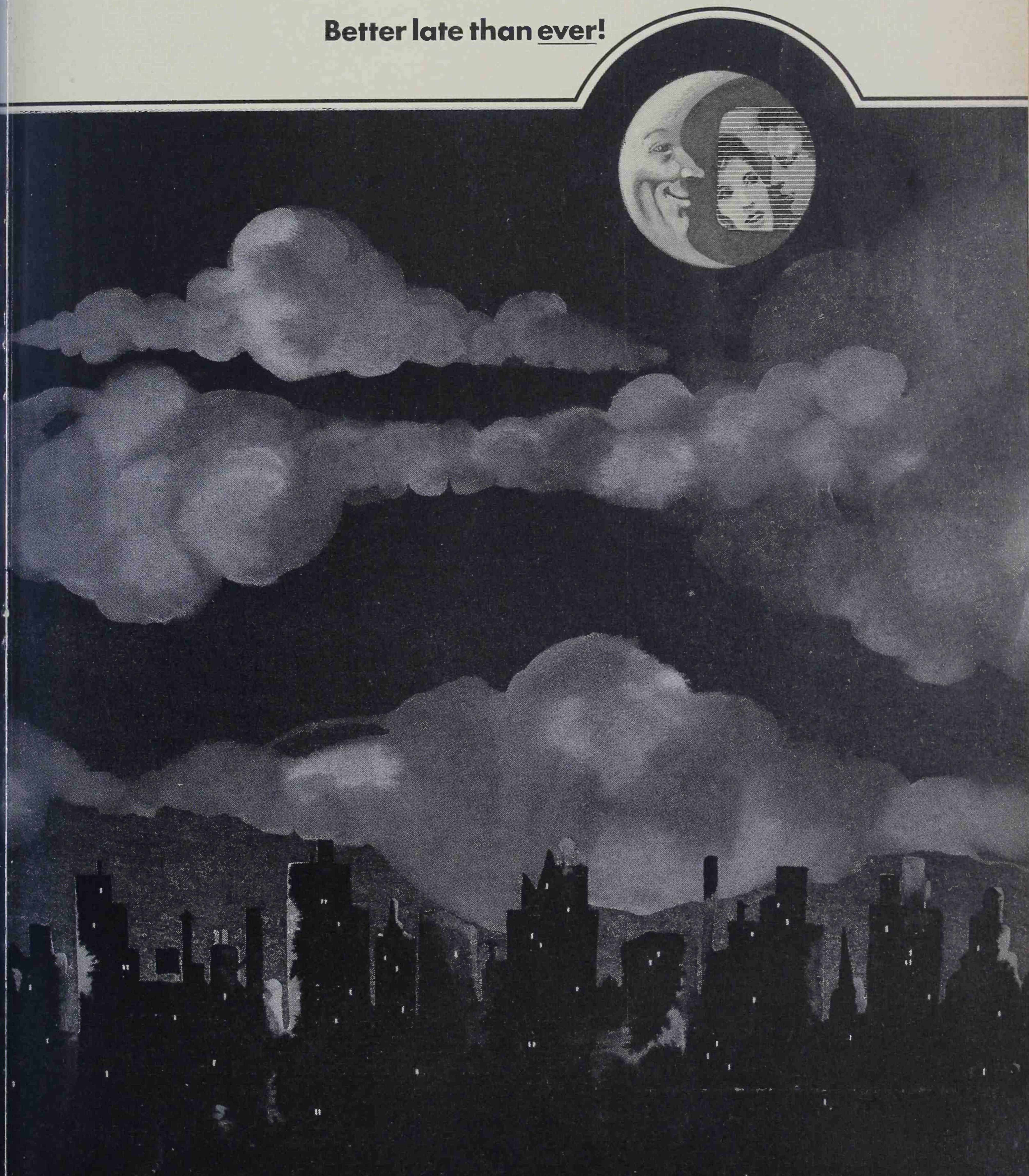
For 15 straight years, The Late Show has consistently brought New Yorkers the finest movies, the biggest stars, the most television premieres. The future looks even brighter. For example, to make the anniversary truly gala, The Late Show is presenting a month of great movies

all in color...including such New York television "firsts" as Natalie Wood in "Marjorie Morningstar," Elizabeth Taylor in "Ivanhoe," James Cagney in "Never Steal Anything Small," Gary Cooper in "Dallas" and Jean Simmons in "Hilda Crane."

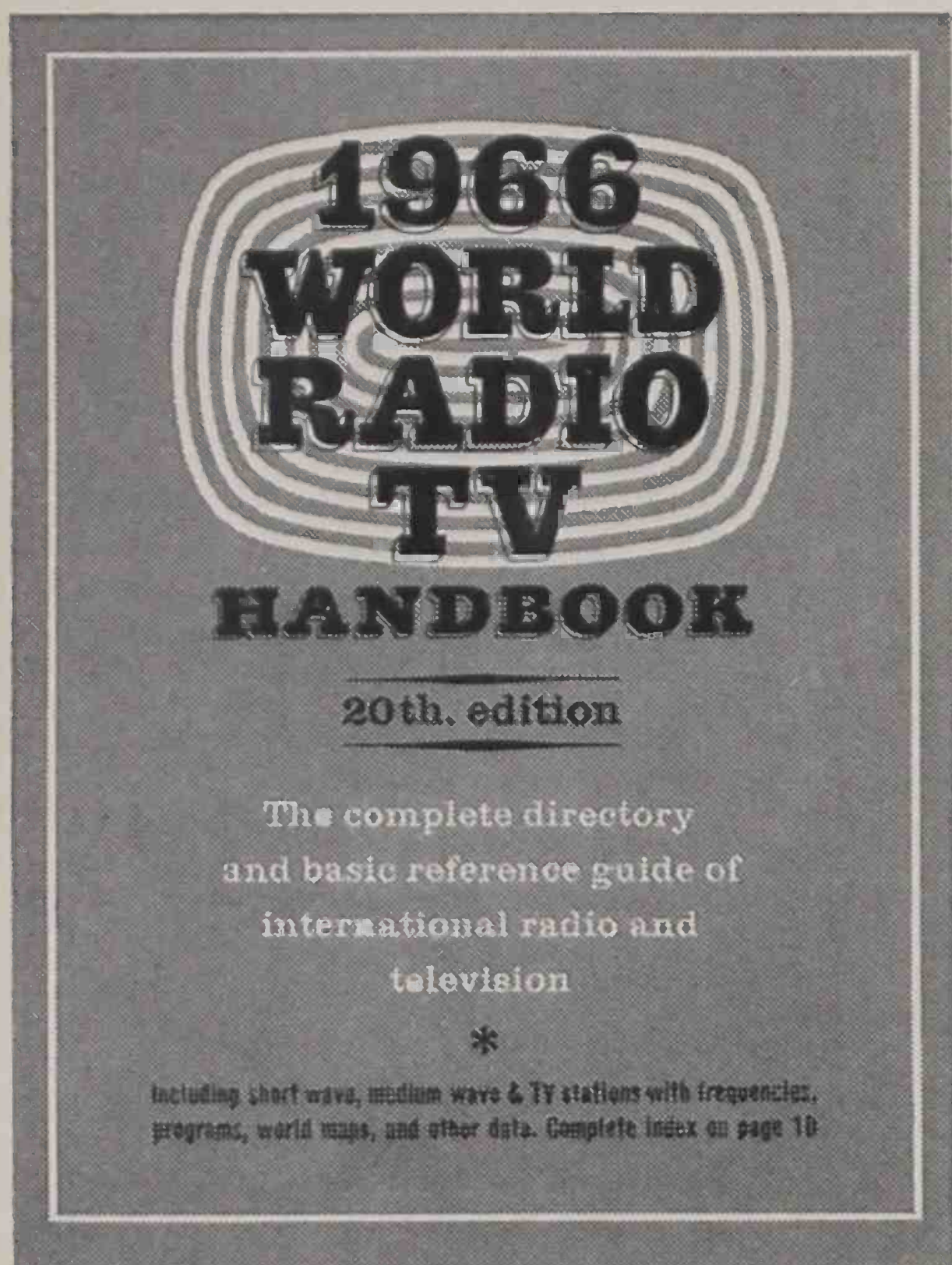
For the best, most colorful late-evening television—and big audiences to match—keep your eye on Channel 2. It's better late than ever! **WCBS-TV** 

CBS Owned, New York. Represented by CBS Television Stations National Sales.

Better late than ever!



JUST OFF THE PRESS



1966 WORLD RADIO TV HANDBOOK

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

For information, write

World Radio TV Handbook
Sundvej, 6, Hellerup, Denmark
or
1270 Avenue of the Americas
New York, N. Y. 10020

FEBRUARY 28, 1966

Television Age

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Publisher

S. J. Paul

Editorial Director

Dick Donnelly

Managing Editor

Don Dunn

Associate Editors

Ed Dowling

James L. Abernathy

Henry Neiger

Financial Editor

T. A. Wise

Advertising

Norman Berkowitz

Eastern Sales Manager

Marguerite Blaise

Sales Service Director

Lee Sheridan

Production Director

Fred Lounsbury

Circulation Director

Carmen Fernandez

Readers' Service Dept.

Maureen Kelly Flanigan

Business Office

Miriam Silverman

Branch Offices

Midwest

Paul Blakemore, Jr.

3120 St. John Road

Des Moines, Iowa 277-2660

South

Herbert Martin

Box 3233A

Birmingham, Ala. 35205

205-322-6528

West Coast

Jules Thompson

William J. Healey

Thompson/Sherman Company

681 Market Street

San Francisco, Calif. 94105

415-362-8547

Stanley Sherman

Thompson/Sherman Company

6290 Sunset Blvd.

Hollywood, Calif. 90028

213-466-8321

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WANT THE HEALTHIEST TV CIRCULATION IN WEALTHY IDAHO?

Daytime, early evening, prime
time, late evening and
total. KBOI-TV has the
largest average daily
circulation of any TV
station in Idaho.

*Source: ARB 1965 Television
Coverage. Audience measure-
ments are estimates only based
on data supplied by indicated
sources and subject to the
strengths and limitations thereof.*

★ **KBOI**
TELEVISION
Channel 2 CBS
BOISE



Represented by

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



The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach millions of the people you want to reach, the way you want to reach them—with authority. You can quote us on



TELEVISION AGE Meets The Needs Of The People Who Spend Over \$1,000,000,000 In

WE DIDN'T SAY IT!



ARB
COVERAGE
'65
DID!

KFDA-TV

leads the second
station in the
Amarillo market by

17.3%

AVERAGE DAILY CIRCULATION
THE 3rd STATION BY 42.5%!

KFDA-TV leads in every time segment! Daytime, it has 35% more daily circulation than the second station... 25% more in early evening... 18% more in prime time... and 23% more in late evening! To reach the rich Amarillo market... follow the leader... KFDA-TV!

KFDA-TV and KFDW-TV
AMARILLO  CLOVIS

you get both on every buy

Letter from the Publisher

Page One Executive Moves

A few years ago when a prominent television performer would stub his toe it was important news. Today, the interest on the part of the press in television activities has spread to behind the cameras and on up to the executive suites. Press coverage of top level changes evokes headlines and page-one treatment never before experienced. Not even the knock-down power struggle of the Hollywood moguls in the 20's got the kind of coverage that the departure of Fred Friendly or Bob Kintner generated. This news treatment could be flattering acknowledgement of the impact and importance of the medium. But, one asks, is the public that interested? Possibly. It would seem, however, that there is more interest on the part of the newspaper publishers or editors themselves. Normally, executive changes and factional battles in publicly held companies are reported on the financial pages. In television today, the top level network changes are accompanied by statements with explanations, affirmations, denials and much speculation.

L'affaire Fred Friendly is a case in point. His parting blast at CBS was indeed unfortunate. The entire episode made Fred Friendly the knight in shining armor battling the rigid Establishment; Jack Schneider is pictured as the ogre with horns, riding roughshod over the network's top news executive. Nothing could be further from the truth. Jack Schneider is not only a competent executive but a responsible man. He needs no defense from this quarter since he is well able to take care of himself. So can Fred Friendly, for that matter.

The How and the Where

Mr. Friendly had been given broad scope in the selection and presentation of news and documentaries on the network. Over the years many documentaries on provocative and delicate subjects have been broadcast. At times sponsors have withdrawn sponsorship and there has been pressure from affiliates, but to the credit of CBS, it has not backed off from the presentation of these hot controversial issues.

But there is an axiom involved in this entire beclouded matter. It must be remembered that the *how* of these presentations was Mr. Friendly's responsibility. The *where* of these programs in the program structure is a management decision. Certainly a news director, whether he be on an individual station or network, will battle for all the exposure he can get for news and documentary programming. But management must assume responsibility for their placement. Otherwise, chaos would result.

Cordially,

S. J. Paul

Letters to the Editor

Defiant Print Service

I have read with interest your article regarding "commercial mid-men." I can only assume that it is an oversight on your part that teleprint was not mentioned in the group of leading companies in the print procurement field. At the present time we have offices in the five major television centers of North America. We are the only company with that distinction. I venture to say that our gross annual volume is at least equal to, if not greater than, that of any company mentioned. Teleprint prides itself on delivering a quality product on time and while we have the same problems in color as our competitors, our performance is second to none. Print procurement is a way of life and we at Teleprint fully intend to make life as easy as we can for the agencies.

DANIEL R. SAIEWITZ
President
Teleprint of New York, Inc.
New York, N.Y.

The article referred to by Mr. Saiewitz was the second of a two-part story in the Dec. 10, 1965, and Feb. 14, 1966, issues. Although Teleprint was not mentioned in the second part, it was noted as among the industry leaders in the earlier piece. Ed.]

One Buyer's Rebuttal

The following is in response to an article entitled *One Seller's Opinion; Don't Argue—Cancel!* in the Jan. 3, 1966, issue of TELEVISION AGE.

Three cheers for the agency considering eliminating schedule improvement time by the incumbent representative when an acceptable switch-pitch is received by the media buyer. However, why not go one step further and eliminate [the rep's chance for schedule improvements] entirely. In this way he would provide his best avails the first time around, which he has in his pocket for the advertiser down the street, who is about to place a 13-week schedule versus your four-week schedule.

Agencies do not have the time nor additional manpower to be continually changing schedules. Naturally an agency is interested in saving a client money and improving efficiencies, but a realistic appraisal of what actually is going to be saved and at what cost should be given primary consideration . . .

Also, how about all those avails reps offer, which they haven't got a chance of delivering? Instead, when you are placing your order, they say it's no longer available but there is a "hot" spot to substitute . . . If a representative can offer a genuine schedule improvement for the "same" dollars within 24 hours of the buy, then let him speak, but don't waste the buyer's time by trying to sell a "hot" spot which delivers

twice the audience—at twice the cost.

As one buyer to another, don't play ring around Rosie waiting for avails or entertaining switch-pitches. Buy! This will pose no problems for a "seller" who gets his best avails with the correct information to the buyer on time.

JAMES SHELBY JR.
Media Buyer
Ketchum, MacLeod & Grove Inc.
Pittsburgh, Pa.

Tokyo Takes It

For a forthcoming issue of *Brain Magazine*, we are planning a feature section on "Housewives—their demographic characteristics and how to reach them" . . . In a recent issue of TELEVISION AGE, I found a very interesting article, *A Housewife is Not a Home* (Dec. 20, 1965), and would like to reprint it in the foregoing feature section.

We should appreciate it very much if you would grant us permission . . .

N. SAKAMOTO
Brain Magazine
Tokyo, Japan

[Permission granted. Ed.]

Go, Go, Goodyear

Your succinct and trenchant analysis of Goodyear's television and cinema prototype program abroad (*See How They Run, Jan. 31, 1966*) is really the best summation of Goodyear's efforts in this field that we've seen.

We intend to use it to explain the program to field sales offices, distributors and other interested parties.

JOHN LIMPert
Account Executive
McCann-Erickson, Inc.
New York, N.Y.

Worldly View

Your International Issue (Jan. 31, 1966) is most helpful . . .

JAMES NELSON GOODSSELL
Latin America Editor
The Christian Science Monitor
Boston, Mass.

SUBSCRIPTION SERVICE

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

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

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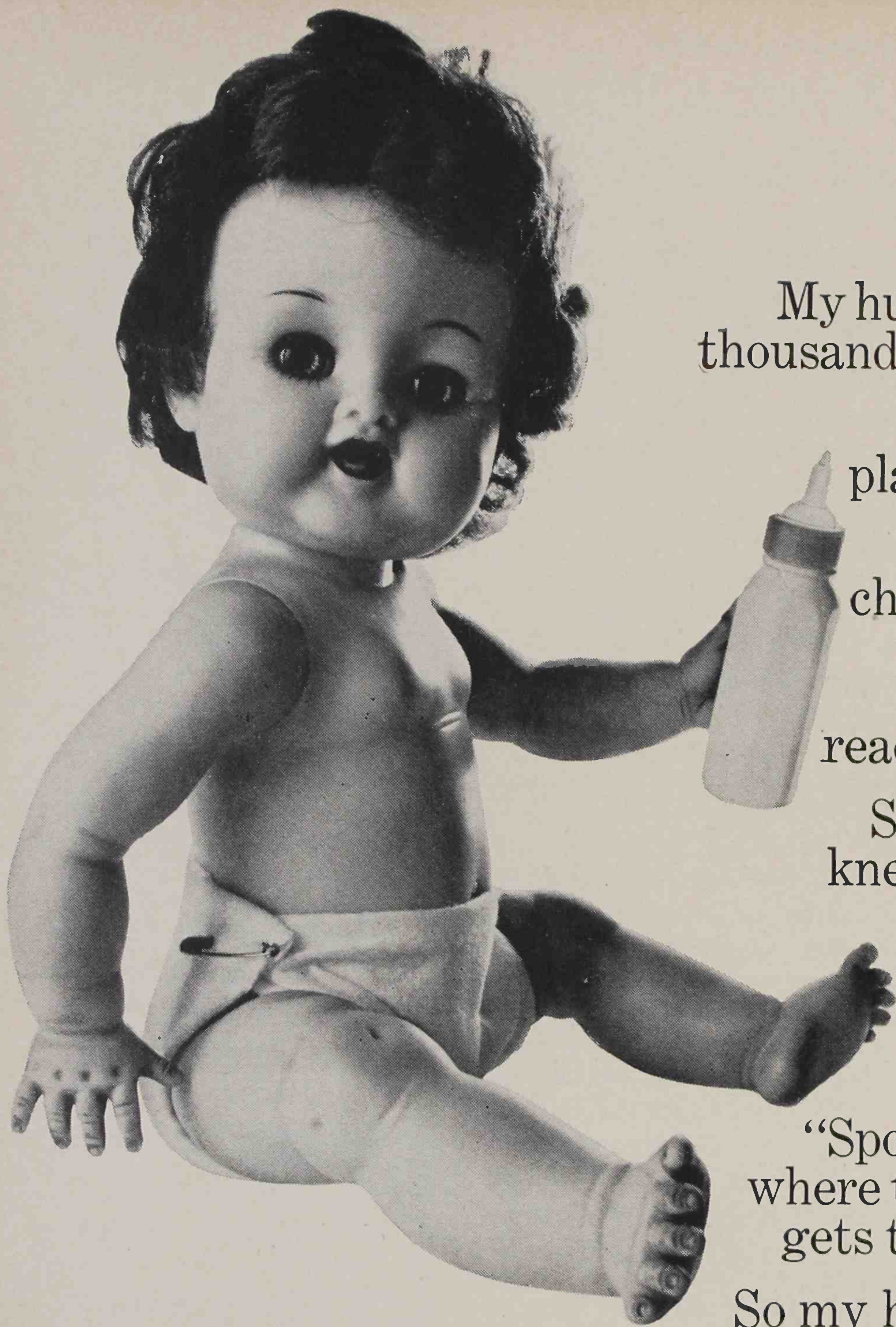
ADDRESS

CITY

STATE

ZIP CODE

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



My husband wanted several thousand children.

He wanted them to play with his toys.

But he couldn't get children to play with the toys he made, because he didn't know how to reach them.

So he called a man who knew the one way to reach the right people at the right time in the right place, and the man said:

"Spot TV puts your money where the market is. Spot TV gets them where they live."

So my husband bought some Spot TV after school, and two years later he was one of the top 3 toy makers in the country with millions of children all his own.

Today my husband uses Spot TV more than ever.

He knows where children come from.

Based on an actual case history. 

If you'd like to reach the right people at the right time with Spot TV, call **The Katz Agency, Inc.** Station Representatives. New York, Atlanta, Boston, Chicago, Dallas, Detroit, Los Angeles, Minneapolis, Philadelphia, St. Louis and San Francisco.

A Refusal Is Not A Decision

The U.S. Supreme Court refusal to review a Chicago Appeals Court decision that network affiliation contracts cannot be depreciated on income tax forms is not the final word. A tv station in a different circuit could sue the IRS on the same grounds and could win. The decision is a precedent only for lower courts in the Chicago circuit. It can be cited and given weight but need not control in other circuits. For example, the Korean War was deemed a war in Texas and war-exclusion insurance policies were unpaid, while it was a police action in Pennsylvania and the policies were paid. In the event a network affiliation contract becomes depreciable in another circuit, the IRS will probably even up the tax treatment and might even bow to the second appeals court ruling if it couldn't secure a Supreme Court reversal.

Kent Stays Put

There is apparently no truth to the rumor that Kent is deserting Lennen & Newell for Grey. P. Lorillard says it has been extremely pleased with the work L&N has been turning out and the agency has just started a brand-new campaign for the cigarette. Another P. Lorillard rumor dispelled: there is no "mad scientist" who developed a "cancer-proof" cigarette, though the rumor sent the company's stock up six points in heavy trading, despite corporate denials.

More Gems for Screen Gems

Screen Gems, which recently reported record earnings for the first half of fiscal '66, will probably have a lot more to declare by this time next year. Although the networks will drop SG's *Hazel*, *Donna Reed*, *Flintstones*, *Runamuck*, and *Wackiest Ship*, two shows—*Farmer's Daughter* and *Gidget*—may be on next year. Locked into network '66-'67 schedules are *Bewitched* and *I Dream of Jeannie*, and SG may have as many as 10 new shows on network. Already certain are *Occasional Wife* and *The Monkees* on NBC-TV, and *Love on a Rooftop* on ABC-TV. The Columbia subsidiary's profits for the six-month period ended December 25 were \$2,461,000, on a gross of \$46,049,000.

Action from the House

The FCC's recent enactment of new CATV rules may have been swift but it wasn't complete, since the FCC tossed the three hottest potatoes into the lap of Congress. Look for action in the House Commerce Committee which will shortly be holding hearings on the FCC recommendations to: forbid CATV systems from originating their own programs, thereby blocking the pay-tv bugaboo; require CATV systems to pay the originating stations for programs they pick up; and decide whether CATV should

be considered a public utility and come under the exclusive jurisdiction of the FCC, thereby heading off growing regulation by State and local governments.

Focus on the West Side

New York commercials production is looking up, as Focus Presentations, passing the million-dollar mark in billings after only 10 months of existence, set up an animation and design division, Focus Design, and, separately, bought the big sound stage at the foot of West End Avenue that had been owned by the late Robert Klaeger. Joining the rapidly expanding commercials studio are Max Katz, noted live action director who had been with VPI, and, on the staff of Focus Design, Cliff Roberts, as vice president and creative director, and Phil Kimmelman. Chris Ishii, vice president and a founder of Focus, will be executive vice president of Focus Design.

Station Group as Movie Buyer

Group W will not only co-produce and distribute the titles in the 30-film, \$15-million deal that the Westinghouse group has made with Sidney Pink, but will also buy and distribute a number of other features, among them the 12 titles in the British-made *Carry On*, (Doctor, Nurse, etc.) series, and eight other pictures already completed by Pink.

Home VTR Burgeons

Since Sony first introduced home video tape recorders to the general marketplace in October they have been selling at the rate of one every four hours. At \$995 per, the Sony has already grossed almost \$1 million, and the future looks even rosier. Sony sales director in New York reports hundreds of applications are being processed for tv, hi-fi, and electronic equipment dealers. Of every five sold, two are to private individuals and three to professional or industrial companies. Ad agencies have displayed special interest in it, he said. Sony recently unveiled its color home video tape recorder to the press in preparation for its entrance into the marketplace in late 1967. The price on the color VTR is still undetermined.

Make Your Own Movies

Movement of such station groups as RKO General, ABC Owned, Group W into financing and co-production of feature films indicates that movies on the tv screen are here to stay. As prices of available picture bundles rise, broadcasters who take the plunge into production are protecting themselves against further inflation, and, in fact, will eventually make a profit from such financing. Significantly, Development Program Associates recently decided to do away with its attempts to secure support for first-run syndication projects, and now is concentrating on feature deals.

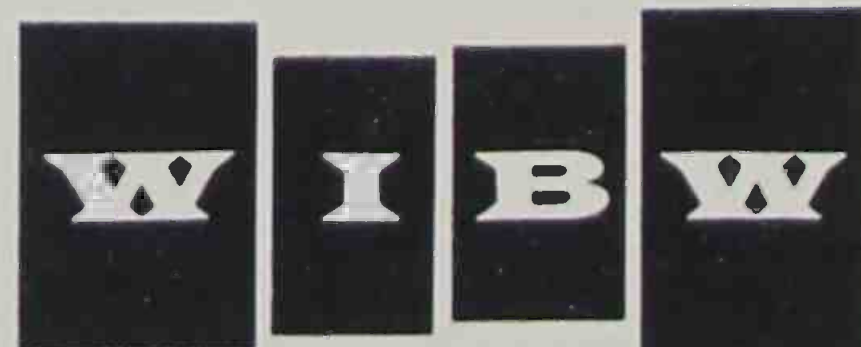


big wheel...

This Goodyear Tire is approximately 10 feet high. Weighs nearly 1½ tons. Retails for more than \$10,000. It was made in Kansas at Goodyear's Topeka plant, second largest of the 75 Goodyear installations. The Goodyear plant area, including warehouse, covers 44 acres, employs 2150 people. Their payroll and purchases add more than \$20 million annually to the Kansas economy.

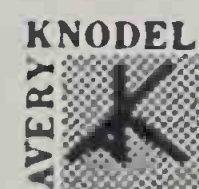
So, if you think of Kansas as just wheat, cattle and "corn as high as an elephant's eye"—look again. You'll find BIG WHEEL industrial operations all over the place.

To be a BIG WHEEL in Kansas concentrate on WIBW air media. This is a combination with the power to get the job done. WIBW RADIO covers 69 Kansas counties, dominates in 45 of them. WIBW-TV gives you dominant day and night coverage in 38 counties. In no other way can you cover so much of Kansas—so well. Ask Avery-Knodel.



RADIO • AM-FM • TELEVISION

Topeka, Kansas



Broadcast Services of
Stauffer Publications
Represented nationally by
Avery-Knodel

Business barometer

Unlike spot business, which rose only 2.5 per cent in December '65 over the same month in 1964, local sales for the industry's stations moved ahead this past December a strong 10.8 per cent—or so says the monthly Business Barometer sampling of outlets around the country.

This increase was enough to make the all-station estimated total for local sales activity reach \$31.9 million in December. The figure compares with \$28.8 million in the same month of 1964.

Before taking a look at how this past December stacked up against those of other recent years, a look at local business for the full 12 months of 1965 is in order. The year as a whole saw stations bill an estimated \$320.4 million—for an increase of 7.8 per cent over 1964's total of 297.0 million, as reported by the FCC. That percentage gain was just about half of the one in the previous year, '64 over '63, when billings climbed almost 16 per cent from \$256.1 million to the \$297.0 million total.

During the year, the average monthly increase was 8.4 per cent, and the quarterly increases averaged to 11.6, 5.1, 9.0 and 6.9 per cent respectively. The largest single month's gain came in February, with a 12.7-per-cent increase. Other strong months were August—12.5 per cent; March—11.8 per cent; December—10.8 per cent, and January—10.5 per cent. The lowest increase came in October, when a 3.2-per-cent gain was registered.

Comparing the 10.8-per-cent climb in December '65 over '64, it is seen that the month recovered from a serious last-quarter slump. Both October and November had been sharply down from the fantastic levels of increase attained in '64. However, the December '64 over '63 climb was 6.9 per cent; so the picture was rosier this past December.

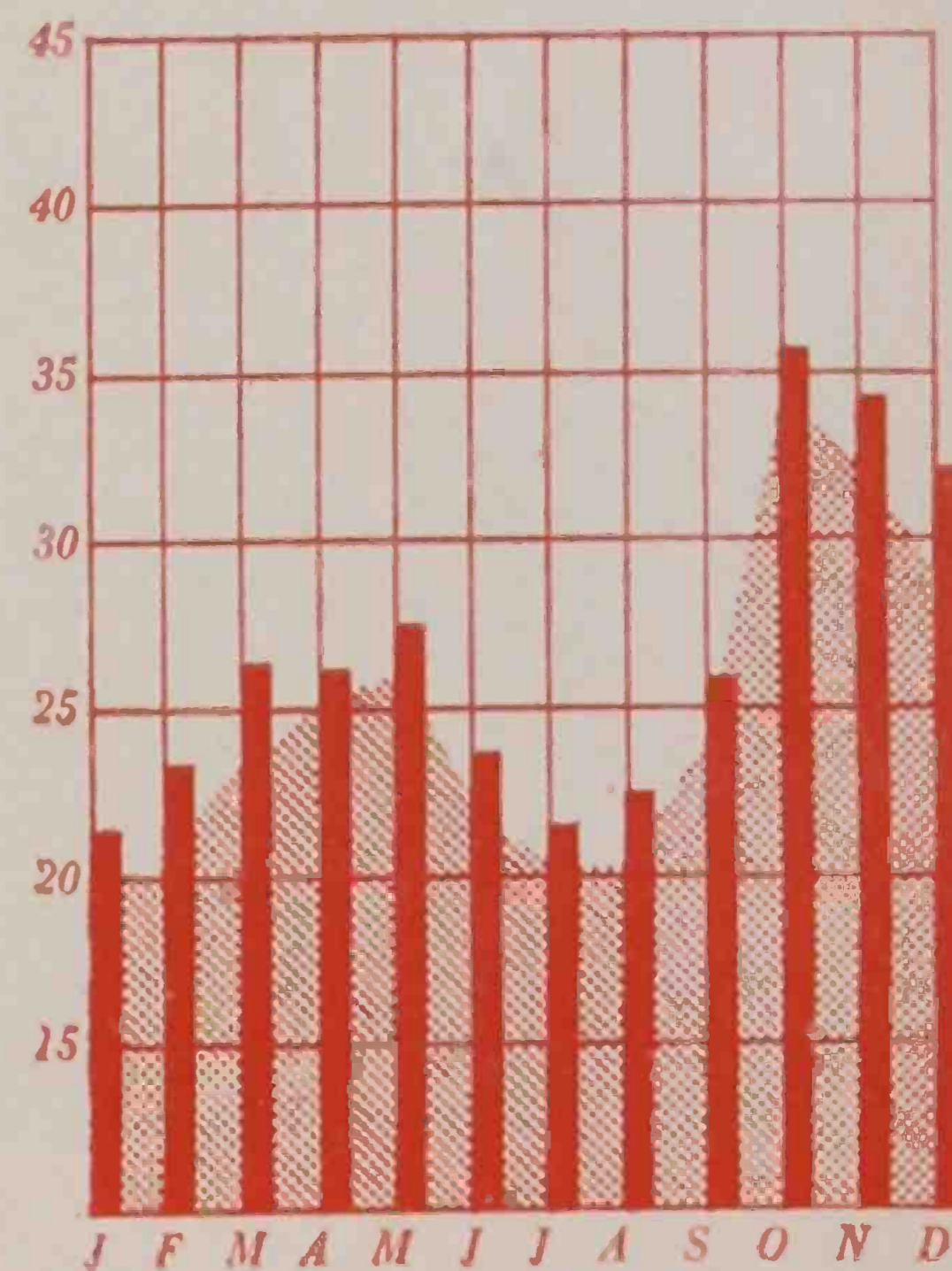
On the month-to-month basis, December to November immediately preceding, local sales were off 11.6 per cent. This is almost exactly the average over the previous three years, and is a natural consequence of the business slowdown during the post-Christmas period.

Next issue: a report on December and full-year revenue to stations in the form of network compensation.

LOCAL SALES



December (up 10.8%)



1965-'64 comparison

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

If you lived in San Francisco...



... you'd be sold on KRON-TV

50/50 Chances

The FCC majority and the commission staff would like to be able to do something to quiet charges that networks have been allowed to obtain a monopoly over programming. But at this stage, the so-called 50-50 proposals seem stillborn.

The Network Study Staff still remains enthusiastic about the idea, with Ashbrook Bryant meeting charges that networks and program quality would be doomed with a reminder that networks by this time were to have been eroded away by lack of option time. Nevertheless, commissioners are growing cooler rather than warmer to the whole idea.

Alternate Idea. Months before the final filing dates for written pro and con arguments, some commissioners are already looking anxiously about for some other idea. Even an alternate idea would have to be rather mild. And it would have to insure access to prime network time for independent program suppliers, without surrender of any rights the networks have.

As of now, there appears to be no prospect for a majority in favor of limiting the network role in programming. The desire for some sort of action actually stems from the interest of the Justice Department, which is in effect looking over the FCC shoulder.

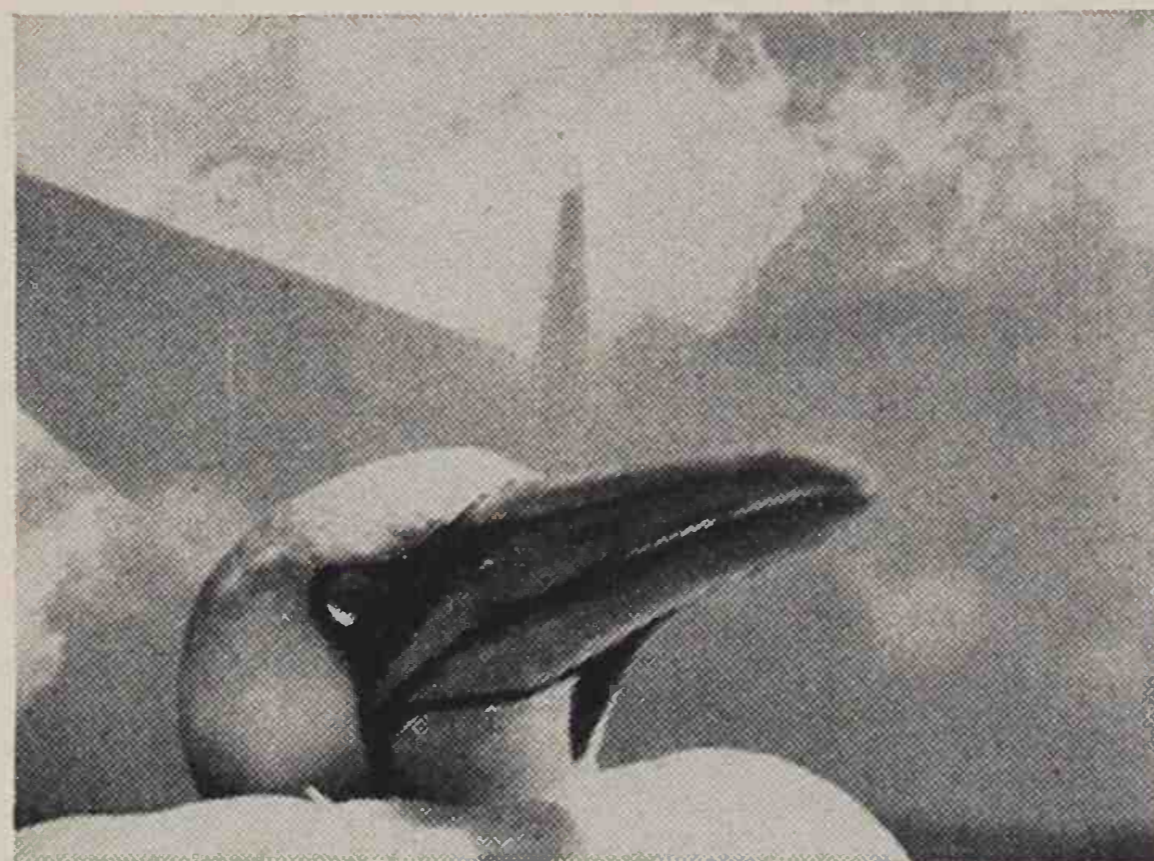
The Justice Department has had its own network study in the files, if not in progress, for a number of years. Three Justice Department anti-trust chiefs declared network option time a *per se* violation of anti-trust laws before the FCC wiped it out. They have studied, without public comment, charges that the network position in tv is the same as that of film production companies when they were permitted to own theatres. The Paramount case resulted in a Supreme Court decision that distributors can't be exhibitors.

Justice Action. Despite the Supreme Court decision in the NBC case that FCC approval of a practice doesn't insulate it from Justice Department prosecution, the latter so far has permitted the FCC to carry the ball with respect to television. There is no certainty that the Justice Department will not choose to lodge an anti-trust suit in the event it vigorously disagrees with an FCC action. Tv programming could be a field in which the Justice Department would act.

There has been no hue and cry either from the public or from Congress for FCC action against any alleged network monopoly over tv programming. Rep. Emanuel Celler (D., N.Y.), chairman of the House Judiciary Committee, has very little company in his demands for action. But the very silent Justice Department acts as a spur toward some type of action.

WHEAL to IDEAL

To one ailing airline add: one new management, a trimmed trademark, on-time flights, high fashion stewardesses, a fresh ad agency, one new paint job, and famous restau-



Tv: Not for the birds

rant names. Marinate until company morale begins to form. Package in a toney ad campaign—heavy on the tv—and you have Eastern Airlines' recipe for an image and service that sells.

Enviably Spot. With the product itself becoming palatable again, Young & Rubicam, the agency that received

the \$15 million account in May 1964, was in an enviable position to exploit Eastern's renaissance. Most company and Y&R officials agree that Eastern's bold use of television has been the greatest single factor in the airline's stormy riches-to-rags-to-riches story.

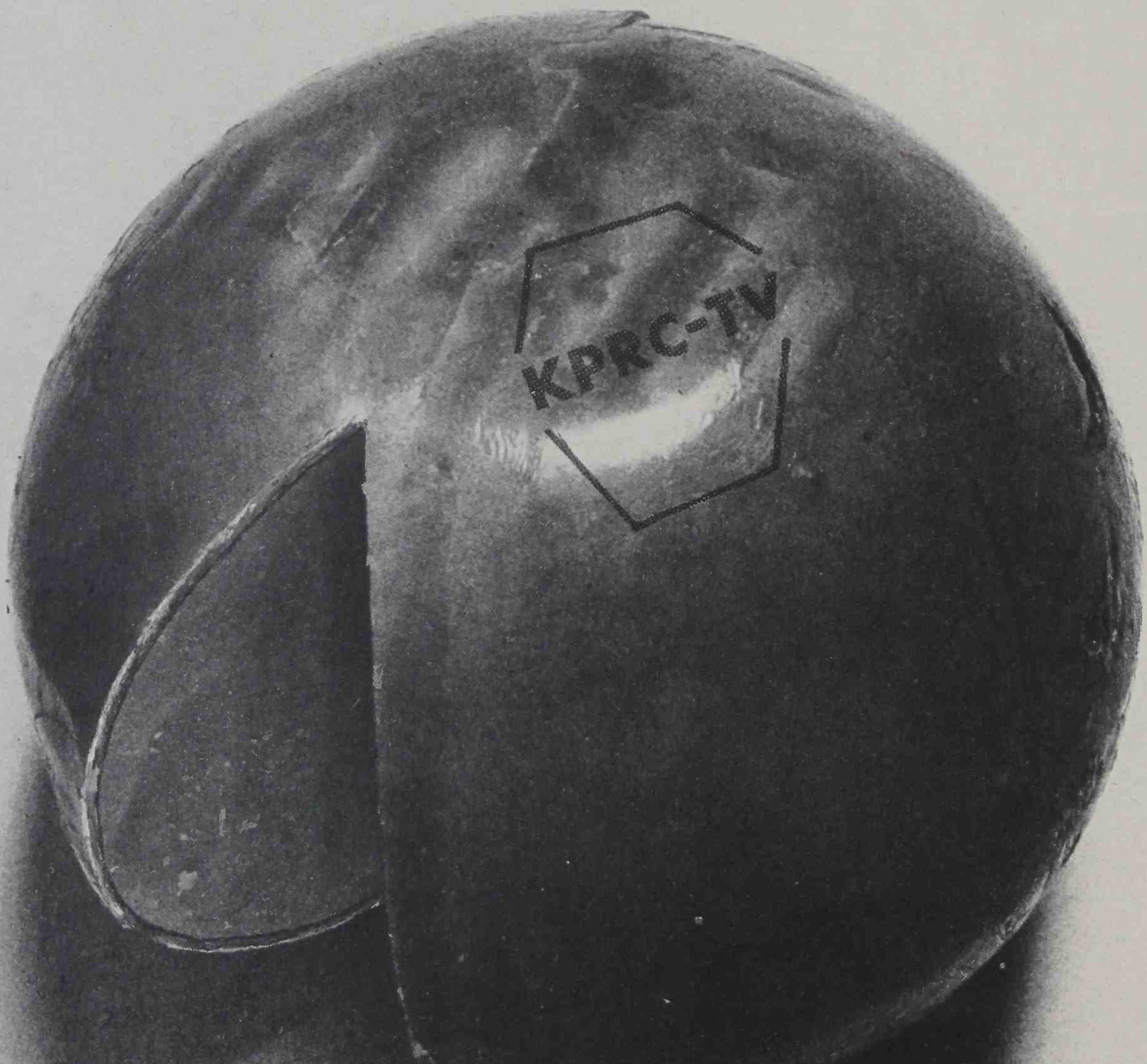
Gerald Hotchkiss, Eastern advertising director, claims "Tv must take major credit for Eastern's recent successes. We were a new airline and needed a new look and we had to buy." In 1965 total revenues set a half billion dollar record. Compared with a net deficit of \$5.8 million in 1964, and the \$19.7 lost the year before, net profits for 1965 were almost \$28.5 million. The turnaround took place with jet speed.

Eastern, the first airline to throw its fortunes onto the tv screen on such a scale, first moved into the medium because it thought it the most efficient and effective medium for a complete overhaul of the airline's tarnished image. The memory of WHEALS—We Hate Eastern Airlines—an informal organization of irate customers, still burned strong. To remake its image Eastern departed from the practices of other airlines, and moved into network tv in a big way. Institutional commercials on network television consumed almost half of the airline's total \$6.7 million tv budget in 1965. Before Y&R got the account, 90 per cent of the airline's ad budget was spent in newspapers.

Tv Gets Major Budget. As Floyd D. Hall, Eastern's messianic president said recently, "A large portion of our advertising budget went into television, both network and local station programming. Networks were used to make the entire nation aware of the new Eastern, since air travelers these days are no longer provincial but are national and international. The largest share of our television budget has gone to local

(Continued on page 60)

**Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.
Life is short.**



KPRC OF HOUSTON

Courtesy of Cheese of Holland

*Homes, or individual noses?
The controversy builds
as researchers debate merits of
demographic trends in ratings*



Everybody counts, everybody's counting

Michelangelo, so a humorous tale would have it, created a masterpiece simply by obtaining a block of marble and chipping away everything that didn't look like a Pieta. Similarly, it appears possible for the expert working in media research today to tear at full speed into a pile of figures and emerge moments later with a full-blown conclusion.

One of the more popular conclusions recently arrived at independently and simultaneously by a number of researchers is that television "homes" reached by a particular program or commercial is no longer a valid measurement of the medium's strength. What

counts now is the number and kind of *people* reached.

This concept has revolutionized the ratings industry to the degree that its major elements—Nielsen and ARB—are furnishing new data on young viewers, old viewers, highly educated viewers, less-educated viewers, and so forth. This fact could lead to the conclusion that certain advertisers want the demographics badly enough to pay for them; but, as one network research chief was quick to point out, the advertisers want the data badly enough to insist that *others*—their agencies, the networks and stations—pay the increased

costs and give them the data free.

Conclusions can be quite erroneous, even when drawn from an orderly presentation of related facts. Thus, the flat and positive opinion that *homes-reached* figures are meaningless today, and that *people-reached* is the be-all and end-all, has its challengers as well as its proponents. The challengers are not merely tired and overworked media men who have suddenly found themselves swamped under a torrent of new numbers; by and large they are experienced researchers (top brains at McCann-Erickson, Benton & Bowles, JWT, practically all of the major agencies and networks) who acknowledge that the homes-reached concept is perfectly valid in certain situations and for certain purposes.

Even BBDO, which put out a "fact sheet" last year carefully pointing out that it had been using "'people' data in virtually all of our audience comparisons since 1963," continued by declaring, "The demise of the household audience concept should not be cause for alarm for those advertisers whose marketing patterns are best described on a household basis. All of the major research studies . . . identify their respondents in terms of individual *and* household characteristics."

McCann View

Jack Safirstein, senior project director in media research at McCann-Erickson, put it this way: "Right now it may be best to encourage the development and use of both household *and* people measurements. When a marketer is producing something basically designed for personal consumption (chewing gum), people ratings may be the more meaningful measurement. But when the entire family acts together as one economical purchasing unit—on a new car, for instance—the people rating would not provide as

meaningful a measurement of audience delivery as the household figures."

Among the most vociferous opponents of tv's homes-reached concept are the researchers and promotion people at several of the national magazines. Their objections are fairly easy to understand: it's difficult for *Look*, *Life*, *Family Circle*, *McCall's* (with circulation hovering around eight million) or even

000; *Life*, with a circulation of 7,249,000 but an audience of 19,218,000; *Look*, with a circulation of 7,545,000, but an audience of 18,489,000, etc.

Such figures helped move the major periodicals closer to the front ranks of the "numbers war," but the networks fired back with the simple Nielsen bullet that the average prime-time program attracted about two viewers per home. So, if

1. Prime Time Nielsen Household Ratings By Starting Time

Time P.M.	Sept. 27-Oct. 10, 1965							
	Any Lady		Under 35		35-49		50+	
	NTI	Diary	NTI	Diary	NTI	Diary	NTI	Diary
7:30- 8:00	16.5	11.5	18.2	11.7	17.6	9.9	15.4	13.0
8:00- 8:30	17.0	12.2	18.8	12.4	18.6	10.9	14.9	13.2
8:30- 9:00	18.7	13.5	18.2	20.3	19.8	12.6	16.5	14.4
9:00- 9:30	21.0	16.5	22.7	17.8	23.2	15.3	18.8	16.5
9:30-10:00	18.2	14.3	19.2	14.5	19.3	12.9	17.4	15.3
10:00-10:30	16.5	13.3	16.8	13.1	17.7	12.4	15.8	14.3
Total	17.9	13.5	19.0	14.7	19.3	12.2	16.4	14.4

Reader's Digest (near 15 million) to put their total-homes-reached counts up against any but the lower-rated prime-time television network programs. With a *Bonanza* reaching more than 20 million homes, a *Jackie Gleason Show* reaching 17 million, and moderate successes by the dozens getting 10-15 million homes, every night of the week, it's little wonder the magazines moved away from the homes-vs.-homes battle.

Instead, they began to talk "total-audience"—which simply meant adding up the number of readers per copy. In the count went not only those persons within the household who saw the magazine, but the "pass-along" readership of those to whom the issue might have been given. Such calculations enabled the print researchers to produce some impressive totals. Thus, the latest "media pocketpiece" of Sullivan, Stauffer, Colwell & Bayles, Inc., shows *Reader's Digest* with a circulation of 14,802,000, but a total audience of 22,474,

anyone is to start counting noses, he should begin doubling all the homes-reached figures for tv. *Pow!* Television jumped ahead.

Now, though, Marty Herbst, media planner at *Life* magazine, has come to the forefront of the homes-vs.-people embroglio, putting forth some astute observations that would make inter-media comparisons more simple and, perhaps, more meaningful. (At the same time, one network's research head was quick to point out, they would lower many of television's homes-reached totals by a considerable degree. This would not be a disagreeable result to any of the print media, he noted.)

What Mr. Herbst proposes is relatively simple on the face of it. "Nielsen," he says, "should apply its audience composition findings to its Audimeter results in each pocket piece." Since the Nielsen audience composition figures are derived from diaries placed in sample homes, to indicate how many persons in various age groupings are viewing, and

since the Audimeters mechanically measure only how much the tv set is on, there are basic differences in the numbers produced by each technique.

"The entire NTI (Nielsen Television Index, household count by Audimeter sample) structure rests on the assumption that one household reached has the same internal viewing situation as another household reached," Mr. Herbst states. He then puts forth an interesting observation:

"Audience composition is generally a matter of multiplication. The networks will take .87 prime-time women viewers per household (October Nielsen Audience Composition Report) and apply this to 100 homes reached, as measured by the NTI Audimeter service. The conclusion then is that the program reaches 87 women in 100 homes. This is not true—25 of the homes reached have *no* women in the audience. The proper statement then is that the program reaches 87 women in 75 viewing households. This distinction may appear subtle, but its significance must be clearly understood to integrate viewers with viewing homes properly."

Kids Count in Tv, Too

The point is not only vital to the question of pinpointing viewers within viewing homes, but it is important in drawing comparisons between tv homes and magazine homes. In the household counts for magazines conducted by W. R. Simmons, only those households where an *adult* member of the family looked into a measured issue are included; when these figures are contrasted with network television's, where homes are included whether viewers are adults or children, the print medium must come out at an apparent disadvantage.

The BBDO analysis stated succinctly that "tv is given a built-in artificial edge which ranges from

Inside the home, how many viewers are actually in front of the set? And does the house next door have the same number? And the house next to that?



Raimondo Borea

“If an advertiser is delighted that his program reaches 20 million homes, should we say, ‘Yes, but how many college-educated women are you reaching?’ ”



Raimondo Borea

10-30 per cent, depending on the programs involved,” when television-vs.-magazine comparisons are drawn.

But it is not sheer size of audience which is uppermost in the minds of the researchers pushing for widest adoption of the people-reached principle in television (and print, too, for that matter). BBDO notes that Nielsen set-usage data invariably show that “younger and larger families are far above par in set usage. This is true in *all* time periods. Despite this, Nielsen diary-based surveys find that older adults are the dominant viewers (among adults) in virtually all time periods excluding the late evening hours. . . . The only time that set usage *and* adult viewer patterns agree on age profiles is in the late evening, when the children are asleep.”

Where Are the Women?

Illustrative of the difficulties encountered by strict reliance on the homes-reached concept is Table 1, on page 18, which shows the ratings of programs throughout the evening as they reached *households* where women theoretically were available (measured by NTI) and as they actually reached *women* in households (measured by diary). Mr. Herbst points to some wide discrepancies. Some examples:

- In early prime-time, 7:30-9 p.m., the Audimeters showed an average rating of 16.5 in those homes where “any lady” was present; the rating where “any lady” actually was in the viewing audience was 11.5.

- At 8:30-9 p.m., NTI showed a rating of 19.8 in homes where women aged 35-49 were “available,” but only a 12.6 in homes where they actually made up part of the viewing audience.

- The most “realistic” and narrow-spread figures show up in two places—in the horizontal “late night” column, when the children have been

put to bed and primarily adults control the dial, and in the vertical columns for the women-50-and-over, living largely in homes where few youngsters are present.

Focusing on the idea that the typical tv advertiser's basic marketing target is women in the 18-49-year groups, Mr. Herbst says the current network penchant for situation and fantasy programs is obvious. Such shows deliver 20-plus ratings in homes where women of these ages are available—but, he points out in Table 2, in 28-33 per cent of these homes, no women viewers are present. "When we get to television's most loyal adults," he continues, "the over-50 age group, we find a close correlation between the two sets of data."

As detailed at the beginning of this article, the expert research analyst takes his data, sifts it, and arrives at a conclusion: "With these results we can conclude that prime time tv delivers kids in the more desirable homes and old ladies in the less desirable homes. Further,

accepted with a certain amount of skepticism by such research experts as Paul Klein at NBC-TV and Jay Eliasberg at CBS-TV. Both were quick to point out that network television does not deliver *only* children in the most desirable homes, nor *only* old ladies in the least desirable homes.

Commenting on Mr. Herbst's statement that prime-time programming in October did not deliver 87 women in 100 homes, but rather 87 women in 75 homes, plus children or males in 25 homes, Mr. Klein professed to see the same size *target* audience, plus a *bonus* of children. Mr. Herbst, however, stated that the tv advertiser falsely believes his message is getting target-audience reception in 100 homes (or at least 87 homes).

All three of the researchers differed on just what "the advertiser" believes these days. Mr. Eliasberg holds for a sophisticated client who is fully conversant with the difference between "people" and "homes," but the other two members of the trio weren't so sure.

media department is interested in the refinements as to prospects reached and so forth."

The network men were quick to note that their research departments had a wealth of material on who views, when they view, how often they view—but that few clients like to be told what they should look at. "If an advertiser is delighted that his show is getting into 20 million homes," said one, "we don't really think it's our place to say to him, 'Yes, but have you looked at how many college-educated working women you're reaching?'" The agency, it was stated, might want to draw this to the client's attention, but there was doubt that any agency in its right mind would be quick to point out flaws in a buy it had made and with which the client was happy.

Clients Know Goals

"Our point is," said Jay Eliasberg, "that we pay attention to what the advertisers are interested in. They know their own goals, the audiences they want to reach, what works for them and what doesn't."

NBC-TV's Paul Klein defended the households-reached concept to a degree. "You can eliminate the homes with children only on some products," he said, "but where do you draw the line? On automobile advertising? By the time a boy's 14 he has made up his mind on what kind of car he's going to get in a few years."

The BBDO reasoning for converting to a "people" concept recognized that the households-reached idea could be defended. Its proponents, said the media department report, "usually fall into two groups: (1) Broadcast salesmen, in general, plus some dual-audience mass magazines, both of whom stand to gain by the continued use of this concept; (2) Advertisers and agency people who cite the importance of the 'entire

(Continued on page 47)

2. Prime Time Nielsen Household Ratings by Program Type

Audimeter vs. Presence of any Lady of the House

Sept. 27-Oct. 10, 1965

	# of Programs	Set On (NTI)	With Women (Diary)	Proportion of Homes Reached without Women
<i>Situation Comedies</i>	27	18.7	13.4	28%
<i>Music-Variety</i>	16	15.9	12.9	19
<i>Action-Adventure</i>	12	18.1	13.1	27
<i>Drama</i>	10	15.5	13.0	16
<i>Westerns</i>	10	19.9	15.3	23
<i>Fantasy-Monster</i>	7	19.3	13.0	33
<i>Child and Family</i>	4	18.3	11.4	38
<i>Movies</i>	4	19.5	15.6	20
<i>Quiz-Panel</i>	4	17.0	15.1	11
Total	94	17.9	13.5	25

this polarization of the tv audience will continue to accelerate in the future, based on programming trends, population trends, secondary sets and declining viewers per home."

The conclusion, of course, was

"A major problem in network tv," said Mr. Klein, "is that many agency programming people buy television, but agency *media* departments buy print. The programming department is interested in a 'top 10' show; the



Mr. Sarnoff inaugurates the television age at the New York World's Fair, 1939

Americans born since World War II can no more imagine life without television than their fathers could imagine life without radio or their grandfathers a society without motorcars and telephones. The petrified forest of tv antennae on the roofs of the nation is as familiar and ubiquitous as chimneys used to be. For good or ill—and probably both—television is symbol and substance of present-day existence.

It is easy to forget, therefore, how new and recent is this pervasive phenomenon. It takes an effort of memory to recall the general skepticism about television before it arrived and the thrill of its actual advent. Who any longer thinks of it as particularly remarkable? But initially it seemed a wonder of wonders.

And the human miracle within the scientific-engineering miracle is that one man above all others was responsible for the introduction of television. I do not mean that he was alone or that it would not ulti-

mately have emerged without him. I mean only that David Sarnoff nurtured the development from unpromising beginnings to operational maturity, despite obstruction by segments of his own industry and small support from any source. This is what the press means when it refers to him, as a matter of course, as the "pioneer" of television or (in a *Fortune* phrase) its "prophet and principal backer." This is what inventor Dr. De Forest meant when in 1941 he wrote on the flyleaf of his own book, *Television—Today and Tomorrow*: "To my good friend David Sarnoff, without whose far-sighted vision, financial courage, faith, and persistence, television as it is today would still be a vague dream."

The brains and labors of hundreds of scientists, engineers, and business administrators went into shaping and refining the new dimension in communications. Although the preponderant inventive and de-

velopment job was done by the Radio Corporation, elements perfected in other laboratories were built into the final apparatus. Yet more than anyone else it was Sarnoff who coordinated the effort, kept it going, then brought the end product to the public. The research he championed was of far larger magnitude than that of any other company. Most important, he put his terrific driving force behind the project, holding it tenaciously to a course that proved right and successful.

The television system as it exists today is substantially the one perfected by RCA under his direction. Pride and reputation meant a great deal to Sarnoff, and these he put on the line in the big gamble for television. A few of those who fought him bitterly came around to conceding his primacy. Others, having harvested huge fortunes in the new medium, conveniently forgot how violently they had resisted it.



*From the first experiments
to the color rush:
history as shaped by
RCA's David Sarnoff*

Struggle for television

By EUGENE LYONS*

Toward the end of 1944 the Television Broadcasters Association, comprising men who knew the story from the inside, would bestow upon Sarnoff the title of "Father of American Television." Not many at the time, and fewer as the years passed, seriously disputed that patent of paternity. Those who awarded it knew, of course, that others had made vital contributions; but they knew also that for some fifteen years Sarnoff had pitted his faith against the judgment of the majority in the radio community and even in his own company.

Year after year, in a time of economic troubles and pervasive defeatism, he had gone before the board of RCA to obtain the appropriations for a pale hope called television. Not until 1949 would tv begin to pay its way and return

*From the book **DAVID SARNOFF**
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the investment. By then RCA, directly and through NBC, would have sunk close to \$50 million into it. Rarely before, up to that time, had a single business organization put so much capital into a single project.

The search for television over wires had started long before the search for radio. As a concept it predated the idea of wireless, being related to telegraphy over wires. Attempts to send images through space were made in many countries in the second half of the nineteenth century. Imaginative men sought at first to transmit "still" pictures and documents—what would today be called facsimile—over wires. They used whirling discs or spinning drums of many types to scan the image, converting it into a flow of electrical impulses for reassembly at the receiving end.

The inventor of the telephone, Alexander Graham Bell, was one of several persons who in 1880 took out patents for television devices. In

the following decade a German and a French inventor, independently, put together systems of mechanical scanning to send and receive pictures *in motion*, which is the essence of television. Neither of them was successful—the technical tools of their time were inadequate—but they defined the character of the problems for successors.

By 1911 a British scientist, A. Campbell Swinton, established in theory that the Braun cathode ray might be adapted for electronic scanning. The same idea was conceived at about the same time by a professor at the University of St. Petersburg, Boris Rosing. Historically the Russian's experiments were especially fruitful because they kindled the imagination of a gifted student in his classes, Vladimir K. Zworykin, who eventually brought his genius and dedication to the United States.

From the 1920's forward, crude

(Continued on page 49)

The coming summer may be a critical one for the flourishing international syndication business, which currently is racking up grosses to the tune of nearly \$90 million a year. A boon to American producers (some of whom can hardly break even on the sale of series to U.S. networks alone), and also to distributors, overseas sales have become an extra source of income for performers as well.

In recent years, the major performers' unions—Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA)—have had contracts in force which give their members some compensation for the use of their performances on tv abroad.

Five-Area Split

Now, however, with satellite tv and the resultant instantaneous transmission of U.S. programs to overseas systems a nearing reality, some syndicators are saying that the existing structures of talent payment for overseas telecast, will, if continued, spell doom for international syndication.

The SAG maximum for payment to a performer for full worldwide use is 25 per cent of the U.S. "scale," the union minimum. The 25 per cent is levied when grosses on a half-hour film show reach \$8,000, or, on an hour show, \$12,000.

The AFTRA maximum on worldwide sale is 45 per cent. "Scale," incidentally, is under present contracts as little as \$124 per half-hour show for a chorus dancer, as high as \$155 for an actor.

AFTRA's 45-per-cent fee is reached when sale has been made in each of five areas, into which the union has divided the world. They are: I—the United Kingdom, Ireland, and Cyprus; when sale is made

anywhere in this area, performer gets 20 per cent of scale; II, Continental Europe and Iceland, 10 per cent; III, Africa, five per cent; IV, Asia, five per cent; and V, Latin America and the Caribbean, five per cent.

Since most of the shows and series exported are on film, SAG levels matter the most to international syndication executives. If a show is sold in only one overseas country, the SAG performer's payment is only 15 per cent of U.S. scale—unless a half-hour went for more than \$6,000, or an hour went for \$8,000. As soon as a half-hour passes the \$6,000 sales total, the payoff on scale rises to 20 per cent, and when it hits \$8,000, it's 25 per cent. It then can go no higher.

Even though these talent payments are in themselves hardly formidable, some distributors of shows overseas claim they can turn a seemingly profitable sale into a loss. If this claim holds true, it would indicate how cheaply some shows are sold in some countries, and how cheaply, generally, around the world.

England is Toughest

One of the facts of the international tv business is that for every country where it's relatively easy to unload a series, either a fresh one or a fatigued one, there's another where the market is very tightly controlled—England, to some extent; France, to a large extent; Italy, Scandinavia, Japan in some measure, and even Canada (although there are no separate talent payments for Canadian sale; Canada is covered under the domestic provisions of the SAG and AFTRA contracts).

England is perhaps the toughest nut to crack. First there's the 14 per cent quota on non-British produc-

tions, and then a sale may be made to only one of the 14 contractors, and not to all of them. In such a case, on a tape variety show, for example, talent payments could be prohibitive, syndicators claim.

Another kind of sale that might be prevented by the existing schedules of talent payments is the sale to a small, poor country of an old half-hour for a trifling price, something not as uncommon as one might suppose. Unless the old show can be put into a number of markets around the world, it would be unprofitable to sell it for a low price in just one.

Differ from Residuals

Overseas talent payments are not *residuals*, since in all contracts payment is for *first use* overseas only—all subsequent runs in a country are covered by the first payment. But the payment goes up, as indicated above, as sales of a show spread around the world, and the revenues mount.

In the AFTRA formula, which splits the world outside North America into five areas, the determinations of percentages were made in 1958, when most of the world's tv sets, outside the U.S. and Canada, were in the United Kingdom. So 20 per cent of scale is paid when a show is sold in Area I, which includes the United Kingdom, Eire and Cyprus. This, according to one negotiator, may be too large a share for that area, now that Japan has more sets than the UK, and buys more U.S. shows. But the percentage for all of Asia, including Australasia, is only five per cent. Most overseas syndicators (of tape shows) would like to see such a disproportion straightened out in this summer's round of new-contract negotiations. "The AFTRA division-of-the-world is not *logical*," said one syndicator.

14. ADDITIONAL COMPENSATION FOR RERUNS AND FOREIGN TELECASTS

- (a) The salary paid to the player for his services in a television motion picture shall constitute payment in full for the telecasting of such motion picture once in each city in the United States and Canada in which any television broadcasting stations are now located and once in each city in the United States and Canada in which any television broadcasting stations are hereafter for the first time established.
- (b) Rerun Formula in the United States and Canada
 - (1) A television motion picture which has been telecast not more than once in any city in the United States and Canada is in its first run. A television motion picture which has been telecast more than once, but not more than twice, in any city in the United States and Canada, is in its second run. A similar test applies in determining when a television motion picture is in its third and succeeding runs.
 - (2) If the Producer desires to acquire the right to telecast any television motion picture for more than one run in the United States and Canada, the employment contract of each player engaged therein shall contain a separate provision for additional compensation for reruns, which shall be not less than the following amounts:
 - For the second run, not less than 50% of the player's total applicable minimum salary if such second run includes the telecasting of such picture over a television network, otherwise such payment shall be not less than 40% of the player's total applicable minimum salary;
 - For the third run, not less than 40% of the player's total applicable minimum salary if such third run includes the telecasting of such picture over a television network, otherwise such payment shall be not less than 30% of the player's total applicable minimum salary;
 - For the fourth run, not less than 25% of the player's total applicable minimum salary;
 - For the fifth run, not less than 25% of the player's total applicable minimum salary;
 - For the sixth run, and all additional runs, a single fee of not less than 25% of the player's total applicable minimum salary.

The "total applicable minimum salary" is the total minimum salary for the type of contract under which the player was employed, for the period of the player's employment.

Examples: (Studio Workweek)

- a) Day player employed for three (3) days at \$100 per day—total applicable minimum salary, \$300.
- b) Free-lance player employed for one week at \$375—total applicable minimum salary, \$375.
- c) Player employed under free-lance contract for two (2) weeks at \$470 per week, works one week—total applicable minimum salary, \$470 per picture. If he works a week and three (3) days, total applicable minimum salary, \$376 per picture.
- d) Player employed under 13-week series contract (at \$250 per episode) at \$250 per episode—total applicable minimum salary, \$235 per picture.
- e) Player employed under series contract ½-hour program—total applicable minimum salary, \$375 per episode—total applicable minimum salary, \$375 per picture.
- f) Player employed under series contract ½-hour program—total applicable minimum salary, \$450 per episode—total applicable minimum salary, \$400.
- g) Player employed under series contract one-hour program—total applicable minimum salary, \$450 per episode—total applicable minimum salary, \$420.
- h) Player employed under series contract one-hour program—total applicable minimum salary, \$500 per episode—total applicable minimum salary, \$470.
- i) A player employed under a 20 out of 26 week term contract at \$375 per week and assigned to a continuing role in a ½-hour program—total applicable minimum salary, same as e) above. Assigned to a one-hour program, same as b) above.
- j) A player employed under a 10 out of 13 week term contract at \$350 per week and not in a continuing role in a series—total applicable minimum salary, \$300 per episode.
- k) The "total applicable minimum salary" for stunt men shall be determined as follows: If the stunt man is employed for one day, his applicable minimum salary shall be \$100 per day. If the stunt man is employed under a 3-day contract, his total applicable minimum salary shall be \$280. If the stunt man is employed by the week and performs services in two or more pictures, his total applicable minimum salary shall be \$400; if he performs services in two or more pictures, his total applicable minimum salary shall be \$235 per picture.

- (3) The term "regional network" shall mean the telecast of such picture on a television network (or on a regional network) which does not include New York, Chicago, or Los Angeles.

- (5) The above formula is applicable to all reruns except (i) pictures telecast on any single picture telecast on any single regional network which does not include New York, Chicago, or Los Angeles.

Nothing herein shall preclude any player from making the appropriate re-run payment not later than four (4) months after such re-run.

- (1) If the Producer desires to telecast any television motion picture in any part of the world outside the United States and Canada, the employment contract of each player engaged therein shall contain a separate provision for additional compensation for such foreign telecasting, which shall be not later than six months after the first telecast of such picture, referred to in (2) and (3) below.

- (3) When the Distributor's Foreign Gross of any such television motion picture has exceeded \$8,000, or \$16,000 if such picture is one hour or more in length, the player shall be entitled to the payment of not less than an additional 5% of his total applicable minimum salary payable not later than thirty (30) days after such gross has been so exceeded.

- (4) After payment has been made to a player of his total applicable minimum salary with respect to any picture, no further payment shall be payable for foreign telecasting of such picture.

- (5) Employment contracts in existence prior to September 1, 1964, shall be deemed to include a separate provision for foreign telecasting as called for by this subsection (c) insofar as pictures commencing after July 1, 1964 are concerned, except to the extent that such contracts limit or prohibit foreign telecasting.

- (6) The term "foreign telecasting" as used herein shall mean any telecast (whether simultaneous or delayed) outside the United States, its territories and possessions, and Canada, other than a telecast on any of the following regularly affiliated stations of a United States television network:

**Overseas
(and underpaid)**

**International syndication
hits snags as unions call for
higher residual payments
to performers**

If AFTRA's lines of demarcation are not well suited to the ever-changing realities of tv as it burgeons around the world, the SAG contract, with its requirement of 15 per cent "up front" when a show goes overseas, is considered to be prohibitive of many small-market sales, according to one syndicator.

Thus a show that never quite "made it" in the U.S. might not get anywhere abroad even in "dump" markets—for example, a show that bombed in its first outing on a network might not be economically saleable in Sierra Leone unless it were certain of sale in Nigeria and elsewhere in Africa. And in such a case, the original producer, who might have been counting on eventual overseas sale to recoup the cost of production for the U.S. network run, would take a beating. More restrictive even than the African situation for film shows is the European market for tape shows; if an AFTRA-covered show can't be sold in Germany, it's no go in Monaco since money would be lost through such a small-market transaction. Germany, salesmen say, is necessary to meet the Area II 10-per-cent pay-off to the union performers. However, such strictures don't apply to "old" shows—tape shows made before the first overseas deal with AFTRA in '59, film shows before the '62 SAG agreement.

One of the difficulties in moving variety hours abroad, according to a network management spokesman, is that there are slews of scale performers in the big variety hours. The stars, however, can be brought in for very little more, although talent agents tend to make "extravagant" demands for foreign use of the stars' performances.

(Continued on page 47)

The testing craze in television has spread to two networks, but the starting point must be recognized as the *Feedback* opinion poll begun almost two years ago at WBBM-TV Chicago. Through the use of mailed punchcards, viewers quickly responded to questions posed by the station. Previous *Feedback* polls have been incorporated into newscasts, but when WBBM-TV decided to find out what viewers know and feel about television, management thought an hour of prime time devoted to a panel discussion of the medium would stimulate viewer participation.

Participants in the hour (entitled *Television: Triumph, Treadmill or Trivia?*) were Dwight Newton, critic, *San Francisco Examiner*; Leonard Matthews, executive vice president, Leo Burnett Co.; Roy Danish, director, Television Information Office; Kenneth A. Cox, commissioner, FCC; Dr. Harry Skornia, Radio & Tv Department, University of Illinois, and Jackie Cooper, of Screen Gems.

The program was taped for broadcast Monday, Feb. 28, 1966, at 9-10 p.m., after which panel moderator Carter Davidson was to pose a series of questions for the viewers. The questions appear on page 28. The next issue of TELEVISION AGE will summarize the public's response. A transcript of the discussion follows.

Newton: One of the things we're mainly going to discuss here is that television, especially on the major stations, lacks diversity.

Davidson: Excuse me just a moment, Dwight. We're discussing television *programming* on this program and we have a number of people here who are deeply involved in it. For instance, Commissioner Cox, you were saying a moment ago that television seems to be maturing in the subject matter it chooses for programming. Would you estimate what the net effect of what that maturity is going to be?

Cox: Well, I think that's hard to do. Television, and radio too, have demonstrated a willingness to deal with subjects which perhaps a few years ago would have been regarded as rather daring. I think this is a healthy sign and, generally speaking, the audience will accept it. I think though the problem is whether this trend fits well enough into the basic commercial nature of the medium, so that there is actually going to be *enough* of this; or whether it will simply crop up occasionally as something that the industry will point to, or something that may be criticized because so much of its other programming seems to be rather routine.

Davidson: Jackie, you've been in television a very long time in a num-

ber of ways. How have you seen this maturing process?

Cooper: Well, I think tv has developed, but not to the great extent that we're going to see in the next five or six years. First of all, going back to a little of the conversation we were having a minute ago, are we an educational medium when you're speaking about something like the program in San Francisco—

Davidson: This was a program on homosexuality you were talking about.

Newton: Jackie, the way this was presented, I wouldn't even call it just educational. This was very *informative*. It was a program that brought the excitement that an entertainment show might bring in. As much excitement as many of your *Gidgets* and *Hazels*.

Cooper: Well, my point is that that is both informative and educational. In terms of information and education, I think television is doing a very good job. We're not doing as much of it as we could because, unfortunately, the public doesn't demand it. They don't sit still for it. Some very good informative shows have gone by the wayside and probably the few that are left are going to go, but something else will come up and take its place—

Newton: Jackie, I think that the

Subject for discussion



public would go for these informative shows if an organization like yours, with your know-how and your production facilities, was putting it together. So many of these shows are done on a minimum budget in local stations.

Cox: Dwight, they're promoted, too. In other words, I think there's a factor in the effort the station makes to attract an audience.

Danish: I think we all recall—and I think this touches all the points we've been dealing with—of the wonderful series of interviews by Walter Cronkite with General Eisenhower just after he left the Presidency. It was very unusual that this kind of interviewing could have taken place, to begin with. A great deal of promotion was done on the air, in newspapers. And the ratings—I say ratings because we have to have some measure of people's response—were so terribly disappointing. Now, they weren't disappointing if you were to think in terms of magazine circulation, or anything else, but in television terms . . .

Newton: It seems to me that that night, I think 10:00 is the CBS Reports hour, he was opposed to some very spectacular entertainment programs.

Danish: There's almost no time of the day or the night, at least, when

you're not going to be exposed to that kind of competition which will enable someone like you to say there was too much competition. If you put him on in the afternoon, you are accused of not giving him prime-time.

Cox: But, I will quote my former boss and colleague, Newton Minow, who replied to Dr. Stanton's protestations of concern about this: "but, isn't it wonderful that that many million Americans had the opportunity to share the experiences, the attitudes of an ex-President—"

Danish: Many broadcasters have done this kind of thing since, and we've kind of learned that you're not going to get a very large audience in terms of popular entertainment. You go on and you do this kind of broadcasting, and you're pleased that some millions do tune in. No one stopped this; no one, on the basis of that experience, said let's not do it again.

Cox: They do it a little less frequently though, maybe.

Danish: But, they're doing many other things with more frequency.

Matthews: They may be more selective in the educational, informative sides they pick to project because even the station is concerned with the number of people who watch the educational programming material in terms of the ratings; that's the

measurement they have. I think that's an indication of how many people want to be informed on that particular subject.

Skornia: A lot of the minority programs that allegedly have audiences too small to justify, still have audiences of, say, six million people. Well, as a lot of people have pointed out, those six million are very often opinion leaders. That's what we found in studies, anyway. They are the pilots of the country, they are more active by the two-step theory of communications which say that most people get their decision-making material second-hand rather than directly from the medium. Many of these people may be serving as a magnifying glass. Also with regard to people not sitting still for education, I think people are trained by the medium in what to expect. In American Samoa now, we have television stations on the air that do nothing but education. To those people, television means education. They look to television for education alone.

Newton: We have educational television stations too. We have Chicago, we have educational stations in San Francisco and many, many other cities of all sizes.

Skornia: But you have the alternative of the commercial medium

First the experts, then the public, get a chance to air their views about tv today

which doesn't exist in Samoa.

Newton: Generally, the commercial stations are reaching the vast audience and they are specializing so strongly in, I would call, the weaker situation or sedative type of comedy; and, I think they should think of the other groups of people that never get to see these other things, except on rare occasions.

Skornia: Very dictatorially, Lord Reith of the BBC many years ago decided that he was always going to give the people something that they were writing him to complain was *too* cultural. Well, the cultural level rose gradually, I think, and he stubbornly held out for it. And, I think we must look to the leadership of the medium and see how they respect the product they themselves put out. If they put out a product showing that they respect it, I believe that the people will follow it. I give the people a lot more credit; I've seen

this sort of thing happen, and a good deal of my experience has been abroad, of course—

Cooper: Professor, are you going to get a shoe company to make just the shoes that the leaders in the company are going to want to wear. They're going to make shoes that are going to sell, I think. And most of us, even in motion pictures—in my case television production—we're in a form of the shoe business. The public is buying a certain thing. We try to stay ahead of them in terms of what they want to see. But as far as exposing Richard Wagner or homosexuality in an informative and educational manner, *CBS Reports*, if you will, is the kind of thing a good many of us want to see, and I would say a good many millions across the country want to see. But I don't think they're going to see it as long as the public is buying what it's buying. Just like there was a time when

St. Louis wouldn't support a symphony orchestra; they just lost interest and there was no symphony. When they decided they were interested in it, people got up the funds to support it and while it was there, some people went to see it. Now, I think the same thing is going to happen in television.

Skornia: I don't think that people are standing still. I think that CBS is educating the people of the United States in what is worth seeing as much as the universities and the public schools of this country are educating people in value systems. William Paley, many years ago, pointed out how many years it took them to establish the New York Philharmonic and to get a lot of people when it was still on radio. An enormous loyal audience did rise, and even a shoe-buying audience, but —

Newton: But what do they have now, though?

Skornia: I don't believe the people turned their backs on it. I think the program went off for other reasons. What Mr. Paley didn't say, of course, was that not only did CBS train the people to become accustomed to good music and to understand it, but out of broadcasting also came other art forms which the people had to be trained to understand and follow.

Newton: But then they pulled the rug out from under them.

Skornia: Yes, they turned them out; but the soap opera, for example, we don't hear the broadcast industry boast so much about having trained the people to watch that, or professional football.

Newton: You mentioned sports. On that area, I would like to compliment television.

Skornia: I would like to compliment television except that I wish sports hadn't, with television, become something you watch instead of something you do. I think it has reduced outdoor activity—sports and other things a great deal.

Danish: The statistics say no. Every single sport played in this country is played by millions more people, far in excess of the popula-

(Continued on page 56)

'Feedback' on Television

(Following are some of the questions put to viewers following the WBBM-TV panel discussion about tv. Respondents were directed to punch their "Feedback" cards with the respective answers and mail them to the station for correlating. How do you think viewers replied? The percentages will appear in the next issue of TELEVISION AGE.)

1. Generally, do you prefer entertainment "specials" or the regular programs they replace?
2. Generally, do you prefer special current events coverage or the regular programs they replace?
3. Should there be more informational programs, more entertainment programs, or the same as there is now?
4. Would you like to see more program credits, less information, or the same amount as there is now?
5. During the Presidential campaign, do you think there is too much coverage, not enough coverage, or the right amount now?
6. Do you think there should be more announcements at the end of one program to tell you what's coming on next, fewer announcements, or the right number now?
7. Should tv coverage be permitted in courtrooms? In council meetings? In Congress?
8. Should television stations editorialize?
9. How many hours of tv watching is "right" for the average person each day?
10. Do you think television helps or hinders the education of children?
11. Which should be the final judge of what is shown on tv: Viewers? Network executives? Leading educators? Advertisers? Government agencies?
12. Do you think most tv programming is excellent? Good? Fair? Poor?

Pilot, Pilot, Who Sold a Pilot?

New York City today is a jungle filled with savage beasts in well-tailored suits, who have unlimited expense accounts and nervous psychiatrists, and the painful awareness of the reality that they had better not come back to California without at least two pilots on the network '66-'67 schedules. Only a few will make it back unscarred.

These modern-day Barnums, who lean on every posh bar in Manhattan for five or six weeks at the end of winter, are a noble lot. They are the best of the agency television executives who used to buy, build or produce the best of television, who sadly watched their media sections take over their function, and who shrugged their shoulders and moved West as head of tv production for major film studios, or even as head of the studio if it was television-oriented. Even media men who replaced the show business impresarios soon joined the exodus. Even their lawyers.

Other expatriates now returning to the scene of their happiness of another moon are network graduates. Many are former program heads, some were sales executives or show producers, others were picture people who drifted into live television—but, whoever they may be, they are the top brains in the business of producing product for television. And, never in the history of television has there been so little opportunity for so much professional talent.

Mind you, each of these stalwart men is highly paid; they average about \$75,000 a year plus the usual \$25,000 for expenses, with limousines, extravagant expense accounts, theatre tickets, booze all over the company suite or co-op apartment, girls, stock options, and all the superficial trappings of the nervous promoter who lives on his nimble wits. They all know that their span of survival averages about two years and they figure they might as well enjoy it while they can.

Their fatalism and *joi de vivre* are based on sound economic facts. Despite the network contributions to their pilots, they must make major contributions in addition in the form of cash and overhead, (which covers years of planning, many false starts on scripts and concepts, hours and hours of executive story sessions, entertainment of network and agency clients to try out the idea, and many intangibles which greatly add to the real cost of any pilot). It is probable that each pilot they are concerned about has a real cost of from \$500,000 to \$1 million. Those are big stakes, particularly when the odds are 10-1 they won't make it.

These shaky stalwarts are driven to stylish drinking these days because they are in a different ball game. In years past they spent 90 per cent of their winter of discontent visiting advertising agencies and clients,

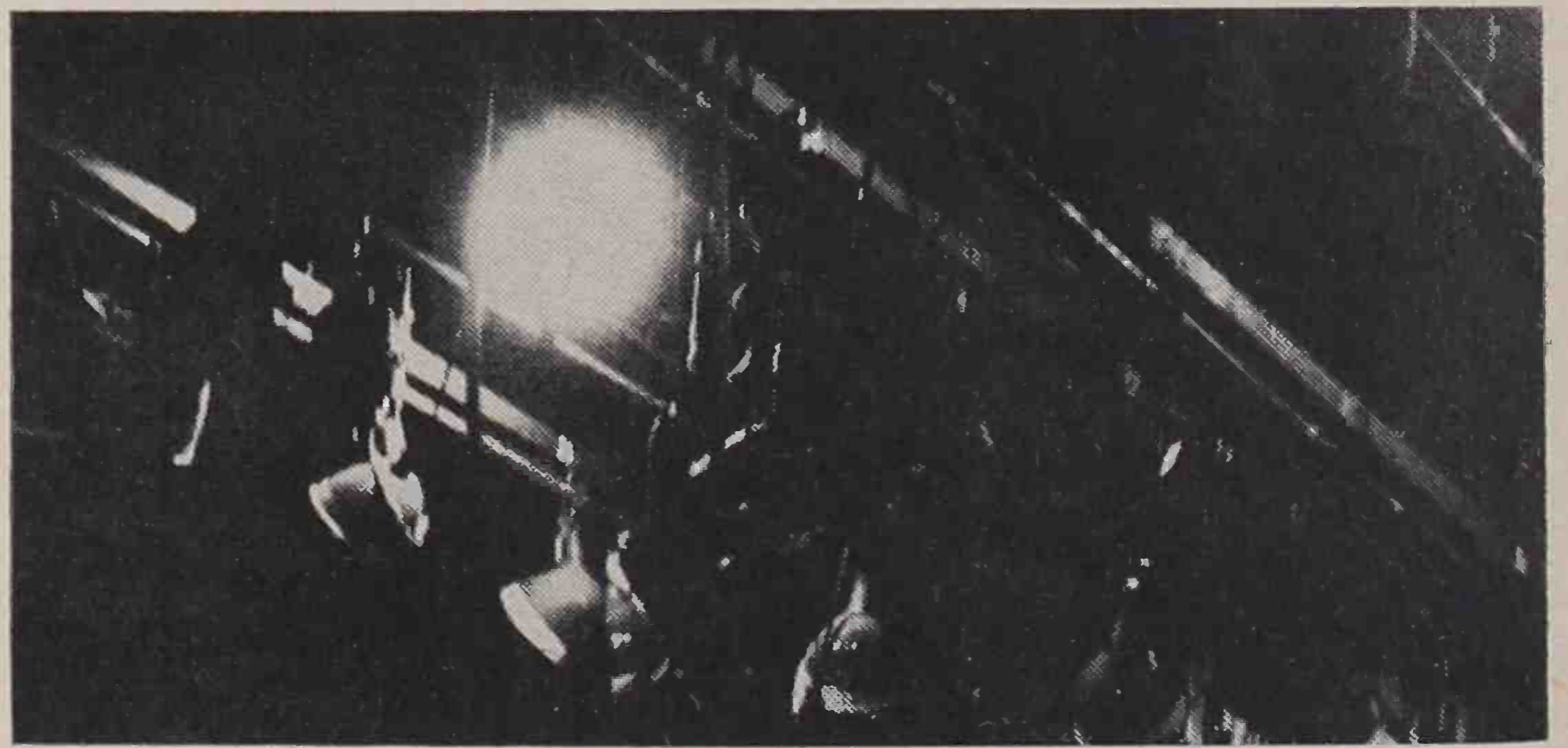
and giving multiple screening to both groups. The idea was to sell a little to the man with the money and then screen for the network, claiming a sold-out sign. If the show was palatable and if there was a reasonable time period for it, chances were that the network would take it.

Today the boys don't bother with the clients—at least not until the network has scheduled the show on condition that its sales department can sell it.

If that isn't bad enough, the poor chaps can't decide who's making the decisions at the networks anymore. There have been so many changes at two networks that the line of command is as crooked as a coiled snake and power politics played wrong can put a guy out of business in a flash. What a rotten thing for the suppliers, even with that great pot of gold at the end of the rainbow of frustration.

No wonder the producers are looking hopefully at a little light on the horizon. It's not the wishful dream of advertisers coming back with their own shows—that was always a kid's daydream with no bearing on the facts of the case. The real chance of getting out of the woods is the return of syndication, or rather, the promise of the return.

As world-wide markets become larger there is a demand for U.S. product that may make the supply shrink below demand. That is partly because fatigue sets in on old product and the market wants something new, even if the market has never seen the "old" product. Feature films are shrinking the off-network prod-



uct available. What's left is often too costly, too lengthy.

Add to this the dilemma of the local station that wants to cut out from poor network product (in the manager's opinion) and program independently. Add new uhf stations coming in a market, desperate for fresh programs. The bottom of the line is that there is going to be a demand for a limited number of first-run syndicated programs worldwide. The shows cannot be of network calibre nor can there be opulent pilots. The producer must decide to go on a series and invest the money in 39 shows, half-hours, with fair production values. At least \$1.5 million will be riding on his skill; but more and more, that's what he will be spending on a bunch of pilots that can't make it.

But, meanwhile he waits at the bar—and waits.—J.B.

Film/Tape Report

THE GREAT OUTDOORS

In the wake of the color revolution, the great trend in tv commercials these days is to location shooting, said Howard Magwood, vice president of Rose-Magwood. Crews from the studio have recently completed location assignments as far afield as Tahiti (for Chemstrand) and Scotland (for Quaker Oats). For Jack Tinker & Partners' new "fresh beer" campaign for Carling's, which broke last month in spot markets around the country, Rose-Magwood did some filming in Ireland. The commercial shows how a waddle of sheep can slow up a beer delivery on the Auld Sod (but not in the U.S., where the brewer has eight plants).

The Tahitian footage for Chemstrand, to run as part of an 80-second commercial in the next Barbra Streisand special on CBS-TV, required intensive pre-planning. Mr. Magwood contacted Paul Byrd, who had been production manager on 20th Century-Fox' *Mutiny on the Bounty*, and who has since spent years on the island, to arrange for local transport, casting, extras, and locations. All the filming equipment had to be flown in.

When all was ready in Papeete, a 15-man crew from Rose-Magwood and from Doyle Dane Bernbach flew there and started shooting. Meanwhile, back on the West Coast, other footage was being shot for the *Streisand* Chemstrand commercials by Mr. Magwood. Both crews finished their work in eight days.

Mr. Magwood mentioned that although his company's business volume was highest in New York, the West Coast office was edging up remarkably in its little more than one year of existence. Rose-Magwood's Toronto branch, he indicated, would soon be spurting ahead, as Canada enters the color tv era. He expected Ottawa would give color the green light before fall, so he was preparing to staff up the Ontario operation.

The switch to outdoor shooting—and distant locations—apparently

stems from new agency attitudes toward commercials. Noting that "location gives values not to be had indoors," Mr. Magwood cited Doyle Dane Bernbach as being "all the way" in favor of outdoor shooting. Part of the impulse to break out of the studio walls comes from the color revolution; Mr. Magwood said only about 10 per cent of the studio's current work is in black-and-white.

Rose-Magwood, unlike all but the smallest studios, has no salesmen on staff, Mr. Magwood pointed out. He added that the bulk of the studio's assignments are unsolicited. The absence of salesmen, he said, keeps the overhead down. "And with no big studio overhead or rent to pay, we're always free to go on location."

HIDE THE CAMERA

The "hidden camera" technique in commercials is flourishing, according to Peter J. Mooney, president of Audio Productions, a studio which has pioneered in the development of the technique. Audio has in recent years made hidden-camera commercials for Cheer, Excedrin and Duz,

and recently turned out a series for Xerox, through Papert, Koenig, Lois, in which a Xerox machine, wired for sound, "talks" to passersby.

The specialist in the technique at Audio is Hal Lipman, who has an engineering background. He is one of an octet of producer-directors at Audio who function with a high degree of autonomy; there's no production supervisor riding herd. Each producer-director has full responsibility for every step in preparing, shooting and finishing a commercial assigned to him.

To enable the producer-directors to work unhampered, the company has set up a logistics system to provide them with all the men and equipment they need. To avoid the delay and trouble of dealing with outside services, Audio some years ago set up complete animation, optical and editing services under the company's headquarters roof, in the Film Center Building on Ninth Avenue.

Last year Audio set up a stop-motion workshop alongside its two sound stages in Long Island City. The stop-motion studio was built for the use of Bob Jenness, a specialist

New Florida Lab for Color

WTVT Tampa-St. Petersburg opened up a \$100,000 laboratory to process color newsfilm. The station, with color studios in both cities, is shooting local color programs and commercials as well as newsfilm. With five RCA color cameras on order, WTVT's colorization cost has reached \$700,000.

Eugene B. Dodson, vice president and manager of the CBS affiliate, said that color newsfilm will be used whenever possible, especially in the station's daily half-hour *Pulse* program, in which color film has been used on occasion since March 1965. Latebreaking stories, however, may go in black-and-white.



Mr. Dodson (l.) starts \$50,000 processor

in stop-motion, when he joined Audio.

For hidden-camera work, Audio has three mobile units to go out on location on short notice. (Oh, why the "Audio" name for a company so deeply involved in the "video" business? Audio's origins go back to 1933, when Western Electric set up the studio to make quality sound for films using the WE sound system. In those Depression years, the subdivision soon began to make films on its own, industrials, short subjects, and educational films. In 1942 Western Electric sold off to the studio employees.)

Notable recent commercials turned out at Audio are a series of films for Eastern Airlines (and Young & Rubicam); the Clark "cut-away car" films; the Yogi Berra and Whitey Ford "testimonial" for Puss 'n' Boots, and spots for Lipton's, Breck, Tip Top bread, Utica Club beer, and Gulf. For a series of "hidden-camera" commercials, Mr. Mooney remarked, the agency contacted consumers, brought them into one place for "interviews" or "tests," while unseen cameras ground away. The production, of course, was cloaked in top-secret activity.

MIDNIGHT SNACK

A hit with New York area insomniacs this winter has been the campaign waged in the wee-hour movies by Gallagher's Steak House. Two 10-second commercials for the restaurant stirred up a wide word-of-mouth reaction, and sent the beefery's volume skyrocketing.

The commercials were conceived by William McCaffrey, creative director of De Garmo, Inc., and copywriter Charles Burch, and executed by Elektra Films. In one, two stage duelists clinch, and one whispers to the other, "Let's meet for a steak at Gallagher's after the curtain"; in the other, the same line follows a clinch between hero and heroine.

Gallagher's, founded by one half of the vaudeville team of Gallagher and Shean, has a long theatrical tradition, Mr. McCaffrey explained. Research had showed that the late-

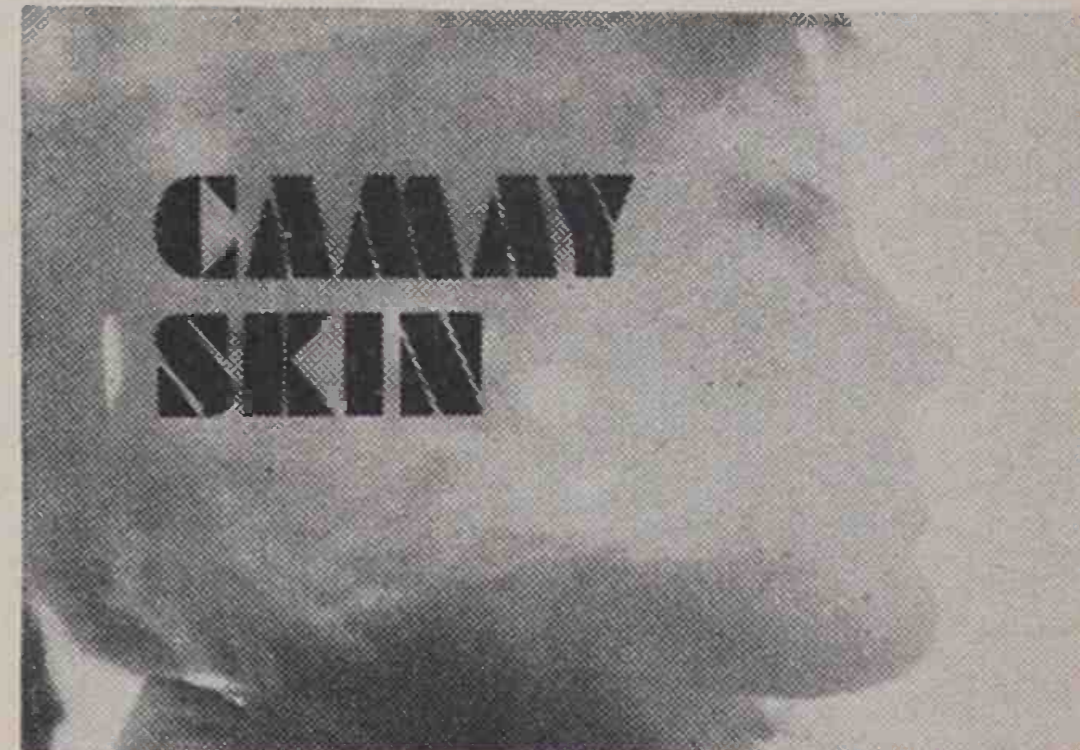
Advertising Directory of SELLING COMMERCIALS

American Airlines • Doyle Dane Bernbach



PELICAN FILMS, INC., New York

Camay • Leo Burnett



THE FILM-MAKERS, INC., Chicago

Armstrong Cork Company • BBDO



PAUL KIM & LEW GIFFORD, New York

Chemical Bank New York • Benton & Bowles



CKH, LTD., New York

Avon Products, Inc. • M. F. Dreher Company



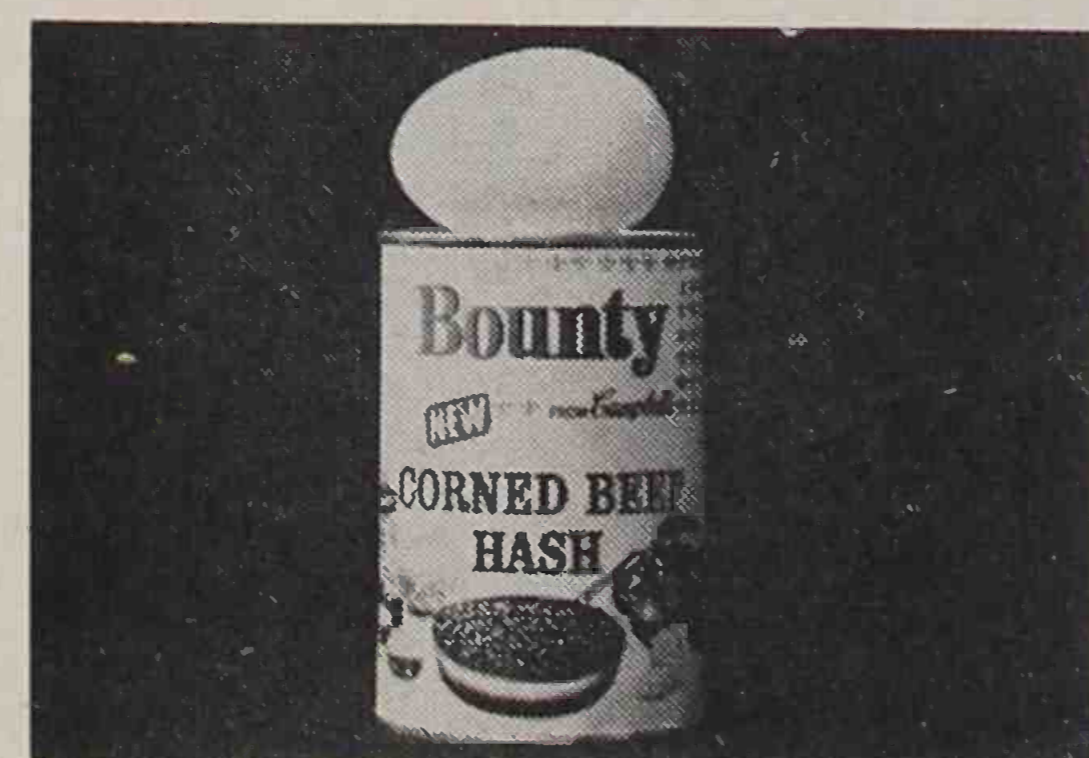
WYLDE FILMS, INC., New York

Colgate "007" • Ted Bates



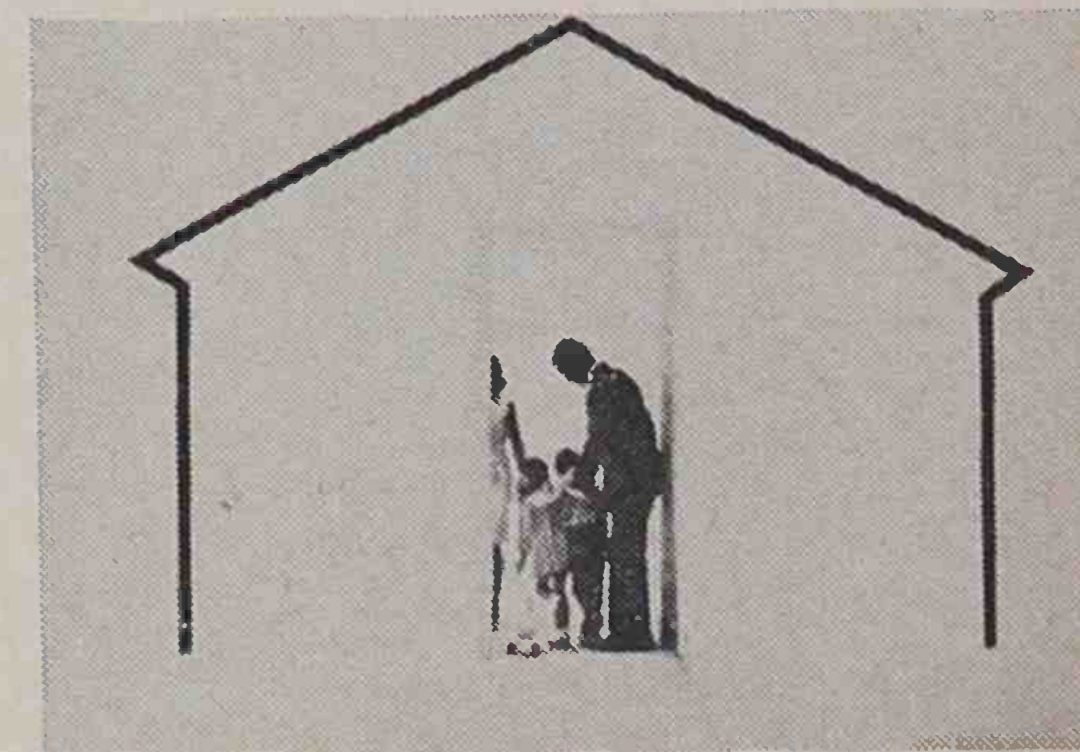
FILMEX, INC., New York

Bounty Corned Beef Hash • N, H & S



THE FILM-MAKERS, INC., Chicago

Con Edison • BBDO



PABLO FERRO, FILMS, New York

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night tv audience were good prospects for a fashionable restaurant, and that an important part of that late-show public consisted of travelers watching tv in hotel rooms.

"We wanted to break with the usual restaurant form of advertising, small display ads, because they're read by people already *looking* for a restaurant. In the small-space tradition, nothing is communicated beyond the name, a telephone number and one or two other facts; we wanted to seek out the personality of the restaurant, and get it across through entertaining use of tv." De Garmo cut the print schedule, and put the budget into one 13-week schedule of late-night wild spots.

TOTAL INVOLVEMENT

The range of artistry that can be put to use in making tv commercials is well embodied in Michael Cimino, who at 25, is perhaps the youngest director in the commercials business. Mr. Cimino has both a Master of Fine Arts degree and an architecture diploma from Yale, and a B.F.A. from Michigan State, where as an undergraduate he once found himself teaching graphics design as a section man. At Yale he became interested in photography; and one summer as a participant in a General Motors seminar on urban design, he put together a mixed-media show on the ideal city, with a continuous film projected on the dome of the exhibit hall at GM's Saarinen-designed research center, while lights played up aspects of the city model below.

After Yale and a brief Army stint, Mr. Cimino went to "a large advertising agency" to seek a job as an art-director. "They threw a personality test at me, I took one look at it and walked out."

He knocked about for a few months, working first as a record-plugger, later as a variety agent, and then got a call from Ferro, Mogubgub & Schwartz, a studio he had applied to earlier. He went to work at FMS designing films. When Fred Mogubgub split off from FMS, he became the "Mohammed" in the

renamed Ferro, Mohammed & Schwartz. "When Pablo Ferro went to England, I took over much of his work." When on his return from London Ferro broke off from Schwartz, in early '64, Mr. Cimino went to work at MPO, where he moved into an office just then vacated by Lee Savage, who had left MPO for Elektra.

How did he like the switch from a small studio to the biggest in the industry? "It's like an artist having the 'perfect palette,'" he said. "You're freed of the nagging details, and there's less chaos."

MALIGN LION

An 11-minute film burlesquing the process of shooting a commercial may shortly be making the theatrical rounds in Cinemascope. Called *The King of Madison Avenue*, it was filmed last fall by Sy Weissman, who subsequently joined VPI as a director.

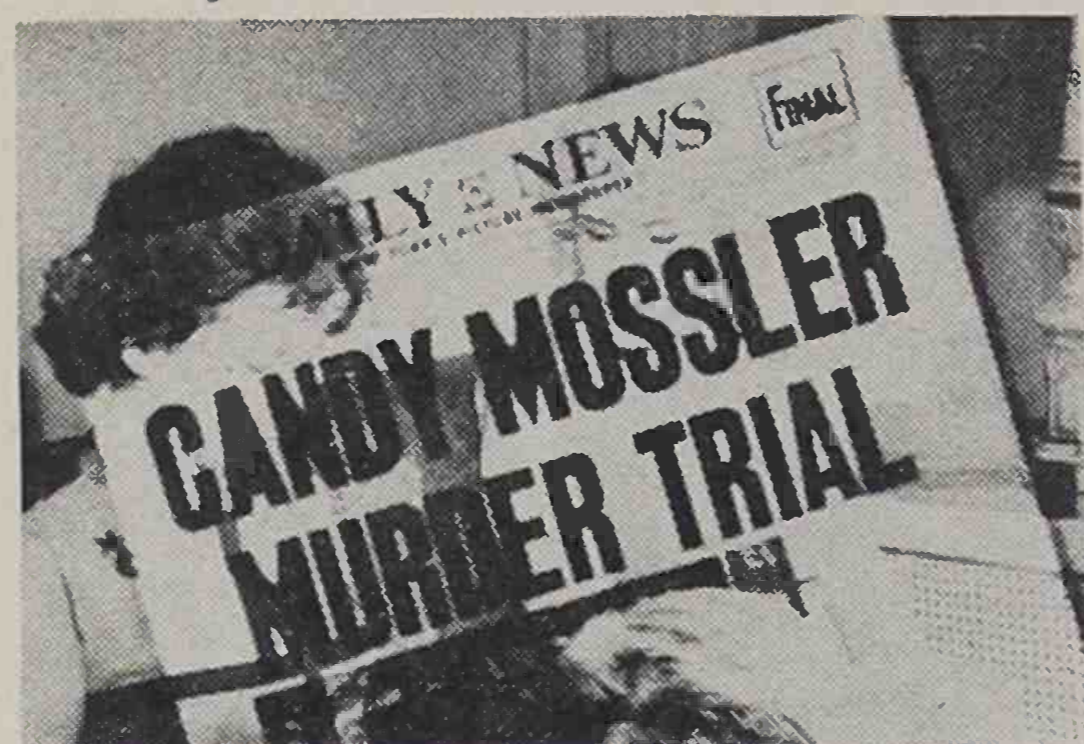
It's the saga of a shooting safari, out on location with a stuffed lion whose noble posture and quiet dignity counterpoint the absurd antics of the mortals—a gaggle of skinny high-fashion models, an imperious and sourpuss female account executive with a glazed schizoid stare, an epicene art director, and full-bodied girl grips. There's no dialogue, but the narrative proceeds through fast intercutting, extreme camera angles, and topsy-turvy switches in point-of-view. A succession of sight gags follow, including the widest fanny shots in the history of cinematography. Finally, the prop lion comes to life when the camera finally gets rolling, and the crew tears across the Catskills. Story was by Jere Rowland.

ON THE DOTTED LINE

Twentieth Century-Fox Tv sold *Batman* in England, in a deal with ABC-TV London, at a price said to be the highest yet paid by a British commercial telecaster for an imported half-hour series—\$4,000 per half-hour. The show will be on twice a week in London (Thursdays and Fridays) and in the North and the Midlands (Saturdays and Sundays).

Advertising Directory of SELLING COMMERCIALS

The Daily News • W. H. Schneider



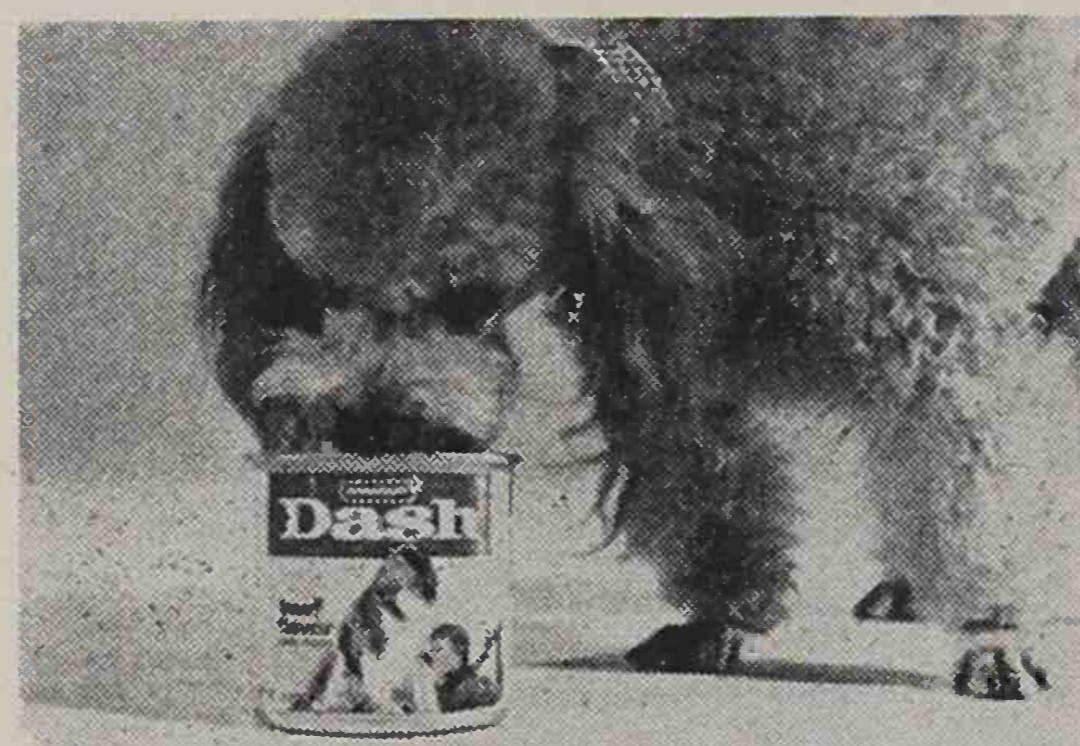
DOLPHIN PRODUCTIONS, INC., New York

General Telephone & Electric • Tatham-Laird



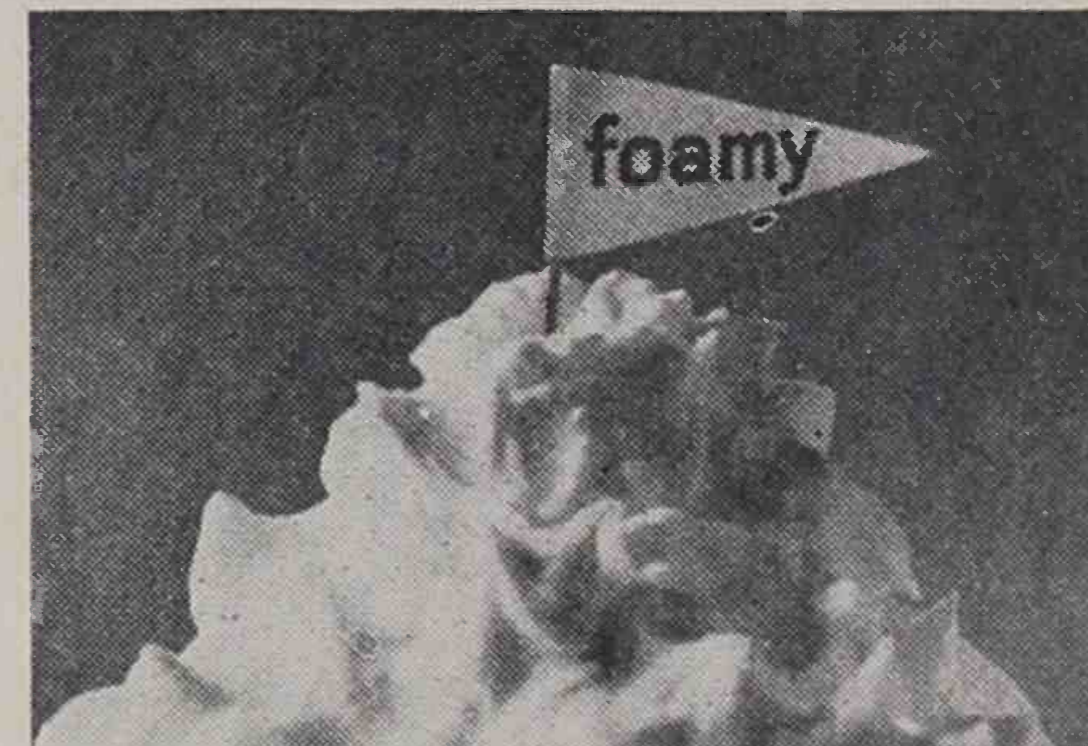
FILMFAIR, HOLLYWOOD

Dash



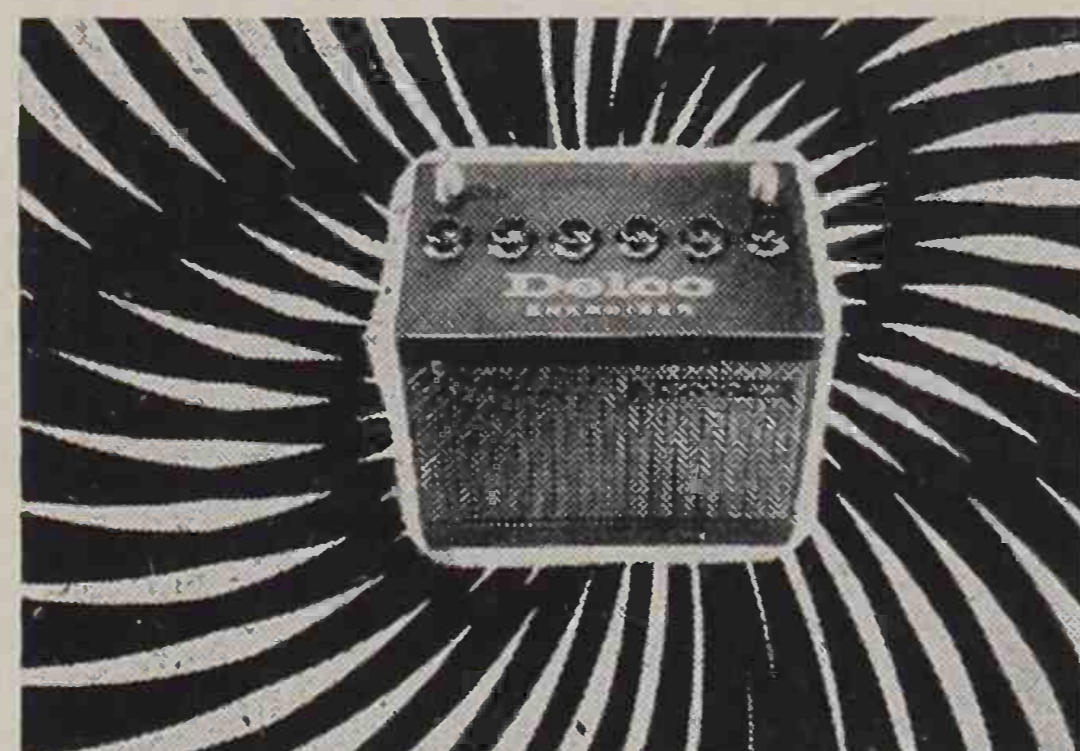
GERALD SCHNITZER PRODUCTIONS, Hollywood

Gillette Safety Razor Co. • Clyne Maxon



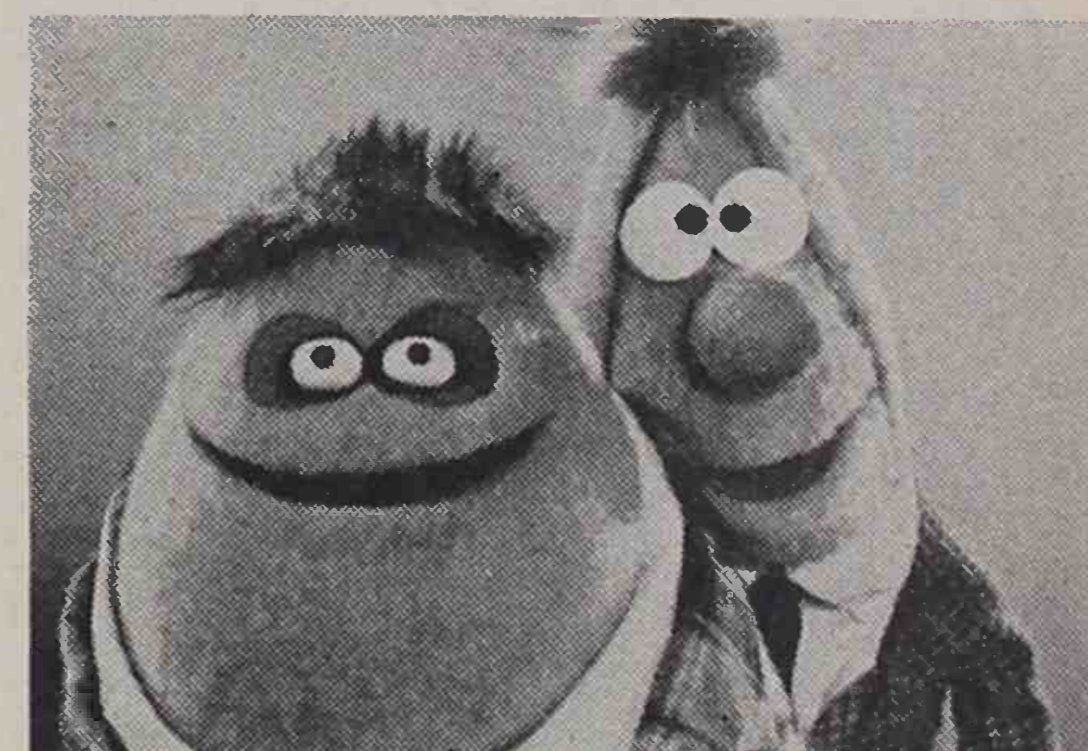
ELEKTRA FILM PRODUCTIONS, INC., New York

Delco • Campbell-Ewald



HANNA-BARBERA PRODUCTIONS, Hollywood

Kern's Bread • Edwin C. Huster Co.



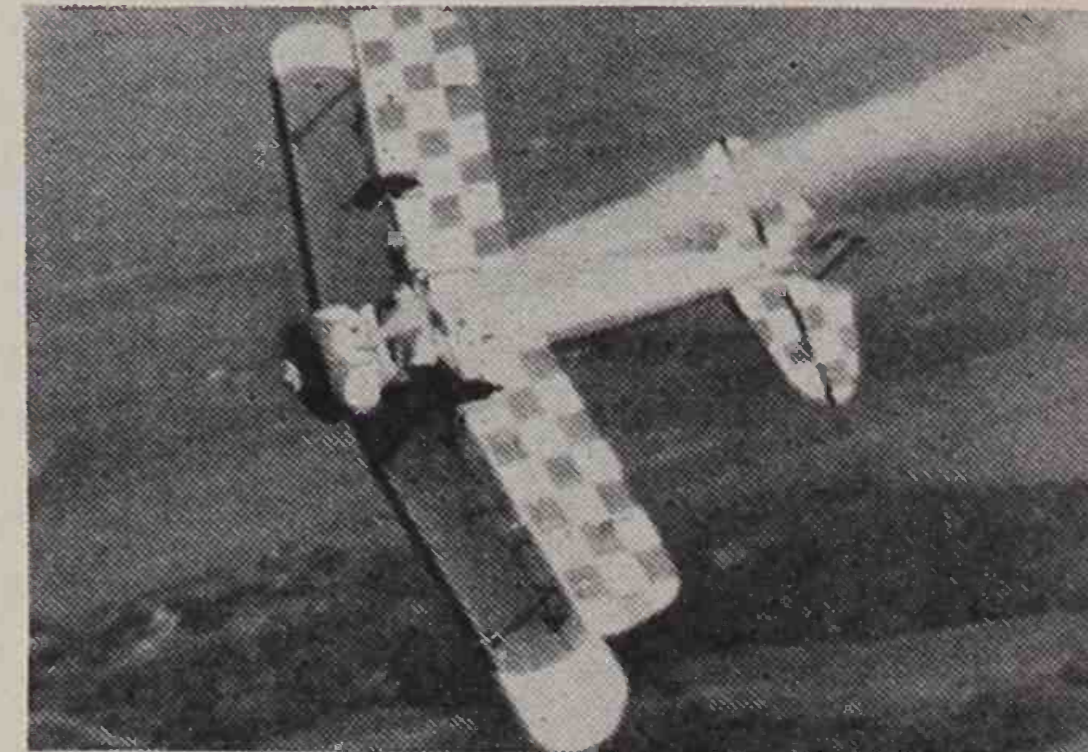
MUPPETS, INC., New York

Dr. Pepper • Grant Advertising



KEITZ & HERNDON, INC., Dallas

Lone Star Brewing Co. • Glenn Adv.



JAMIESON FILM CO., Dallas

Slots in the other regions will be set shortly.

While the bat sign rises in the London sky, *Gideon . . . C.I.D.* has been making tracks in U.S. syndication. In the first 10 days of release, **Independent Tv Corp.** sold the 60-minute series import in seven markets: WNEW-TV New York, KTLA Los Angeles, WGN-TV Chicago, KRON-TV San Francisco, CKLW-TV Detroit, KPRC-TV Houston and WTTV Indianapolis. Earlier, *Gideon* kicked off in Canada on the CBC's 46-station lineup, and was also sold in 47 other countries: among them, Japan, Brazil, the Philippines, Mexico, Argentina, Venezuela and Puerto Rico.

Trans-Lux Tv chalked up sales of *Gigantor* to KTTV Los Angeles, CKLW-TV Detroit, KSL-TV Salt Lake City, WGN-TV Chicago, WBRZ Baton Rouge, WDCA-TV Washington and WKBS-TV Philadelphia, in addition to a kickoff sale earlier in the season to WPIX New York.

Walter Schimmer, Inc., tallied 23 sales so far on *The Cisco Kid* in color, and expected to close a dozen more sales before the month's end. The gross on the color series has passed \$750,000 so far. Howard Christensen, the company's sales director, said most buyers are stripping it in the afternoon.

Larry Harmon Pictures Corp. sold part of its *Bozo* package (*Bozo's Big Top*, now in production at WHDH-TV Boston, plus 156 cartoons) to seven stations: WWL-TV New Orleans, WHYN-TV Springfield, WGR-TV Buffalo, KAUZ-TV Wichita Falls, WTRF-TV Wheeling, KJEO Fresno and KMID-TV Midland.

Banner Films sold *Bold Journey* to WNEW-TV New York and three other stations, and also to a Toronto station and to West Germany's second network. *The Big World of Little Adam* went to New Zealand and to WITA San Juan; *Speedway International* to Tokyo and to WFLD-TV Chicago and KHTV Houston; *Judge Roy Bean* to seven U.S. stations; and *Jungle Girl* to PTC Tokyo.

OLAS Corp. sold *Or Give Me Death* to 10 more markets: WLW-I Indianapolis, WKJG-TV Ft. Wayne, WTVW Evansville, WSBT-TV South Bend, KKTV Colorado Springs, WFLA-TV Tampa, WTVN Columbus, KHJ-TV Los Angeles, KPRC-TV Houston and WFAA-TV Dallas. In addition to the sales of the color documentary, OLAS sold its *Of Lands and Seas* 60-minute color series to WJIM-TV Lansing.

National Telefilm Associates plans to take the wraps off its *Doodles Weaver Show* at the NAB Convention. The new series will run to 130 five-minute color segments. The episodes are designed primarily for insertion into existing children's shows.

Meanwhile, NTA sold *Peril 12*, *Tv Hour of Stars*, *Open End*, *Probe* and *The Conciliator* to WKBD Detroit; *Play of the Week* to Eastern Educational Tv, *NTA Cartoon Carnival* to KOB-TV Albuquerque; *Repertory Theatre* to KBYU-TV Provo, and *Storybook Magic* to WBEN-TV Buffalo.

Triangle sold its color special on the Mont Blanc tunnel, *The Longest Tunnel*, to WREX-TV Rockford and KING-TV Seattle, and *The Wonder of*

Birds series to KCFT-TV Concord and WREX-TV Rockford.

M and A Alexander Productions in Colorado Springs sold *Q. T. Hush* to KGGM-TV Albuquerque, *East-side Kids* to WGAN-TV Portland, *Christie Comedies* to KCFT Concord, *Classic Re-Issues* to WKY-TV Oklahoma City, and the *M & A Color Library* to WWL-TV New Orleans and WHEC-TV Rochester.

MCA-TV sold *Mr. Ed* to WNEW-TV New York City, KNXT Los Angeles, WTTG Washington, WTCN-TV Minneapolis, KOMO-TV Seattle, KVOO-TV Tulsa, WGN-TV Chicago, KYW-TV Philadelphia, WJBK-TV Detroit, KPTV Portland, WRBL-TV Columbus, WCSH-TV Portland, WTVJ Miami, KRLD-TV Dallas, WSJV-TV Elkhart, WNAC-TV Boston, KPRC-TV Houston, KROC-TV Rochester and WTVN-TV Columbus.

Also: *Alfred Hitchcock Presents* went to WLBW-TV Miami, KREX-TV Grand Junction, WTTV Indianapolis, WTVR Richmond, KHTV Houston, KTEN-TV Ada, KTVU Oakland, WTCN-TV Minneapolis, WUHF-TV Milwaukee and WCSC-TV Charleston. *Leave It to Beaver* went to WREC-TV Memphis, KCBD-TV Lubbock, KHAS-TV Hastings, WINK-TV Ft. Myers and WJET Erie.

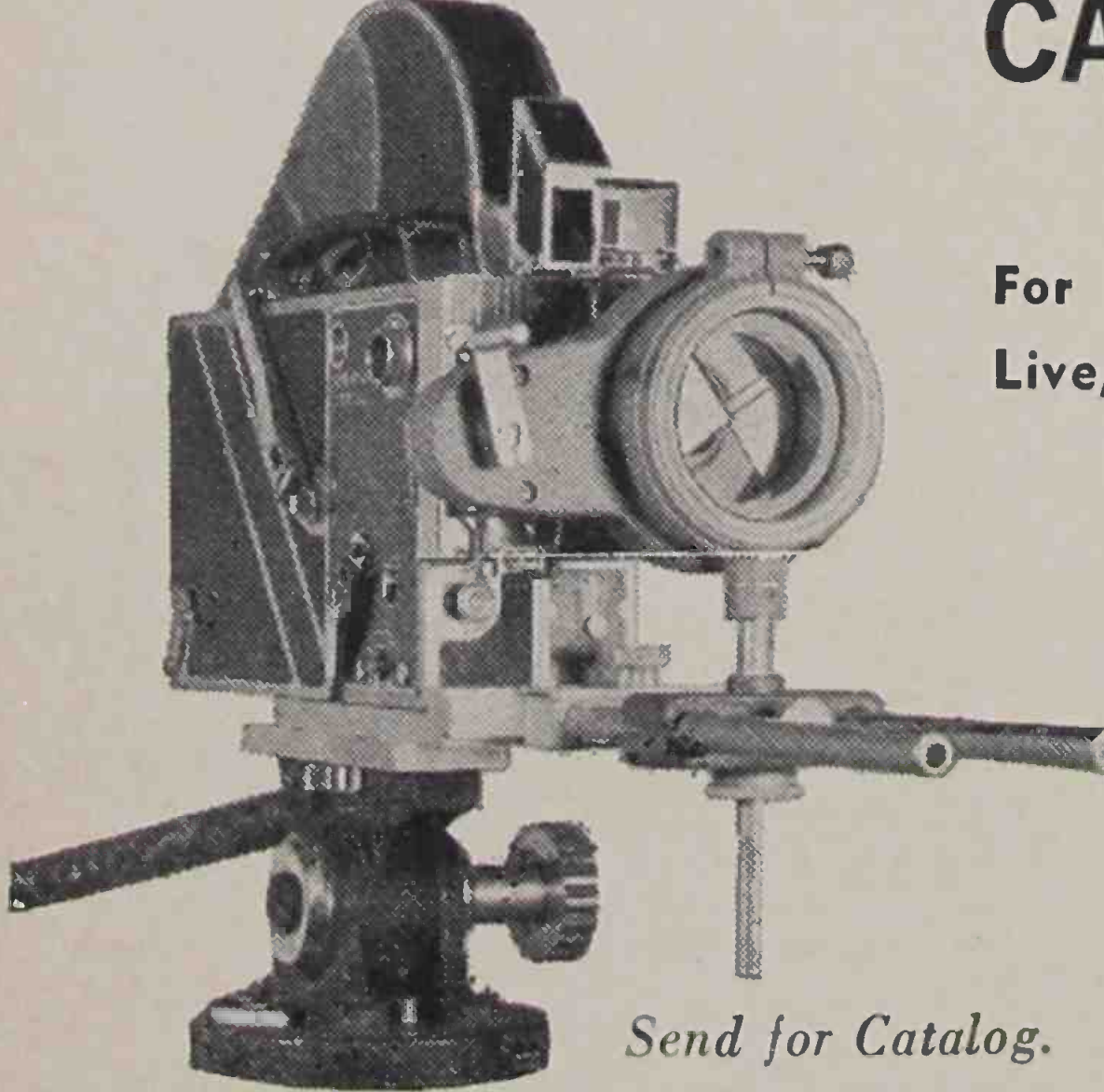
MCA-TV also sold *Love that Bob* to four stations, *Bachelor Father* to three, *Tales of Wells Fargo* to two, *Tall Man* to three, and chalked up lesser sales on 13 other properties.

ZOOMING IN ON PEOPLE

ROBERT SEIDELMAN resigned as vice president in charge of syndication at Screen Gems to go into independent production. He had been with the company since 1957, when SG absorbed Hygo-Unity.

Four Star promoted RICHARD COLBERT to western division sales manager and ALTON WHITEHOUSE to southern division sales manager. Mr. Colbert has been with the company since 1962; earlier he was with Ziv-TV, and for 14 years before that, with Universal Pictures. Mr. Whitehouse joined Four Star in 1963; before that he spent 12 years with TPA-ITC.

ABC-TV upped LEONARD GOLDBERG from vice president in charge of daytime programming to vice president



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Advertising Directory of SELLING COMMERCIALS

in charge of programming in Hollywood. He joined the network in '63 as manager of program development, was promoted to director of program development the next year, and to vice president of daytime programming last year. Before joining ABC-TV he was in charge of daytime tv for BBDO.

QUICK CUTS

- Flying-W Productions, in Medford, N.J. (Teterboro Airport), bought a twin-engined North American photo plane, capable of flying from 75 to 250 mph. The aircraft can carry anything from a 16mm to a 70mm camera mounted in any one of six shooting positions.

- Rene Oulmann of TVA-Lemoine Associates flew to the West Coast for a double-header, directing an AT&T commercial for N. W. Ayer and a Brylcreem spot for Kenyon & Eckhardt, while Jacques Lemoine returned to New York after shooting a Marathon Oil commercial on the Coast for Campbell-Ewald.

- Cinematographer Burnett Guffey filmed a series of Knickerbocker Beer spots at EUE/Screen Gems' Columbia Ranch, and on location at Big Bear and The Glenmore Ranch near Los Angeles. Merl Bloom of Gumbinner-North produced the series, with Ed Beatty directing.

- Mickey Schwartz Productions reported it delivered release prints on three color commercials for Noxon metal polish in eight working days, from the building of sets, renting of a fire engine and a Rolls Royce, through shooting one location day, one studio day, and worrying the film through optical house and laboratory. The speedy delivery was made easier by the fact that the agency executives, Ted Gotthelf and Geraldine Fitzgerald, were available to okay film in the various stages of finishing.

- MPO Videotronics reported sales of \$14,641,611 for the fiscal year ended October 31, 1965, up from \$12,277,200 for the previous fiscal year. The 1965 earnings after taxes were \$476,098.

- Movielab, Inc. will receive the '65-'66 Management - Shareowner

Nabisco Team Flakes • Kenyon & Eckhardt



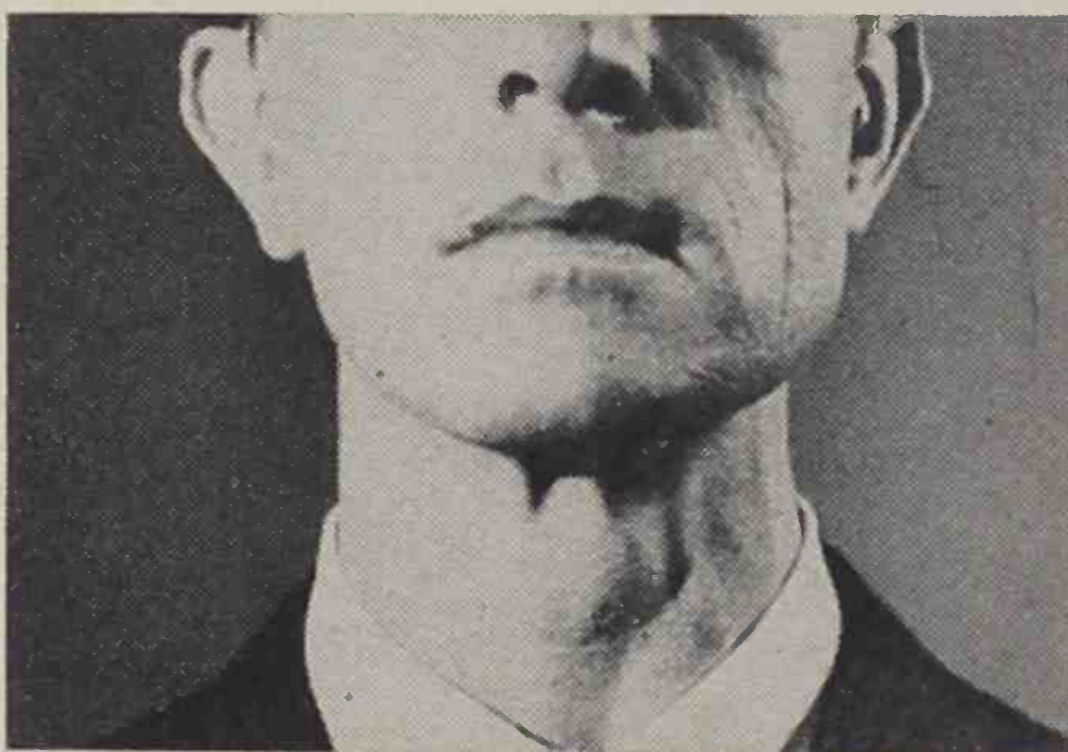
VIDEOTAPE CENTER

Rust-Oleum • D'Arcy



SARRA-CHICAGO

Personna • Benton & Bowles



TV GRAPHICS, INC., New York

Sanforized • Young & Rubicam



PGL PRODUCTIONS, INC., New York

Piggly Wiggly Shop-Rite Foods, Inc.



BANDELIER FILMS, INC., Albuquerque

Scripto's Scriptip • Marschalk Co.



TVA-LEMOINE ASSOCIATES, INC., New York

Purex Corporation • Foote, Cone & Belding



N. LEE LACY/ASSOCIATES, LTD., Hollywood

Sealy Mattress • Earle Ludgin



ROBERT CARLISLE PRODUCTIONS, Hollywood

Award of the United Shareowners of America, Inc. for "excellent relations" with shareowners.

- The Hollywood Advertising Club reported 1,482 tv commercials have been entered in the International Broadcasting Awards contest. Foreign countries entering tv commercials in the IBA contest for the first time are Switzerland, Italy, Jamaica and Hong Kong.

- Fred Mogubgub's *Enter Hamlet* was one of the 18 U.S. entries in the recent Oberhausen film festival (short subjects).

- Seven Arts circulated a list of sponsors who have placed spot buys in *The Gypsy Rose Lee Show*, now on in 16 markets: Seven Up, Bora-teem, Burlington, Alpo, Swift, Procter & Gamble, Clorox, General Mills, Uneeda Biscuit, Hunt, Quaker Oats, Maxwell House, American Sugar, Zenith, Aunt Jemima, Log Cabin, Alka Seltzer, Jell-O, Imperial Margarine, Hickok Belts, Rival, Monks' Bread and Minute Rice.

- Seven Arts' 16mm non-theatrical department started distribution of prints of the six hour specials in the *Man in Space* series; *Behind the Scenes with the Royal Ballet*; *The Professionals*, and *Churchill, The Man*. The division will shortly release to the 16-mm market *The Nutcracker* and *Oscar Wilde*, feature film with Robert Morley.

- ABC Films moved into the new skyscraper headquarters of the American Broadcasting Companies on the Avenue of the Americas in New York.

- Greene/Stone Productions are putting *Sonny and Cher in London*, 60-minute color special, into syndication.

- Japan International Tv Film Exchange made a deal with RTV International of New York for the distribution of JITV's documentaries to U.S. tv stations. RTV International is also the U.S. distribu-

tor for programs of Australia's Artransa Park Tv, Halas and Bachelor, Paris Tv, Telefis Eireann, and Go Pictures of New York. Among the films coming to the U.S. from JITV are *Young Hawk, Old Hawk; Boy and Hawk, The Old Man and His Fighting Rooster*, and *The Life of the Ainu*. Reciprocally, under the agreement, JITV will distribute to tv in Japan, properties distributed in the U.S. by RTV International.

COMMERCIALS FACES

WILLIAM STERLING joined Pacific Title & Art Studio as head of its commercial division. He had been



MR. STERLING

with Television Commercials, Inc.; earlier was with Hal Roach Studios, CBS-TV, and Young & Rubicam.

JACK CANNON joined The Film-Makers in Chicago as executive editor, in charge of post-production work on all films. He had been an editor with VPI, Wilding, Dallas-Jones, and Vogue-Wright, all in Chicago.

IRWIN B. FREEDMAN joined Agfa-Gevaert as sales manager for professional cine products, replacing Paul V. Connelly, who has resigned. For the past 18 years Mr. Freedman was with DeLuxe Laboratories.

RANSOM P. DUNNELL, formerly head of tv production in the Chicago office of BBDO, set up a new studio, Spur Productions, in Chicago, with ROBERT FAHSBENDER as sales manager. Mr. Fahsbender had been with Fenton McHugh and The Film-Makers. Spur will also be the mid-west representative for Mark VII Commercials of Hollywood.

ALAN WAITE joined Hanna-Barbera as production executive and casting

director in the studio's live-action commercials department. He had been with John Urie and Associates.

WIDE OPEN SPACES

On a farm in New Jersey some 90 minutes' drive from New York City, Film Location Unlimited has been set up to offer film producers a variety of outdoor and indoor locations. The spread runs to 480 acres of rolling hills, ravines, brooks, forest and developed farmland. There's a lake three miles long and two miles wide. On the grounds stand, in addition to barns and other outbuildings, three houses: a rambling 25-room house built in the 1800's, a contemporary ranch-style house, and a 10-room 18th century house. Film Location Unlimited also offers helicopter service from midtown New York to the site in 20 minutes.

FEATURING THE FEATURES

Development Program Associates cast off its attempts to underwrite first-run series production, to zero in instead on financing feature film production for tv. Features obviously are what stations need most desperately, and the DPA move seems a good way to forestall paying rapidly inflating prices for the dwindling supply of pictures. Also the stations can profit from the need for features by participating in the grosses new films will rack up not only in sales to stations, but in theatrical use here and abroad.

Walter Reade-Sterling chalked up 20 sales of its *Cinema 100* package (24 titles), in kickoff of national release of the bundle, which includes a number of films thought highly of by the critics: *Lord of the Flies*, *The Organizer* (Mastroianni), *This Sporting Life*, *Heavens Above* (Sellers) and *The Luck of Ginger Coffey*. Among the early station buyers were WOR-TV New York and two other RKO General stations—KHJ-TV Los Angeles and CKLW-TV Detroit—and WGN-TV Chicago, KPIX-TV San Francisco, KDKA-TV Pittsburgh, KSHO-TV Las Vegas, KTAR-TV Phoenix, WTTV Indianapolis, WKEF-TV Dayton, WGR-

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Advertising Directory of SELLING COMMERCIALS

Sears • Reach, McClinton



MID-AMERICA VIDEO TAPE PRODS., Chicago

Gaystee Bread • J. W. T.



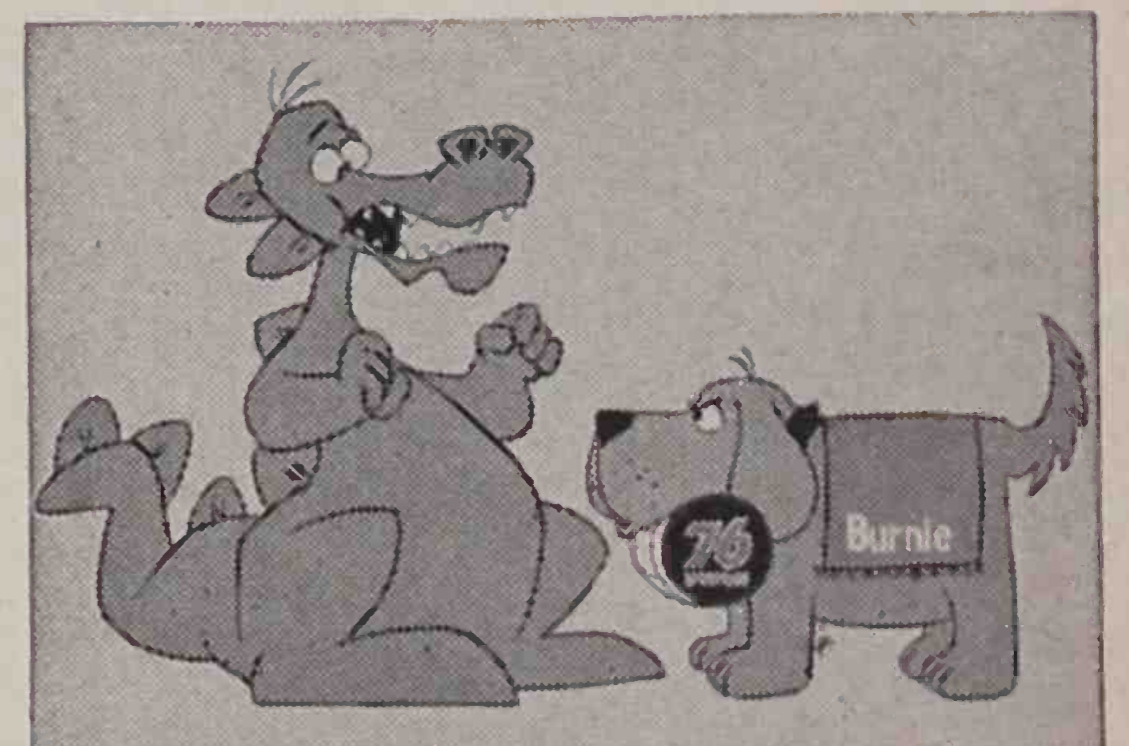
SARRA-CHICAGO

Transogram "Oop Stix" • Fuller & Smith & Ross



MARK SHAW ASSOCIATES, INC., New York

Union Oil Co. • Smock, Debnam & Wadell



PANTOMIME PICTURES, INC., Hollywood



"Dig we must, for a greater WCPO/TV broadcast center," to paraphrase Con Ed's popular New York slogan. And the diggers are (l. to r.) Walton Bachrach, mayor of Cincinnati; M. C. Watters, executive vice president of Scripps-Howard Broadcasting Co., which owns the station; Robert Gordon, general manager of WCPO/TV, and Charles Scripps, chairman of the board of E. W. Scripps Co. The new facility, adjacent to Cincinnati's new convention hall, will be completed late this year and will feature color equipment for live telecasts.

TV Buffalo, KPRC-TV Houston and WKZO-TV Kalamazoo.

Comet Film Distributors has been set up by Harold Roth, Sam Fleishman and Harry Eller, with Wynn Nathan as vice president and director of television. Comet is starting with a bundle of 55 films, 28 of them for release to tv stations. Among the titles: *Whiskey and Sofa* (Maria Schell), *Scampolo* (Romy Schneider), *Meet Peter Foss* (O.E. Fisher), *On Thin Ice* (Tony Sailer), *Casino de Paris* (Caterina Valente, Vittorio De Sica), *Web of Fear* (Michele Morgan), *The Golden Patsy* (Gerd Frobe), *Only a Woman* (Schell), *Angel on Earth* (Belmondo, Schneider), *Operation Delilah* (Rory Calhoun, Gia Scala), and *French Romance* (Elke Sommer).

Banner Films sold its *Tarzan* features to KLBK-TV Lubbock, WBZ-TV Boston, WYTV Youngstown, WTRF-TV Wheeling, KPIX-TV San Francisco, WDIO-TV Duluth-Superior, KBOI-TV Boise, WNEM-TV Flint-Bay City-Saginaw, and WGHP-TV High Point. *Banner Features* went to WCIX-TV Miami, WBAP-TV Ft. Worth, KTBS-TV Shreveport and WREC-TV Memphis.

National Telefilm Associates sold its Shirley Temple Features to WREC-TV Memphis and WAI-TV Atlanta; *Jane Withers Theater* to WAI-TV; *Top Rank* to KXTV Sacramento and *Majesta Color* to KLYD-TV Bakersfield and WBEN-TV Buffalo.

SHOOTING SKEDS.

Screen Gems sold *The Monkees* to NBC-TV for next season, and *Love on a Rooftop* to ABC-TV. The NBC series, the tale of a young rock 'n' roll group, will be based on a pilot directed by Mike Elliot, of EUE/Screen Gems.

Wolper Productions, currently doing some background work on *Rise and Fall of the Third Reich*, three-parter due to roll this summer, is digging up footage in Europe.

Filmation Associates in Hollywood is turning out a cartoon series on *The Marx Brothers*.

Official Films made a deal with the Payne-Altman Company to produce a half-hour game show called *Crossword*. Robert Brees, Official's production vice president, said the game show is aimed at network primetime.

Wall Street Report

Blue Chip Firm. There's no denying that Motorola is gaining the enviable status not only of a blue-chip investment but a growth blue-chip as well. There's a tendency today to steer away from such simple classifications, but Motorola has pushed itself into a position that seems to justify the "growth blue-chip" label.

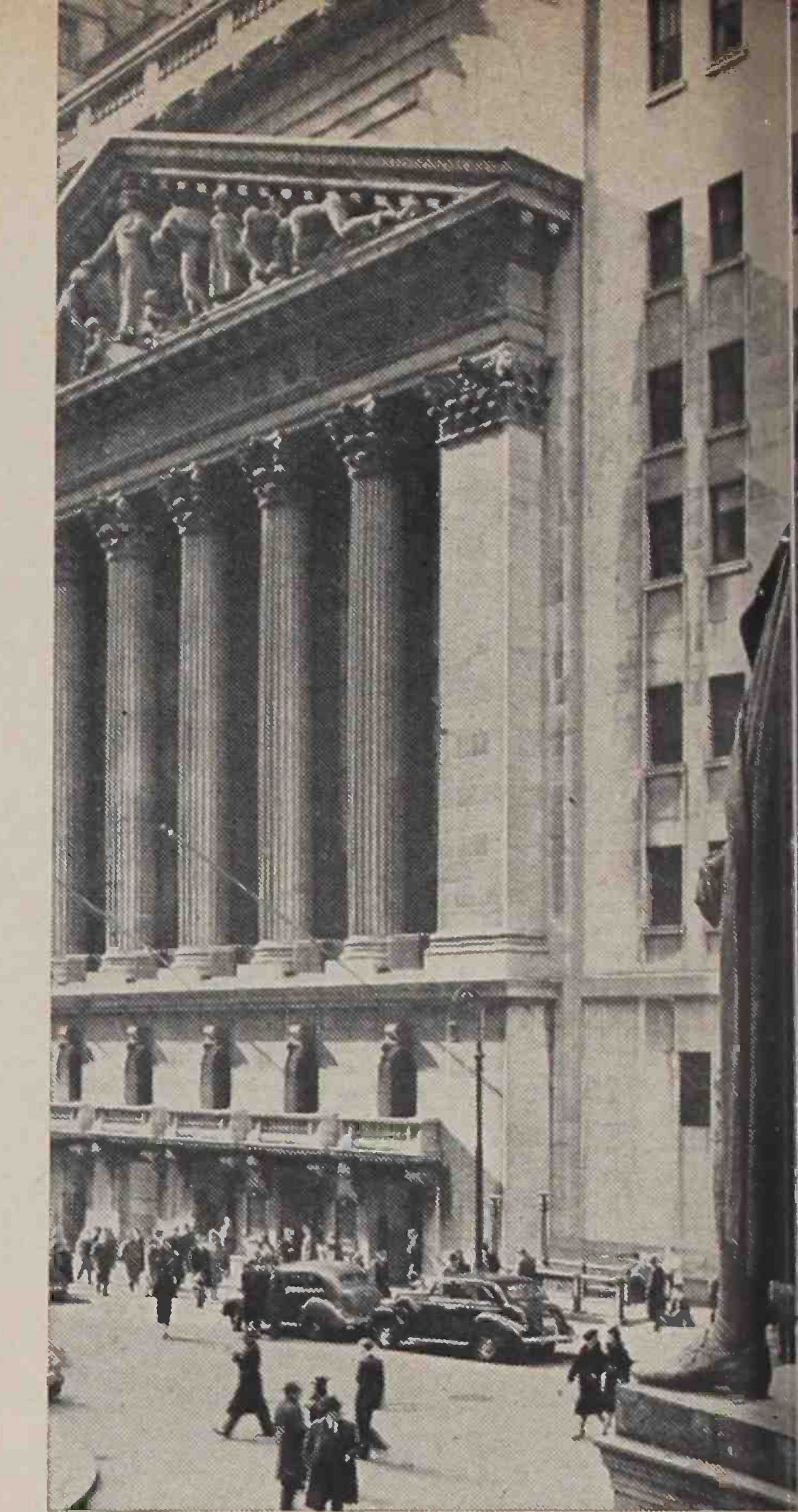
Sales of the company in 1965 pushed past the half-billion-dollar mark. Profits went to the \$5-per-share level. The sales volume represented a gain of almost \$100 million over the \$419 million volume of 1964. Profits in 1964 were \$3.41. That's a very impressive performance, but for 1966 the investment community is expecting the sales volume to soar to \$615 million and the profits per share to reach the \$7.50 per share level.

It's important to remember that this surge in volume and profits reflects the company's strong position in the color set market and its current grip on the rectangular tube. All the tv set makers are riding the crest of the color boom, but Motorola has both color and something special. When the color boom begins to slacken — as it must eventually, whether it be in 1967 or 1969 or later—Motorola is already among the leaders in another sophisticated phase of electronics: integrated circuitry. There are perhaps a half-dozen companies that are considered to be knowledgeable and competent in the field (Fairchild Instrument, Texas Instrument, Teledyne, one or two others). They account for almost 90

approximately \$15 million in 1963 to \$75 million last year, and the target for this year is \$115 million. These circuits are small in size, light in weight and have a very high degree of reliability. Used in military communications and space projects, they are expected to be in greater demand in computer construction and consumer electronics as the price of the circuits declines. In 1966 it's anticipated there will be a number of tv sets marketed containing integrated circuits. During the development stage the division handling integrated circuits was not operating in the black. But this year it is anticipated that this unit will move into the black and will further strengthen the company's operating structure.

Investment Recouped. Stressing the future of the circuits, however, does not take away from the importance of set production. Color sets played a more important role than black-and-white in Motorola's profit position. This is because Motorola took a unique road to break into the production of color sets. In 1961 it entered a joint venture arrangement with National Video, a vacuum tube maker with manufacturing facilities in the tax havens of Puerto Rico.

Motorola agreed to a pact under which both companies agreed to share the costs of developing a rectangular color tv tube. The reception of the tube once it was introduced was automatic. Estimates as to how much was invested in perfecting it vary, but



of the agreement that stipulates that for the first three years following the return of the initial investment both companies are to share quarterly in the net profits before taxes from the production and sale of tubes.

National Video is entitled to the first \$500,000 of the net profits for each of its fiscal quarters plus 60 per cent of the balance; Motorola is entitled to 40 per cent of the balance. In 1965 it is estimated that Motorola received the equivalent of 35 cents per share from National Video; and in 1966 it is estimated that the return will approximate \$1.25 per share.

The two other important areas of Motorola operations are in communications and military electronics. It is the world's largest producer of land mobile two-way radio equipment. It has about 70 per cent of this market and this equipment continues to grow in use. In fact it is becoming so popular a problem is the lack of space in the spectrum to handle all the traffic.

The military electronic division is involved in some of the more esoteric aspects of the space, missile, tracking and guidance systems. It is estimated that this activity accounts for about 15 per cent of the company's total volume.

Motorola's Fortunes, 1960-1965

	<i>Volume</i>	<i>Profits</i>	<i>Price</i>
1960	\$301 (million)	\$2.09	\$ 65-40
1961	\$298 "	\$1.57	66-45
1962	\$346 "	\$2.02	59-32
1963	\$377 "	\$2.14	57-38
1964	\$419 "	\$3.41	73-50
1965	\$515 "	\$5.00	144-62

per cent of the shipments of integrated circuits.

But this whole field of integrated circuitry is in its infancy. The industry's volume has climbed from

it has been suggested that \$8 million was involved.

By the end of 1965 Motorola had completely recouped its investment and was now cashing in on that part

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Since the question was raised here last issue as to whether a "make good" would be allowed if a color spot were mistakenly shown in black-and-white, an incident involving exactly that situation occurred in New York.

A bakery had spent a bit of dough producing elaborate color commercials. When the first went on a local station it was mistakenly shown in scintillating black-and-white. The bakery president, doing his own monitoring that evening, immediately called the station to register his displeasure. The station head agreed that a disservice had been done and ordered the spot run again in tint. Tempers soon cooled, but the point was brought out that it is almost easier for a sponsor to forgive a station for *not* showing a commercial at all than to accept the idea that all the extra gee-whizzery of color was wasted.

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

Allstate Insurance Co.

(Leo Burnett Co., Inc., Chicago)
Today is the beginning of fresh activity for ALLSTATE insurance in 17 markets. The campaign will run for 22 weeks and use minutes and 20's to reach male viewers in fringe and prime slots. Don Howorth is the buying contact.

American Airlines

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

Thirteen weeks of television spot activity breaks this week for AMERICAN AIRLINES in 16 selected markets. Prime 20's are scheduled around network adjacencies. Helen Davis and Jim Mellet are the media combo.

Brown & Williamson Tobacco Co.

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

A full year's activity has broken for KOOL cigarettes in 11 markets. Prime and fringe color minutes are being used. Art Johnson is the buyer.

Chatem Laboratories

(Street & Finney, N.Y.)

Nine weeks of activity breaks for PAMPRIN in selected markets on March sixth. Day and late fringe minutes are aimed at the female audience. Dorothy Barnett is the buyer.



Dennis G. Mergen, previously in merchandising and sales promotion with Kitchens of Sara Lee, Chicago, was named tv-radio media director at W. B. Doner & Co., that city.

Continental Airlines

(Needham, Harper & Steers, L.A.)

The latter part of this week signals the renewal of spot activity for this western air carrier. The half-year campaign is slated for viewing in ten selected western and southern markets. The male audience hoped for will be reached through movie and sport adjacencies. Jane Keil is the buyer.

Dell Publishing Company

(West, Weir & Bartel, Inc., N.Y.)

The AMERICAN HERITAGE series of history books will be advertised in a large number of markets in staggered flights. Day and fringe minutes and prime 20's will be used to reach grocery-store frequenting moms. Doris Davies is the buying contact.

Greyhound Corp.

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

Three flights of spots for GREYHOUND bus lines break April 4 and run for six weeks, twenty-six weeks, and 39 weeks. Minutes are planned around news and weather programs and in prime timeslots in 37 markets. Mike Heckman and Mike Koff are the buying team.

Hills Brothers

(Foote, Cone & Belding, San Francisco)

Twenty-six selected markets are set for continuing expansion of the HILLS BROTHERS instant coffee. The activity, moving inexorably east, is being seen now in the midwest in daytime minutes. Vivian Batty is the buyer.

Maidenform Co.

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

Bras and girdles are the subjects of increased activity for this manufacturer. Minutes will break March 15 in 25 top

(Continued on page 42)

WGAL-TV

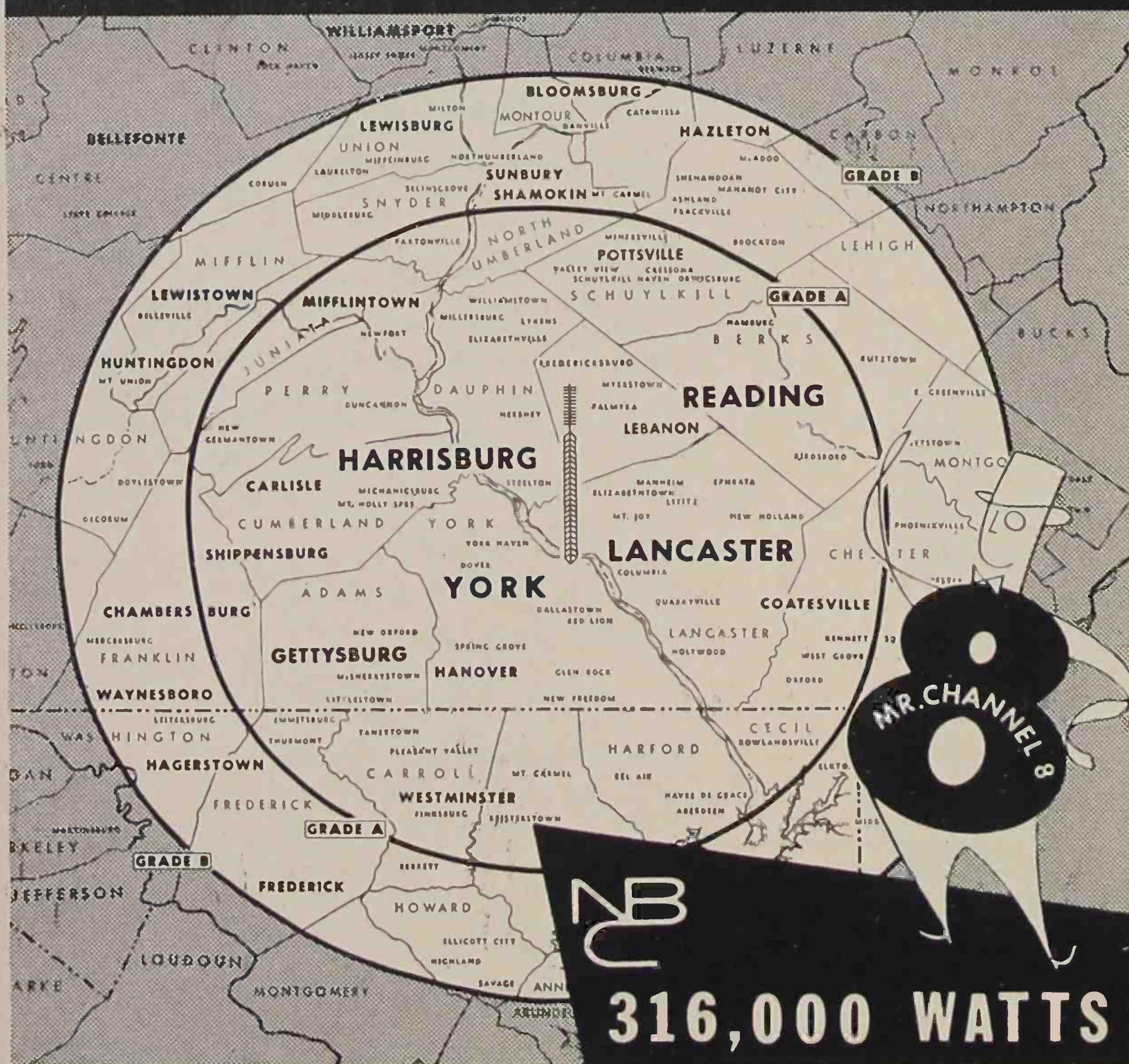
CHANNEL 8 • LANCASTER, PA.

Conestoga Wagon pioneers to unknown west



THE BETTMANN ARCHIVE

MULTI-CITY TV MARKET



VIDEO PIONEER WGAL-TV blazed the trail in a broad, multi-city area when **CHANNEL 8** opened a vital, prosperous television market to advertisers.

COLOR PIONEER WGAL-TV is still the only completely-equipped color station in this market—which ranks among the leaders in color-set penetration.

YEAR AFTER YEAR WGAL-TV has supplemented foresight with hard work to turn pioneer developments into long-term achievements—which to advertisers, as well as audience, brings continuous rewards.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

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

One Seller's Opinion . . .

BUYERS, SPEAK UP!

Those new survey books for all the markets are now in the hands of buyers and sellers. Every area has been surveyed and the strengths and weaknesses of each station have been thoroughly analyzed.

In order to talk up their strengths, and their competitors' weaknesses, station men from every corner of the country are descending on New York. In their attaché cases are all the facts and figures that a buyer needs to reevaluate their relative standing in the market, or to move up their market on a buying list. They stop first at the rep, but then they want to fan out over Madison Avenue and meet as many buyers first-hand as they can. This is still a business of personalities; though names are familiar, a personal introduction can eliminate many future problems.

The rep moving out with a station manager in tow often is unprepared for the manager's surprise upon seeing his first agency waiting room. The madhouse here, with every chair filled, coats and hats scattered wildly, is often repeated inside the buyer's office. When two buyers are sharing an office, it's not unusual to see four or five visitors there at one time. The rep is accustomed to it, but the out-of-town man is sometimes thrown into stunned silence.

Often as stunning is the buyer's reaction. A number of buyers make it their business to seldom see *anyone*. When you do reach them, it's as if you've been granted an audience with royalty. They sit, impassive and buddha-like, while you try to get a conversation rolling. Eventually you give up, make a quick pitch that meets with a nod, leave a fact sheet, and bow out.

This is assuming that the buyer has been *in* for the appointment he made—many aren't, lingering over a three-hour lunch or called to that ever-popular "client's meeting." And it's assuming you have strength left after spending 30-45 minutes glaring at a competitor across the reception room. And it's assuming you're not cut off a minute after shaking hands with the bored explanation that the buyer "isn't in your market now and I've got all the reference material I need."

The "visiting fireman" routine can be a help to an agency and its buyers. I know it because I've seen the alert, questioning buyer uncover something about a market that he *didn't* know. You don't care for the pitch a guy's giving you? All right, tell him just what's wrong with it. If you're not about to buy his figures, speak up. He may be giving you a pitch he intended for somebody else, or he might have just the figures you need to be convinced.

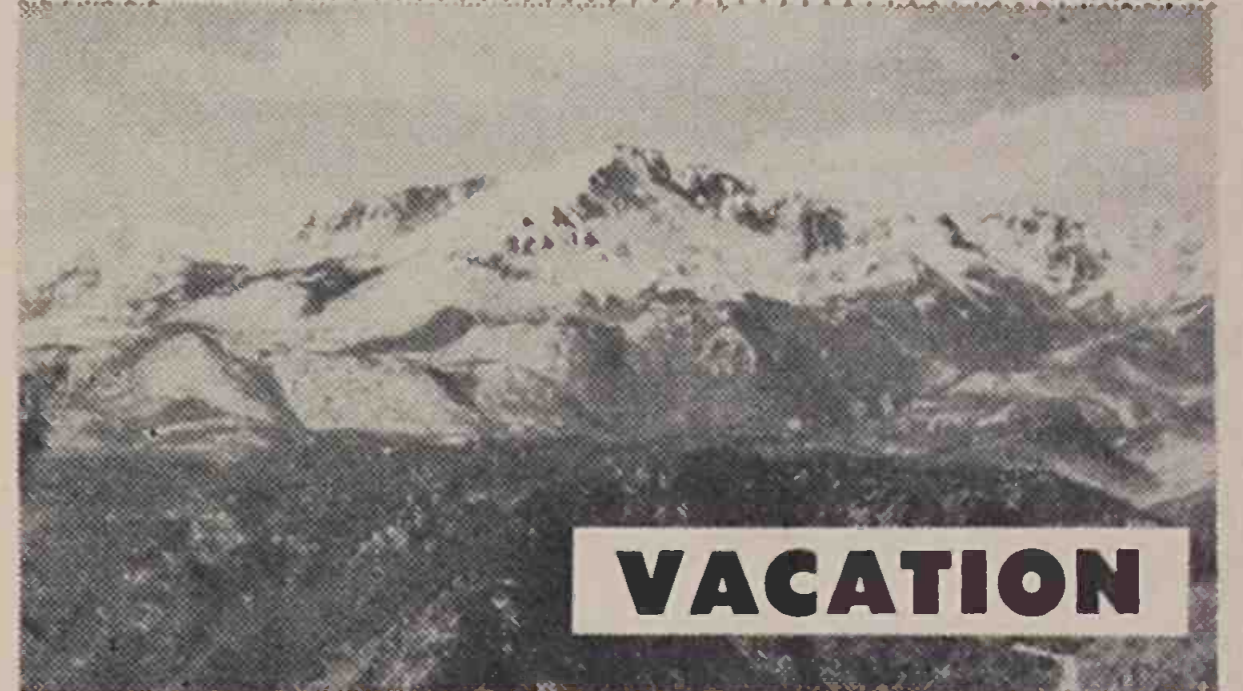
So you're not active in his market right now? What about tomorrow? Tell the station man specifically why the client is not in the market. "Not on the list" doesn't help him answer the local field representative who told the station he was supposed to get some advertising support.

An important thing is to remember one day you might be coming out to visit the market. You'll look for a friendly welcome, a chance to pitch for the station's network clearances or extra merchandising, or whatever. Yes, your schedule is tight, but whose isn't these days? Maybe it's a bit of Golden Rule philosophy that's needed. Maybe it's just courtesy.

It can be an effort to listen to a hundred salesmen in a few weeks' time, but remember each wouldn't be there if he didn't think he had something you can use. Make the effort—and don't make it look as if it's so much of an effort.

**COLORADO SPRINGS
PUEBLO**

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



**COLORADO SPRINGS
PUEBLO**

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

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

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

KKT**TV** 
COLORADO SPRINGS • PUEBLO

Represented by **AVERY-KNODEL**

Spot (Continued from page 39)

markets and run for six weeks. Mike Kaufman and Mike Woodward are the buying duo.

H. P. Hood & Son

(Kenyon & Eckhardt, Inc., Boston)

Today marks the start of a year's fresh activity for HOOD dairy products in all New England markets. Minutes in daytime and early fringe timeslots are being directed at shopping moms. Alice Liddell is the buying contact.

Mattel Toys

(Carson/Roberts/Inc., L.A.)

Six weeks of activity has broken for MATTEL toys in three top markets. The activity is slated to reach teenagers and tots and is being shown in daytime and early fringe timeslots. The timebuyer is Helene Fleming.

National Biscuit Company

(Kenyon & Eckhardt, Inc., N.Y.)

Nabisco SPOON SIZE SHREDDED WHEAT will be advertised in a campaign kicking off on March 7 and running for ten weeks. Early fringe minutes, aimed at children and teens, and late fringe minutes, aimed at moms, are slated for this campaign. The buyer is Ray Walsh.

Norwich Pharmaceuticals

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

A year of spot activity for

VANQUISH cold remedy breaks March 14. A large number of selected markets will be used to sell the item, which will appear in early and late fringe minutes. Ned Gelband is the buyer.

Purex Corp.

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

Fifteen markets are lined up for a March 15 start of activity for PUREX BLEACH. The eight week campaign is directed at an all women audience and will employ minute spots in daytime and early fringe timeslots to reach this audience. Madeline Nagel buys.

Schlitz Brewing Co.

(Leo Burnett Co., Inc., Chicago)

This week starts two flights of activity for SCHLITZ BEER in selected markets. The five and eight week campaigns will use heavy minutes and occasional 20's. Tom Buffington is the buying contact.

Security First National Bank

(Young & Rubicam, Inc., L.A.)

Five California markets are primed for a March break for this bank's services. Prime and fringe minutes are slated in all markets, directed at adults and young marrieds. Judy Hagel is the buyer.

Singer Corp.

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

A series of flights for SINGER SEWING MACHINES starts March 21. Fifty markets are planned for the separate periods of activity,

running for six, three, and eight weeks. Prime 20's and fringe minutes are desired, particularly news adjacencies. Sara Wind is the buying contact.

Sterling Drug Corp.

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

Renewed activity for BAYER ASPIRIN breaks this week in a large number of markets. The five week campaign employs prime ID's and fringe minutes to reach adults. The buyer is Jack Steng.

Swank Co.

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

March 14 is the kick-off date for activity for JADE EAST for one week. The spots will move around 57 top markets for the rest of the spring in flights of varying length. Prime and fringe minutes will be used to reach adults. The buyer is "Zee" Guerra.

United Fruit Co.

(BBDO, New York)

A total of 50 top markets are slated for activity for this importer's bananas. The campaign, breaking March 7 and running for eight weeks, will use prime 20's to reach women. Dave Murphy is the buyer.

Volkswagen of America

(Doyle Dane Bernbach, Inc., L.A.)

A dealer campaign for VOLKSWAGEN is running in a limited number of West Coast markets. The activity is using minutes and 20's in fringe and prime timeslots to reach men. Lew Kragen is the buyer.

Western Airlines

(BBDO, Los Angeles)

A new year of television advertising has broken for this regional carrier. ID's in prime timeslots and minutes in fringe are being seen in the selected markets the line services. Hal Ballman is the buying contact.

Wool Bureau

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

April 18 is planned as the start of spot activity for the Wool Bureau's CARPET DIVISION. Thirty markets have been lined up and will see minute commercials for four weeks. Bernard Baskett is the buyer.

Xerox Co.

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

This company has bought a special in 100 markets, "Let My People Go", which was shown first last spring. The program will run in prime time in all markets, between 9-11 P.M., depending on the availabilities. Scheduling is on any of the last four days in March. Marcia Rose is the buyer.

W. F. Young, Inc.

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

This week is the start of fresh activity for ABSORBINE, JR. in a selected number of markets. Minute spots are being used in this two month campaign and are being aimed at adults. Carrie Senatore is the buyer.

WFAM HAS CHANGED THE TV PICTURE IN LAFAYETTE



There's a bright, NEW Television picture in Lafayette: With the swing to all-channel sets, WFAM's ARB "Able to Receive" figures were boosted 108% in a single year from Nov. 63 to Nov. 64. Meanwhile, the chances of reaching Lafayette from Indianapolis decreased, with Greater Lafayette CATV homes no longer receiving all three networks from Indianapolis. And, with WFAM now on CATV, it's the only CBS network affiliate for the 7,100 CATV homes in Greater Lafayette. "Hometown Television" serves a rich market, too! Greater Lafayette boasts a CSI/HH of \$8,540, making it 29th in the country. In Retail Sales/HH, Lafayette is the nation's fifth metro with \$5,819.

Source: SRDS CM Data 1-1-65

Greater Lafayette is Loaded

Population	92,200
CSI	\$221,687,000
Retail Sales	\$151,045,000
Food Sales	\$ 31,516,000
Drug Sales	\$ 6,944,000
Auto Sales	\$ 25,532,000

Source: SRDS CM Data 1-1-65

Represented by
Jack Masla & Co., Inc.



WFAM-TV

Channel 18

McCarty Lane — Lafayette, Indiana
Gibson 7-2113

When Jim Tunick decided that he was not overly fond of being an insurance broker in his family's business, he started the wheels rolling towards getting a job in a field that had always interested him: advertising. "I sent resumés around to half-a-dozen of the top agencies in New York and after several interviews, I joined Grey," said Mr. Tunick. He started as a media assistant and worked, at first, primarily on print. After a few months he was transferred to the Revlon account as a broadcast buyer, and at the present time buys on the agency's Block Drug account, among others.

From his brief experience in the media field the buyer has concluded that, "although it sounds pretty obvious, I feel one of the most important things a timebuyer can do to increase his own awareness of the industry, and of advertising in general, is to watch a lot of television. When you are constantly working with numbers



and statistics it is a great advantage to be personally familiar with the shows you are involved with." The media man continued that in his opinion it is important to be knowledgeable with the content of the shows in order to be able to slot commercials that would not conflict either with the program's storyline or tone.

Mr. Tunick was born on Long Island, went to school in the local area, and then headed north to

Providence, R.I., where he spent four years at Brown University working for his B.A. in American Literature. He graduated with the class of '64, went abroad for a while and then returned to New York City to work as an insurance broker.

The summer before he went into advertising the media man put his resources together and bought a 34-foot yawl. He spent all his available time sailing the boat around Long Island sound and along the coast of Connecticut. "It was an old tub, really," he said, "but I got a summer's fun out of her, though when I sold her in the fall she could barely float."

Mr. Tunick, unmarried, currently lives in the bowels of Greenwich Village. His experience with his boat last summer has not dampened his enthusiasm for sailing. Other interests? He attends the theatre in New York whenever possible, and when the weather conditions are right, he packs his ski gear and heads for the snow-covered slopes.



IMPOSSIBLE ?

(not in Rochester, N. Y.)

The lowest unemployment rate in N. Y. State (1.3). (Over 9,000 jobs are begging to be filled) . . . The highest Metro Area Retail Sales per Household in N. Y. State . . . The second highest Metro Area Spendable Income per Household in N. Y. State . . . The most flourishing, prosperous area in Up-State N. Y. The perfect spot for your TV spot dollars!

WHEC-TV

CHANNEL 10 • ROCHESTER, N. Y.

Member of the Gannett Group

Agency Adds

STEVE AUBREY and EDWARD B. WILSON, both senior vice presidents, were named vice chairmen of the management committee in the New York office of J. Walter Thompson Co. Mr. Aubrey joined the agency in 1946 and now supervises the Kodak, United States Lines and First National City Bank Travelers' Checks accounts. Mr. Wilson joined JWT in the mailroom in 1947. He now supervises the Scott Paper, Brillo and Mentholatum accounts.

ROBERT H. REIS was named director of business development and pro-



moted to senior account director at Needham, Harper & Steers, Inc. Mr.

Reis, a vice president, joined the agency in 1964 from United Artists Television, Inc.

ROBERT MCKAY, KENNETH PRICE, and ARTHUR HOFMANN were appointed vice presidents of Cunningham & Walsh, Inc. Mr. McKay



MR. MCKAY

joined the agency in 1964 from DCS&S, where he was an account executive. Mr. Price joined the agency in 1962, and Mr. Hofmann went to C&W in 1963 as an account executive.

J. K. "JACK" FRAZIER, account supervisor with Roy Madison Asso-

ciates, Inc., was named a vice president of the agency. Mr. Frazier's extensive business career includes 13 years with Avco (Crosley) Broadcasting Corp.

RICHARD L. BRECKER joined Gaylor & Ducas, Inc., as a vice president with management responsibilities in the areas of business develop-



ment and account supervision. He was most recently with the J. Walter Thompson Co., as an account supervisor. In 1965 Mr. Brecker served as advertising advisor for the campaign of New York Mayor John V. Lindsay.

WILLIAM M. TURNOCK was elected



There are studios . . .



then there are studios . . .

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

managing director of Charles Hobson & Grey Ltd., London partner agency of Grey Advertising, Inc. He previously was deputy managing director of the agency.

MILTON LUFTIG, GEORGE E. WILSON, EDWARD W. WOOD III, and RUTH ERIKSON were elected vice presidents at Ted Bates & Co. Mr. Luftig, director of systems and data processing, joined the agency in 1964. Mr. Wilson, an account supervisor, joined Bates in 1963, from Carter-Wallace, Inc. Mr. Wood, a research senior group head, began with the agency in 1960. Miss Erikson, group account supervisor and director of special projects, joined the agency in 1943.

ROBERT LEACH was elected a vice president of Norman, Craig & Kummel, Inc. Mr. Leach, based in the agency's London office, is account supervisor on the Hertz American Express International account.

J. EUGENE HART JR. was named a vice president at Young & Rubicam, Inc. Mr. Hart, manager of the agency's marketing department, joined Y&R in 1959.

ALIN BLATCHLEY, copy director, and TOM A. KALLAS, director of research, were named vice presidents of Buchen Advertising, Inc., Chicago.

Media Personals

JACQUELINE DACOSTA, associate director, media information and analysis division, and media coordinator, international division, was elected a



vice president at Ted Bates & Co., Inc. Miss DaCosta joined the agency in 1955.

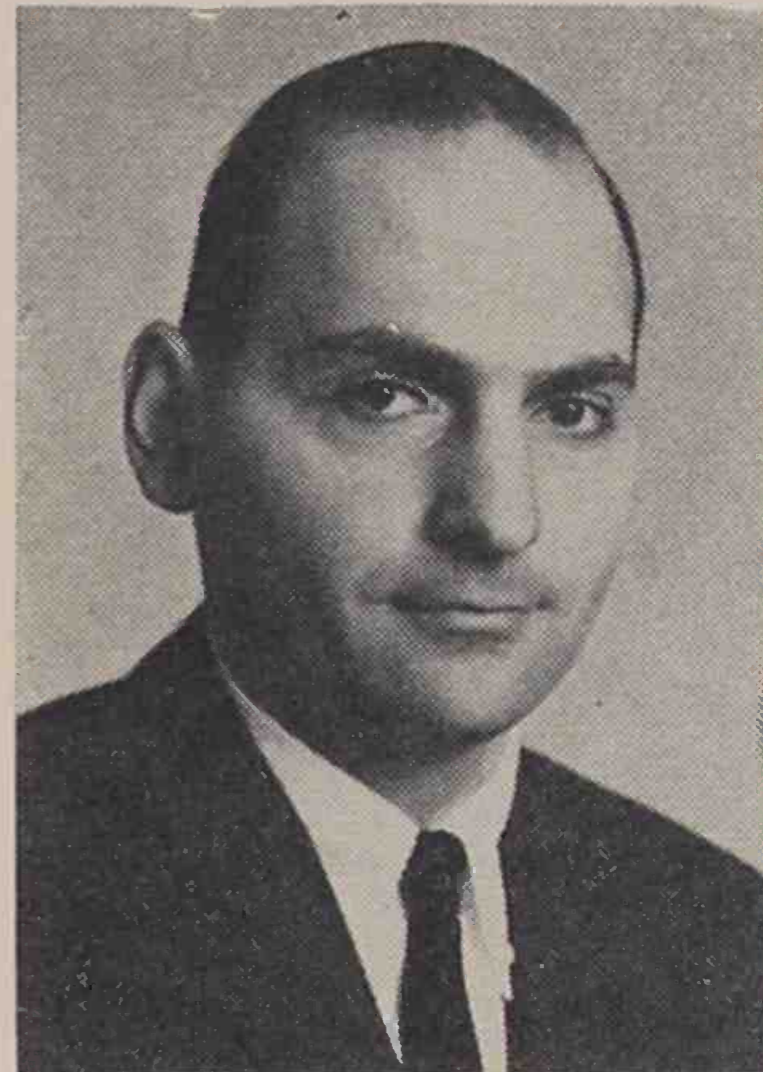
LYRON T. MCMURTREY, director of media research for the Chicago division of Needham, Harper & Steers, was elected a vice president of the agency. Mr. McMurtrey joined NH&S in 1953 as a research assistant.

HARVEY E. DIEKROEGER was appointed media supervisor in the St. Louis office of D'Arcy Advertising.

Mr. Diekroeger joined the agency in 1954 as a field service representative.

DOUGLAS H. HUMM joined Albert Frank-Guenther Law, Inc. as a timebuyer. Mr. Humm was previously with the Charles W. Hoyt Co., New York.

EDWARD PAPAIZIAN, associate media director at BBDO, New York, was



named a vice president of the agency. Mr. Papazian joined BBDO in 1955 as a radio-tv research analyst.

NOREEN TAYLOR joined Lilienfeld & Co., Chicago, as a timebuyer. She was formerly with Needham, Harper & Steers.



the Quality touch

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market

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

"FAITH TO FAITH"

WMAR-TV's award-winning Catholic-Protestant ecumenical Conversations now in their 4th prime-time season, and provided for viewing in ten cities of the U.S.A.

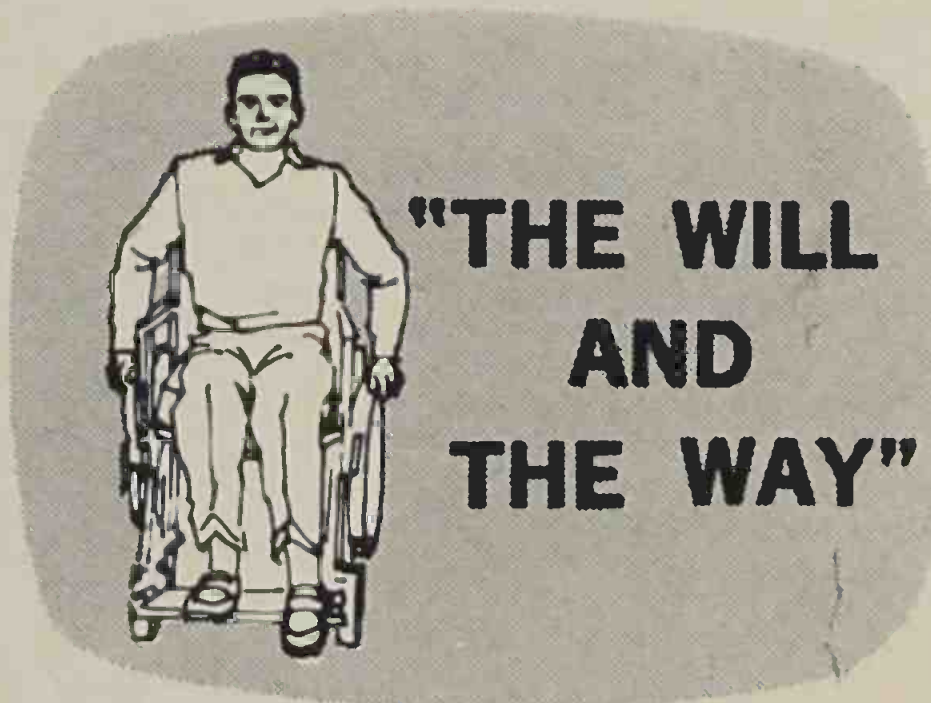


SUCCESS STORY —Baltimore Style!

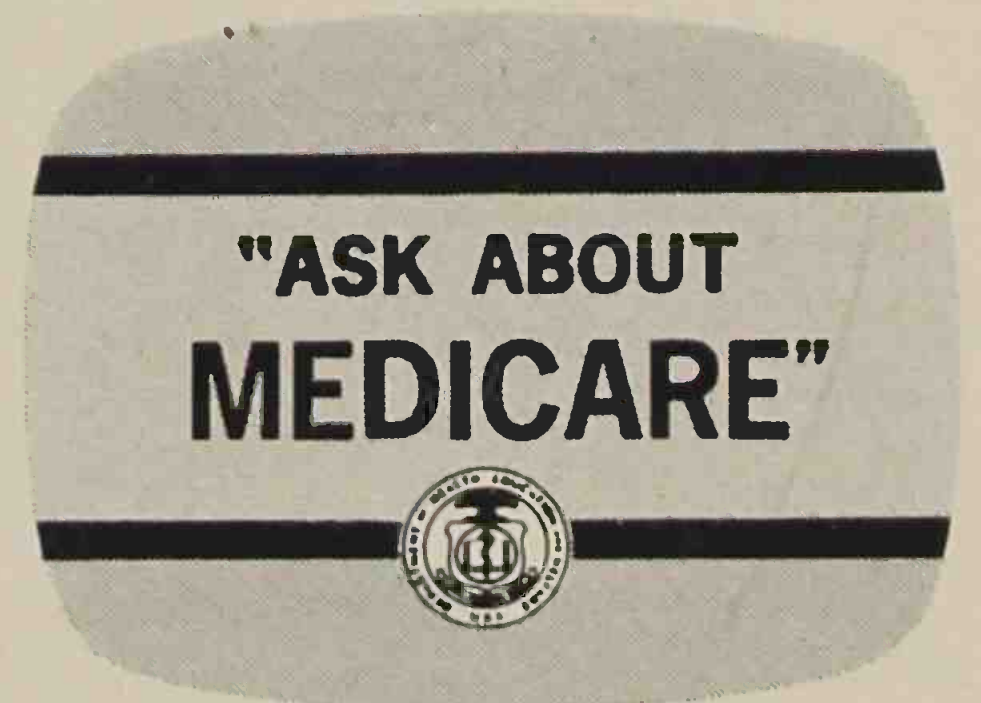
■ Training of Maryland's handicapped . . . current health problems . . . Medicare . . . Dialogues for Brotherhood—all scheduled recently on Channel 2—are just a few of the infinite variety of subjects successfully presented during the past 18 years by WMAR-TV in the public's interest. ■ Programs are filmed, videotaped or "live." There are discussion panels, forums, interviews, documentaries. All are produced by a special WMAR-TV creative team of writers, photographers and producers. ■ Viewers are thoroughly informed on the various problems which effect them, their city, their state. No wonder Baltimoreans—and Marylanders—look to Channel 2 for the most interesting, informative programs presented in the public interest!



A wide range of medically-oriented subjects will be covered in this, its 14th year.



Thoroughly documents Maryland's need for a "Comprehensive Vocational Rehabilitation Center."



Questions on Medicare and how it will work are answered on this audience participation program.

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.



household' in making many purchasing decisions."

Flatly stating that the position of the first group is "understandable" by virtue of their vested interests, BBDO says the second group makes a perfectly valid point: "In many cases, there is inter-action, within the household, in terms of product usage, purchase, brand selection and motivation. In many cases, the advertiser may wish to talk to the man and the woman in the household." If this idea were carried to its logical conclusion, says the agency, it would mean eliminating from the homes-reached totals any homes in which both the man and woman were not reached:

"According to Simmons, *Life* magazine reaches 19.1 million adult reader households per issue. Only 7.9 million of these homes are reached with both men and women readers. The remainder are men-only or women-only reader households. . . . It is obvious that magazines which are oriented primarily to one sex would be virtually wiped out if the 'both-adults reach' philosophy were actually followed." How many men read *Vogue*? How many women read *True*?

Still More Needed

The evidence points strongly to deficiencies on both sides, in research for print and for television. As the industry is aware, tv has moved swiftly of late to fill in the gaps. CBS-TV's Mr. Eliasberg said the "people" statistics are being produced in greater quantities because they can be easily handled by computers today. He agreed that increasing second and third sets in the home would greatly affect homes-reached figures in the future, when rival programs on three networks might all be reaching the same home at one time. Determining just who is watching what will call for considerable advanced research, the research chief readily acknowledged.

Paul Klein, too, talked of future research projects, but also urged

fuller utilization of the material available now. "I'd be glad if television were sold on diaries rather than meters," he said. "It would do nothing but show the quality of the audience. To fill in a diary, people have to be able to read and write; the meters show everybody. Urban, literate programming could be shown to be reaching the urban, literate viewers, and the advertisers would know they had the right buy. If the agencies and clients would come around to buying television on a more refined basis, we wouldn't worry. Any lowering in numbers of homes reached would be more than offset by the proof of a quality audience. I can understand *Life* wanting our numbers to be lower—everybody wants that when the other guy is bigger—so we're not upset. Television has infinite plans for the advertisers: If you want nothing but kids, we can deliver; if you want housewives, we've got them; if you want men, we've got them; if you want everybody, we've got them. *Life* has only one plan. We'll go with lower numbers. Will they? We'll throw out our kids, if they'll throw out their barbershops and dentists' offices. Fair enough?"

Is it Being Used?

Whether or not the clients, the advertisers, would go along with any research that lowered tv numbers (or magazine circulations) is problematical. Indicative of the average tv client's primary interest in a program with a high rating on a homes-reached basis is a statistic from the spot sales department of one network; only six per cent of all availability requests currently received ask for the demographic data now on tap. The other 94 per cent call for nothing more than the homes-reached numbers and the men-, women- and children-per-home data that has long been furnished.

The task of refining media buying, of drawing better inter-media comparisons, would appear not so much to be one of raising or lowering any medium's numbers, but of further educating those who will be using the numbers. ■

But Donald Conaway, national executive secretary of AFTRA, claims the opposite. He says it's the stars that keep the shows from selling abroad, and documents his case with the trifling sums that would be paid to scale performers as a result of such rates. "But the overscale talent," he said, "wants as much for overseas as they get for the U.S. show . . . Or even more!"

Mr. Conaway cited what a "go-go" girl in a taped 60-minute variety show might get if the show were sold in England: About \$42, 20 per cent of U. S. minimum of \$210.

"It's the star who is the kicker," Mr. Conaway maintains. "Stars often want full fee for one overseas use."

Industry negotiators have attempted to get AFTRA to break up Area I into the regions served by the 14 regional contractors in England, but with no success.

While the AFTRA contract is an obstacle to the sale of tape shows to the British commercial television companies, the SAG formula is a barrier to sale in Japan, one of the prime markets for U. S. tv series. The payment of 15 per cent "up front" could bar sale of a half-hour there, where AFTRA's five per cent would be less onerous.

New Royalty Plan

James F. Sirmons, director of labor relations at CBS-TV, remarked that the optimum talent payment structure for overseas syndication would be a royalty plan based on a percentage of the distributor's gross. Such a plan is already in effect with the Writer's Guild of America.

According to Evelyn Burbey of Writers' Guild of America East, writers now get a straight four per cent of the gross on overseas sales of any show on film, and any syndicated tape shows. There's a separate payment structure for writers of news shows, live or on tape, that go out from the U.S. to other areas of the world, whether by satellite, or by shipment. The newswriter gets

MR. ED OFF TO A FAST START IN:



**NEW YORK
LOS ANGELES
WASHINGTON, D.C.
MINNEAPOLIS
SEATTLE
TULSA
CHICAGO
PHILADELPHIA
DETROIT
LITTLE ROCK
PORTLAND, ORE.
COLUMBUS, GA.
PORTLAND, ME.
MIAMI
DALLAS
ELKHART
BOSTON
HOUSTON
ROCHESTER, MINN.
COLUMBUS, OHIO
PITTSBURG, KAN.
LANCASTER, PA.**

**143 HALF HOURS,
THIS FALL**

contact: **mca**

a flat \$25 for Area I or Area II, \$10 for Area III, \$20 for Area IV or Area V.

The royalty concept may eventually be adopted by the performers' unions. In the meantime, many overseas syndication executives would welcome a reduction in the SAG 15 per cent "up front" requirement, and would like to persuade AFTRA to revise its payment schedules along SAG lines, with the lower first-sale percentage.

But many syndication executives find nothing to protest in the current set-up. Lloyd Burns, vice president in charge of international syndication at Screen Gems, said his company had no properties which could not sell well enough and widely enough to bring in a profit after payments to talent. "Sometimes we'll turn down a show," he remarked, "if it looks as if the talent payments depress the position after sale."

No Problems—?

Robert Rich, executive vice president of Seven Arts, said there were no talent payment obstacles to the sale of Seven Arts properties around the world.

George Graham, vice president of NBC Enterprises and board chairman of NBC International, said that AFTRA's division of the world into five areas occasionally worked some hardships on the movement of shows overseas. He proposed the areas be subdivided into component countries. "Thus you might be able to sell Japan, without being obliged to also sell Australia."

Alan Silverbach, vice president in charge of international sales for 20th Century-Fox Tv, said talent payment schedules don't hinder any movement of the company's product overseas—"the shows are selling well and widely."

But Sam Cooke Digges, administrative vice president of CBS Films, would prefer that both AFTRA and SAG revise their formulas so that compensation will be by a percentage of the worldwide gross, "whether it's one or 100 sales."

Currently AFTRA and Screen Actors Guild are working on reciprocal agreements with their counterparts in Britain, Canada, Australia, and Ireland, and actors' unions in other countries, for mutual protection and cooperation. According to Mr. Conaway, the talent unions in the several countries have gained contractual rights for their members akin to the U.S. unions' contracts for compensation when their performances on tape and film are sold to tv in other countries.

In effect, what is going on now is an internationalization of the labor protection already won in the U.S. by SAG and AFTRA for their members. Under the current British Actors Equity Contract, when a British tv show is sold in the U.S., the British actor gets 25 per cent of the British fee for the first run, and another 50 per cent for the second run, if any. If the show sold in the U.S. is sustaining, the British formula is 75 per cent for first run, 30 per cent for second; and if the sale is to National Educational Tv (NET) 37½ per cent.

In Canada now, when a show is sold across the southern border, Canadian performers get 18¾ per cent of scale.

More Action Ahead

But the movement has yet to take root in some countries. In Ireland, according to Mr. Conaway, tv doesn't offer much work to the local actors, since of the 44 hours of primetime on Telefis Eireann, only five hours are for locally produced programs—the other 39 are filled with imports from the U.S. and the U.K. However, Irish Actors Equity hopes to change that situation.

The effect of the sweeping internationalization of compensation for sale of performance to tv abroad, according to Mr. Digges, may be in the long run the death of international syndication. The U.S. talent unions and their counterparts abroad should realize, he warns, "that in trying to protect their members from both ends of the distribution channels, they'll gradually dry up the flow of international programs." ■

but identifiable pictures — still scanned mechanically but now conveyed by radio waves—were actually sent and received in America and Europe. In 1927 both General Electric and the American Telephone Company succeeded in flashing images in motion across impressive distances. The illusion that television was “around the corner” spread in radio circles. In those years of frenzied prosperity, anything could be promoted. A few manufacturers put out a small number of receivers on sale—they brought in vague images from experimental stations on a screen three or four inches square—which were bought for their novelty appeal.

Television was becoming an intriguing conversation piece. Now and then it was the subject of an article in magazines devoted to science-fiction sensations. Only a few at this stage took its advent seriously and they timed it for a safely distant future. The most optimistic and voluble among them was David Sarnoff. For him the question was no longer *whether* light would be added to sound but *when*, and he dared promise that it would not be long delayed.

Radio Was ‘Blind’

He once heard a great scientist and teacher, Professor Michael Pupin of Columbia, say that the discovery of an important need was almost as great a contribution as the invention itself. Sarnoff often quoted that maxim in his own excursions into the future and it seemed to him especially pertinent to television. The need, he insisted, was beyond dispute. The disembodied voices and sounds on radio, he said, represented the lesser segment of a circle, which would not be closed until the speakers became visible as well as audible. Radio was still “blind,” he said, and blindness is a more tragic disability than deafness. Human ingenuity and persistence were consequently certain to fill the need.

The first detailed description of radio broadcasting in the home, young Sarnoff’s celebrated Music Box concept in 1915, was in the form of a memorandum addressed to his superiors. It was realized in full about seven years later. Another such memorandum, in 1923, may be fairly regarded as the counterpart of the Music Box for television. Its fulfillment would take more than twice as long.

Prophetic Salesman

Both documents had in common the fact that they presupposed the invention of indispensable pieces not yet in existence. To that extent they were acts of faith—faith in the limitless powers of science. I have already quoted the television memorandum in connection with Sarnoff’s uncanny ability to visualize things unborn, but it bears repeating in the present context:

“I believe that television, which is the technical name for seeing instead of hearing by radio, will come to pass in due course.

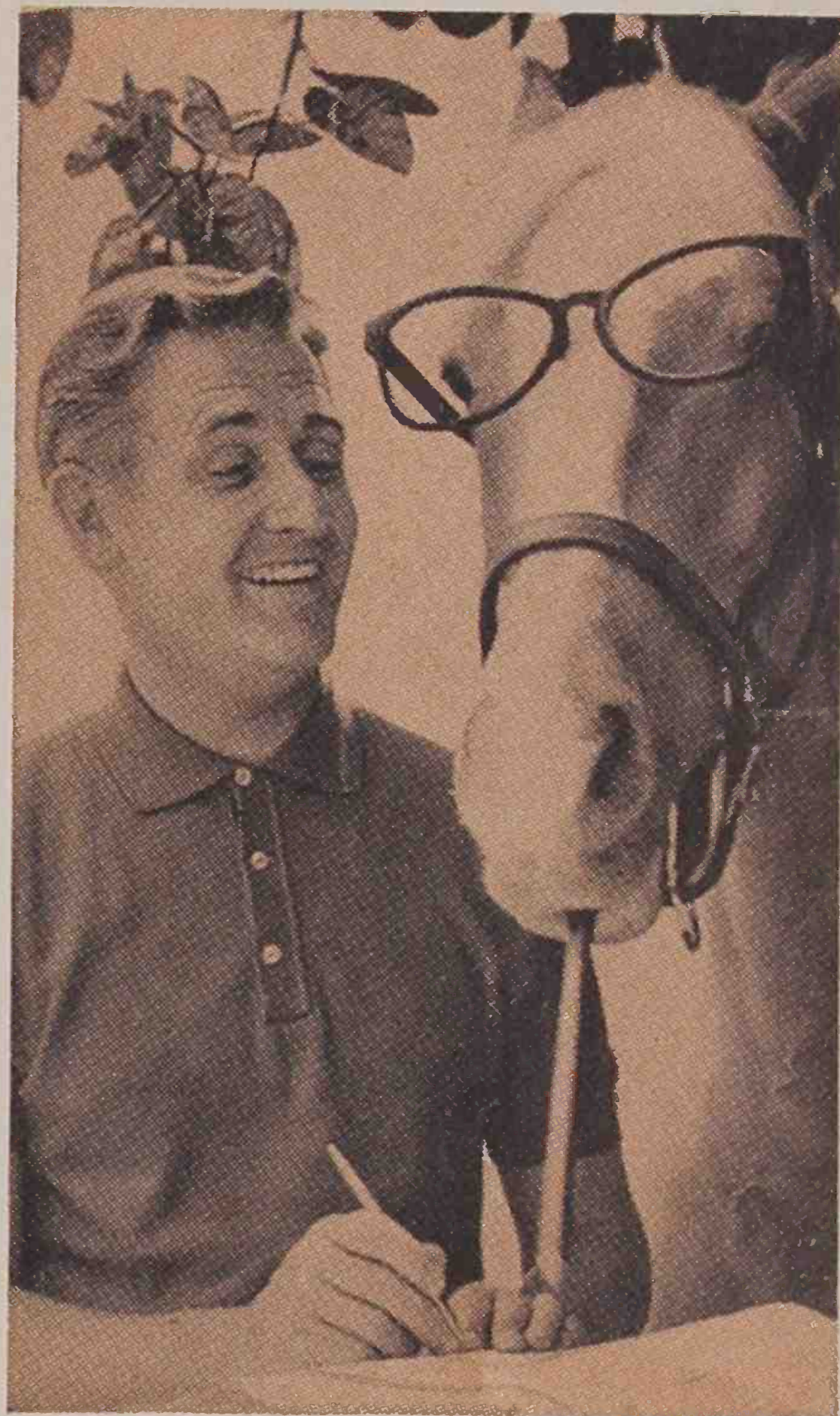
“Already, [still] pictures have been sent across the Atlantic by radio. Experimental, of course, but it points the way to future possibilities. . . .

“I also believe that transmission and reception of motion pictures by radio will be worked out in the next decade. This would result in important events or interesting dramatic presentations being literally broadcast by radio and, thereafter, received in individual homes or auditoriums where the original scene will be re-enacted on a screen, with much the appearance of present day motion pictures. . . .

“The problem is technically similar to that of radio telephony though of more complicated nature—but within the range of technical achievement. Therefore it may be that every broadcast receiver for home use in the future will also be equipped with a television adjunct by which the instrument will make it possible to see as well as to hear what is going on in the broadcast station.”

As a forecast, this lacked the

TALKING TO A HORSE IS SILLY!



NOT WHEN IT'S ALAN YOUNG TALKING TO MR. ED

143 HALF-HOUR
EPISODES
OFFERED
FOR LOCAL
PROGRAMMING
THIS FALL!

from: **mca**

clean-edged precision of the Music Box precedent, reflecting the incalculably greater problems posed by television. But the concept was clear enough and he held to it steadily thereafter. He "plugged" television at every opportunity, not as a possibility or a probability but as a certainty. He became, in the words of Elmer Bucher, "America's chief salesman of the potentials of a television service." Without conclusive scientific support, he treated television as the inevitable "next step" in the maturing of radio and the fulfillment of its destiny.

Electronic Breakthrough

Nearly everyone concerned with the problem recognized that mechanical, whirling-disc scanning was inherently defective and waited for an electronic substitute. In this respect Sarnoff decidedly was not alone.

In the 1920's, of course, his authority in research was circumscribed. The main work was being done in the Bell Laboratories and those of GE and Westinghouse. Along electronic lines, the most hopeful probings were those of the man whom we mentioned as a student in St. Petersburg.

Dr. Vladimir K. Zworykin deserves to be better known in our Television Age. His inventions are at the heart of the apparatus. In television he occupies a place roughly equivalent to that of Marconi in radio generally. He was already working in electronics and had made advances in the use of the cathode ray to transmit images when the First World War and then the Russian Revolution cut his experiments short.

At the end of 1918 he emigrated to the United States, arriving in New York on New Year's Day of 1919. He accepted a variety of small jobs to keep himself alive. For a year (1921-22) he worked as a research assistant in the Pittsburgh laboratories of Westinghouse. He left to join an electronics company in Kansas City, then returned to Westinghouse in 1923. By the end of that year he had brought his iconoscope—an "electric eye" for scanning pictures—to the point where he applied

for a patent on his invention.

His further work, however, was gallingly slow and marginal. It called for a lot more resources and administrative backing, he felt, than he was receiving. In the Radio Group, one of the top executives did evince a keen interest in his labors. Sarnoff not only kept himself informed on Zworykin's progress but praised his work to the higher-ups in Pittsburgh.

Dr. Zworykin was excited, therefore, when rumors of an impending unification of RCA functions opened the possibility that some Westinghouse engineering and research elements might be taken over by RCA. He glimpsed a chance to work directly under the sympathetic Sarnoff. Early in 1929, accordingly, he sought a private conference with the RCA vice-president and a meeting in New York was arranged. It made history for both men and for electronics. The teaming up of these two Americans, by coincidence both



Dr. David D. Palmer (l.), president of WHO Broadcasting Co., received the "Mike Award" of the Broadcast Pioneers from Clair R. McCollough (r.), president of the Steinman Stations and of the Broadcasters' Foundation, Inc. The foundation aids broadcasters in need, and cited WHO Des Moines as having provided 42 years of service to its community with news, information and public service programming. Among those attending the awards banquet were FCC commissioner Rosel Hyde, and Iowa Senators B. B. Hickenlooper and Jack Miller.

born in Russia, in a true sense signaled the beginning of television as it came to be.

The inventor laid all his cards on the table. First he explained the principles on which his "electric eye" was based. Then he demonstrated that basically the instrument was already operative, but that it still required intensive—and expensive—development.

As both men subsequently recounted the interview—until it was woven into the tapestry of radio legends—Sarnoff was impressed but worried about the price tag. "It's too good to be true," he said. "What will it cost to develop the idea?" To which Dr. Zworykin replied: "Maybe \$100,000." Sarnoff pondered the figure, then said: "All right, it's worth it."

\$100,000 to Millions

In fact television before it was ready for commercial use would cost RCA \$10 million; then it would absorb \$40 million more before there was a dollar of profit on the investment. Sarnoff could point to these figures, in a jocular spirit, as evidence of the inventor's salesmanship and his own gullibility. On a public occasion when Dr. Zworykin referred to himself as the "dreamer" and to Sarnoff as the "sponsor" in the annals of television, the latter took good-natured exception. By accepting the \$100,000 estimate, he argued, he proved that he was himself the dreamer.

Whoever the dreamer, a dream was launched. Dr. Zworykin had at last found a patron with fiscal valor equal to the challenge, and Sarnoff had evidence that an all-electronic answer was a realistic goal. Westinghouse apparently was not reluctant to release its obsessed, one-idea inventor and several of his associates to RCA. For the first time they were given adequate staff, facilities, and moral support.

Others in the industry were concentrating on mechanical techniques, variations of those used as far back as the 1880's. The temptation, if only for reasons of economy, was to follow suit. But Sarnoff had made

one of the central decisions in the history of electronics: to cut loose from those whirling discs. He was thereby committed to a long and at times lonely struggle. The fact that Marconi, watching from afar, expressed confidence in the all-electronic approach and was eager to cooperate was a compensating source of strength.

Television needed, again quoting Bucher, "major sponsorship, interpretation, financial support, top-executive direction, and a long-range program of experimental research." These Sarnoff provided. He took full command, bringing together and synthesizing the many hopes, hunches, and crude devices. Undismayed by shoulder-shrugging among his own people and gibes from competitors, he proceeded to pour million after million into the project. It was not always easy to justify the dramatic expenditures, against a backdrop of gloomy economic news, without persuasive proofs that they would ever come back. But he stuck to his conviction that television, as he phrased it, is "the ultimate and greatest step in mass communications."

Press Uninterested

For anyone but specialists in the field who know the story anyhow, a full recital of the technical unfoldment of television in these pioneering years might prove tedious. A few highlights seem sufficient for the purposes of this narrative.

In November, 1929, Dr. Zworykin exhibited and explained his tv camera tube at a convention of the Institute of Radio Engineers at Rochester, New York—the first public demonstration of an iconoscope geared to a cathode ray tube. Because its limitations and the clutter of unsolved problems were all too obvious, industry leaders paid little attention. The general press did not consider it newsworthy.

High-quality pictures, through a larger number of scanning lines, called for channels that could be found only in the ultrahigh frequencies below ten meters. This complicated matters, since little was

known in 1930 about the design of apparatus for ultrashort waves. RCA engineers, nevertheless, were able to produce a transmitter which operated at approximately five meters. It was installed on the roof of the RCA Victor plant at Camden, with a receiver to match located a few miles away. The results were considered encouraging.

The following year a 2.5-kilowatt television station was erected atop the Empire State Building. It began telecasting in 1932. A number of

receiving sets, first ancestors of today's sets, were deployed within a fifty-mile range to observe and report reception. The face of the screen at that time was horizontal, the program being viewed in a mirror set vertically at an angle to reflect the flickering images.

By 1935 Sarnoff judged that tv was ready for more comprehensive testing. At the annual meeting in May he outlined a plan that included: (1) erection of "the first modern transmitting station, incor-



Recognize these two television personalities?

That's Johnny Carson, of course, on the left, "prince" of the highly-entertaining TONIGHT show on NBC-TV.

You'd know Jack Thomsen, too, if you lived in WOC-TV-Land. He's the man-in-charge of the professionally-trained electronic journalists who staff the WOC-TV News Department.

WOC-TV viewers count on the TONIGHT Show for entertainment. They count on WOC-TV's newscasts for complete coverage of news events in this Iowa-Illinois area.

You can profit from the listening habits of Quad-Citians who prefer WOC-TV News. (More people in WOC-TV Land get their news from Channel 6 than from any other news source.)* Your sales message gets special attention on WOC-TV—where the news is.

Where the personalities are....



Serving the Quad-Cities market from Davenport, Iowa

*Quad-Cities (Davenport-Rock Island-Moline) NSI, ARB, Nov. 1965, ABC Sept. '65.
Exclusive National Representatives — Peters, Griffin, Woodward, Inc.

porating the highest standards of the art"; (2) production of a limited number of television sets, deployed at strategic points of observation; and (3) development of "an experimental program service."

The last point is revealing. Until then the interest was limited on the *how* of telecasting; now enough progress had been made to require attention to the *what* of telecasting. About a year later President Sarnoff could report that the plan had been implemented and that field tests were under way.

A number of the major radio companies meanwhile were stepping up experimentation of their own, for the most part using the iconoscope and other elements in the emerging art developed by RCA. Among them were the Farnsworth Company, Allen B. DuMont Laboratories, General Electric, Philco, and Zenith. But in the scope of research, aggregate investments, original inventions, and engineering refinements—in short, the elements that constitute pioneering—RCA was consistently in the lead.

Concentration on television provoked an incidental clash of interests that eventually affected Sarnoff acutely. For it would cost him the long-time friendship of Howard Armstrong.

Radio Vs. Television

In December, 1933, Armstrong invited Sarnoff to a demonstration of FM. The scene was almost a reenactment of their first meeting as youngsters nearly twenty years before. Again the setting was the Columbia University laboratory, again the invention was concealed in a little box, and again Sarnoff was greatly impressed.

By this time RCA was thoroughly engaged in television, progress being tested in the station atop the Empire State Building tower. Sarnoff arranged for the inventor to share those premises for his further work on FM. But Armstrong was demanding that RCA commit itself to adopting FM—not as an auxiliary service but as a substitute for the existing AM (Amplitude Frequency) system.



In St. Louis, a 20-story building near the towering Gateway Arch will be the 1967 home of KMOX-TV. Some 53,000 square feet on two floors will be filled with new tv equipment and studios for live local color.

This Sarnoff would not and could not do.

According to Armstrong's subsequent testimony, Sarnoff had exclaimed, some time in 1934, "This is not an invention—it's a revolution!" Whether or not he spoke those words, they packed a critical truth. If adopted across the board, FM would have canceled out every existing radio receiving set and broadcasting station. True, Sarnoff had always defended obsolescence as the price of progress and would continue to do so. But obsolescence on such a gigantic scale—not for a new service but for an improvement in the existing service—was carrying a valid principle to an unprincipled extreme.

Perhaps fearing future complications, RCA in 1935 politely asked Armstrong to remove his FM gear from the Empire State station. Moreover, the company was still refusing to give him a clear-cut decision on his FM system. This was the dispute to which Armstrong referred when, notwithstanding, he made an eloquent defense of Sarnoff at the 1935 stockholders' meeting, as quoted in an earlier chapter.

The fracture deepened into a real break in the late spring of 1936. At issue was space in the ultrahigh segment of the frequency spectrum. At hearings called by the FCC to make allocations, Sarnoff and his technical man, Dr. Jolliffe, addressed them-

selves exclusively to television. They were, of course, under no obligation to support the FM case for a larger segment at the expense of television. Moreover, Sarnoff believed strongly that the establishment of a new service—the addition of sight to sound—gave television priority over a mere improvement for the existing service of sound.

Yet the inventor was disheartened and indignant. It seemed to him that somehow their friendship was being betrayed. Armstrong would charge, in season and out, with the vehemence of a man who felt himself unjustly treated, that a great corporation was trying to keep a major invention from the American people. He was too emotionally involved to recognize that the American people, like the industry, had no desire to scrap the whole existing radio structure.

The inventor went ahead to develop FM on his own, exploiting the thin slice of channels allocated to him. He built a powerful FM station at Alpine, on the Palisades, on the New Jersey side of the Hudson. Consumer demand for FM sets gradually increased. To meet it, some manufacturers obtained licenses from Armstrong. Others, including RCA, produced FM equipment on the basis of their own research in this field.

\$1 Million Rejected

Though he denied any legal liability, Sarnoff in 1940 offered Armstrong a million dollars for fully paid-up licenses. This the inventor rejected in anger. His emotions had long ago outrun his judgment. What should have been a business dispute was transmuted, at Armstrong's end, into a deadly personal feud, fought in the courts to the end of his life.

Around 1937 the accelerating rate of RCA progress in television touched off industry activities in preparation for its possible release commercially. Whatever the sentiments and policies of individual companies—and they ranged from conditional approval to unconditional opposition—they could not risk being caught short.

Under the licensing system by which it was bound, all RCA patents were available to competitors. Contractual obligations aside, Sarnoff was eager to draw others into the gigantic enterprise. Far from seeking exclusivity, he feared it. A healthy new industry, as he saw it, would be unthinkable without a proliferation of stations, receiver models, and telecast programs.

Actual and potential licensees were kept continually informed. They were not only invited but lured to see new television devices, and where necessary were given RCA help on their own design problems. The corporation stood ready to build experimental stations for anyone authorized to do so. As a matter of fact it constructed one, every bit as good as its own Empire State station, for the Columbia Broadcasting System.

At an annual meeting of the Radio Manufacturers Association, on October 20, 1938, Sarnoff declared that extensive field tests "have convinced us that television in the home is now technically feasible." It was his company's view "that the problems confronting this difficult and complicated art can be solved only from operating experience, actually serving the public in their homes." Accordingly, he announced, RCA and NBC would inaugurate a limited but true commercial telecasting service in the New York area, to coincide with the opening of the New York World's Fair in April, 1939.

Press Boosts Tv

The news was featured in both the general and the trade press. At last, it seemed, television was really "around the corner." The reference to unsolved problems meant little to the public, which assumed that the long promise was about to be kept. But the trade knew that president Sarnoff was alluding to a bitter war within the business itself that might—and in fact did—confine the new force to a no-man's-land of technical disputation.

The conflict revolved around honest and no-so-honest differences

of opinion on the readiness of the medium. Ostensibly and publicly, the inflamed areas of disagreement were properly technological. They concerned "standards" or "specifications"—the density or number of scanning lines, the number of picture frames per second, the nature of synchronizing impulses, and other elements on which an industry-wide consensus was necessary for the orderly launching of television.

Public Confident

This had never been required for radio—why, then, was it indispensable for television? The answer lay in the fact that in tv, unlike radio, there is a lock-and-key relationship between transmitter and receiver. One is rigidly synchronized with the other. A set "locked into" one station would pick up telecasts only from other stations that conformed 100 percent to the same specifications. For the protection of the set buyer, therefore, standards had to be "frozen" for a reasonable period.

In 1936, in part on Sarnoff's initiative, the Radio Manufacturers Association (RMA) set up a committee to study available standards in an effort to reach a consensus. It represented the principal producers. In December, 1937, its findings were communicated to the FCC. The RMA attested that the proposed television standards accorded fully with the apparatus and recommendations of RCA, which had done the basic research and testing.

In making the announcement of a limited and tentative commercial service in one city, Sarnoff was thus proceeding on the basis of agreed-upon standards. In England television had already been made available on a restricted scale, using roughly the same RCA specifications. True, higher standards could be expected through the years, but already they seemed to Sarnoff and a few other industry leaders high enough to sustain a home service. If action were deferred to await near-perfection, they pointed out, the medium would be postponed almost indefinitely. At that stage the powers-

that-be in Washington appeared to share this view. In any case, the widely publicized RCA plans drew no rebuffs from the FCC.

Sarnoff went ahead with his announced schedule. When the World's Fair opened in the spring of 1939, the RCA Exhibit Building, featuring television, whipped up enormous popular interest. In the following months hundreds of thousands of visitors to the Fair from all over the country were able to see tv in operation for the first time. The great number of inquiries about where and when sets could be purchased amounted to a vote of confidence—the public found the service acceptable. In this the press, by and large, concurred.

Standing before a television camera at the dedication of the building, on April 20, 1939, President Sarnoff declared:

"Today we are on the eve of launching a new industry, based on imagination, on scientific research and accomplishment. . . . Now we add radio sight to sound. It is

WAST-13

THE ALBANY - SCHENECTADY
- TROY, N.Y. HOME OF

THE MIKE DOUGLAS SHOW

MONDAY thru FRIDAY

9:30 - 11:00 AM

For Hot Avails Call:



PETERS, GRIFFIN,
WOODWARD, INC.

with a feeling of humbleness that I come to the moment of announcing the birth in this country of a new art so important in its implications that it is bound to affect all society. It is an art which shines like a torch of hope in a troubled world. It is a creative force which we must learn to utilize for the benefit of all mankind."

Hundreds of people assembled at the World's Fair for the ceremonies not only saw but heard Sarnoff on tv receivers. So did about a hundred guests at the RCA Building in Manhattan, along with the handful who had experimental sets in their homes and watched the proceedings on nine-inch direct-view or twelve-inch reflection-type sets. The first regular telecasting programs were started in ten days, when a limited number of receivers—priced at \$625—were placed on sale by retailers. A few hundred purchasers were given a limited program diet through 1939 and 1940.

Many years and many industry battles lay between the World's Fair inauguration and the full emergence of television in the middle 1940's. A World War would intervene, when large industrial innovations were of necessity deferred. Nevertheless, the record was established. April 20, 1939, was fixed as an epochal date

in the history of the medium. Television for the home, though forced to linger in the laboratories some seven years more, was born that day and announced to the world by its proud and worried "father."

Radio's Position Menaced

The attempt to initiate commercial television in general drew no hurrahs from manufacturers, other networks, and station owners. On the contrary, it touched off a chorus of catcalls. As long as tv was a distant chimera, the latest "Sarnoff's Folly" could be ignored, but the closer it edged to actuality the greater the alarm that gripped some of the men operating the radio gold mines. Just as Hollywood had been distressed by the sudden appearance of talkies, and the phonograph interests by sound broadcasting, so most of the radio industry was flustered and frightened by the intrusion of television. It seemed a menace to their established business; already there was some evidence that the talk of television was inhibiting the purchase of radio sets.

The Radio Corporation had as large a stake in existing radio manufacturing and broadcasting as its competitors, larger than most. It was not asking anyone to gamble more than it was itself gambling. In the

short run the temptation for RCA, too, was to hide television in the closet. The difference was largely in the circumstance that its president thought in terms of the *long* run. Sarnoff faced up to what he had often called "supplative" progress, and its logic turned him once more into a troublemaker, at least in the eyes of some powerful competitors. To the able and hardheaded men directing the destinies of CBS, Zenith, and an array of other fabulously prosperous radio businesses he seemed a willful fanatic.

An incidental semantic footnote for its sheer curiosity value: At an early stage there had been some loud dispute about a proper name for the new industry. Commander McDonald of Zenith liked "radionics," while Sarnoff stoutly held out for "electronics." Now "television" was challenged, McDonald having coined and defended the word "radiovision." Again the name favored by Sarnoff prevailed.

Standards Adopted

Notwithstanding former approval of the RMA standards, influential companies now professed to have undergone a change of heart. Sarnoff, they insisted, must be prevented from "jumping the gun." They badgered the FCC and Congress to crack down on him. RCA, supported by some newspapers and political leaders, charged that dissenters were engaged in a strategy of delay to safeguard their positions in radio. The truth of the charges and countercharges will long be debated by historians of the industry. The fact that the essential standards available in 1939-1941 were ultimately adopted and proved adequate tends to validate RCA's position.

The kind of personal vilification that is familiar in politics but exceptional in business was now directed against Sarnoff. Among those determined to block television there were certainly men of integrity, honestly convinced that they were protecting the public; others were rationalizing their business preferences in those same terms. With the rest, self-interest was hardly dis-



The special Corinthian group newly organized at H-R Representatives, Inc., spread out across the country recently on a tour of Corinthian facilities. Here the group—with KHOU-TV Houston's promotion director Jim Everhart serving as guide—listens to a welcoming address in the Houston Astrodome. The researchers and sales executives from New York explored the market by chartered bus and plane.

guised. And all of them denounced Sarnoff as a selfish vandal, hell-bent on saddling radio with what, at best, must for a long time remain a deficit operation. This was the time when the president of RCA was cartooned in a competitor's advertising, under the caption of "Televisionary," as an ape smashing the radio industry.

Testimony before the FCC in January, 1940, showed that a majority of radio manufacturers still were willing to abide, with some refinements, by the standards approved by the RMA committee. But a strong dissenting minority was enough to arrest action. As against receivers for the 30-frame 441-line system developed by RCA and seconded by the RMA, DuMont now argued 15 frames and 625 lines; Philco held out for a 24-frame 605-line variant; Zenith declared that television was still so defective that its release would penalize the American people. A CBS executive spoke candidly about the heavy economic burdens tv would impose on sound broadcasters at this time. Despite their vehement strictures, these hearings disclosed that Zenith, Philco, and others had designed receivers to RCA specifications anyhow, as a hedge against all contingencies.

Spiteful Stroke

To deepen the imbroglio, Armstrong and his backers insisted that the right of way be given to FM rather than television. They demanded the use of channels already assigned to experimental tv. The FCC, in what outwardly looked like a stroke of spite, assigned to FM in New York the very frequency on which RCA-NBC had for years been conducting tests, compelling a vital tv station to rebuild its facilities.

But the commission did propose limited and tentative commercial telecasting for September 1, 1940. RCA chose to utilize this partial authorization to mount a practical test of popular acceptance or rejection of television. It decided to produce only 25,000 sets in the area reached by its Empire State installa-

tion with regular programming to begin on September 1. A full-page advertisement announcing the plan was drawn up.

To avoid misunderstanding, Sarnoff took the precaution of showing it to the chairman of the FCC, James Lawrence Fly, in the course of a conference in New York. Mr. Fly read the text carefully and offered no objections. This Sarnoff took as consent, especially since the timing conformed with FCC rulings. And so the advertisement appeared in the principal New York papers on March 20, 1940.

Cry of Monopoly

To the utter bewilderment of the management, Chairman Fly at once unleashed a violent attack on Sarnoff, RCA, the whole plan. He branded the projected tv service as a bid for "monopoly" and a menace to the public. In a full hour of free time on the Mutual network, he represented himself as the champion of the "little fellows" being bullied by Big Business—though qualifying CBS, Zenith, and some of the others as midgets was a bit awkward. His FCC rescinded the authorization for September.

David Sarnoff was outraged and said so in sizzling language. He accused Fly of duplicity under pressure from vested interests seeking to deny the public even a test of the new art. The cry of monopoly, he said, was a mildewed red herring. If RCA had a marginal time lead, it was because others had chosen to hold back.

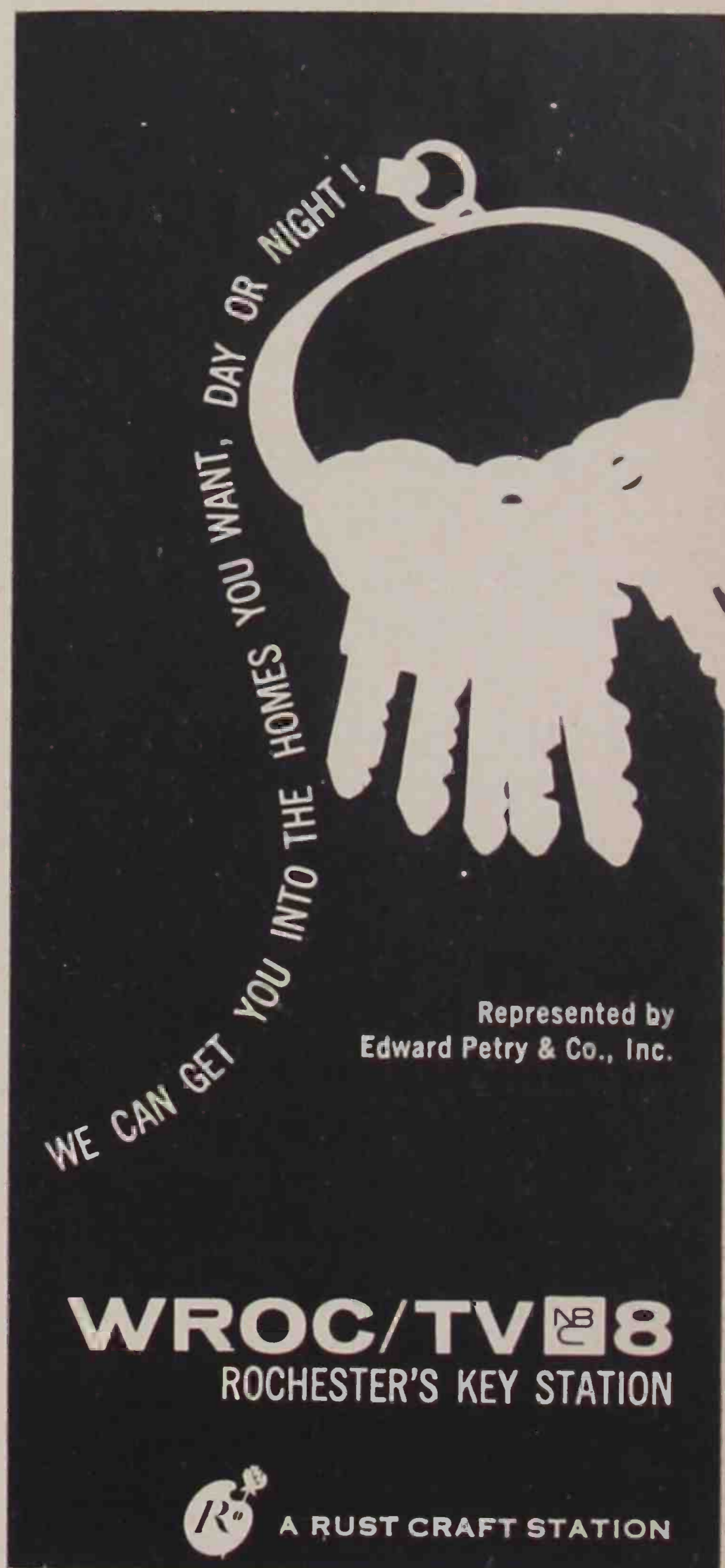
A memorable business battle, with strong political overtones, was thus started. The public was understandably confused and divided. New Yorkers who had put in their bids for sets felt that television had once again been snatched from their grasp. Senator Lundeen went on both NBC and Mutual networks to answer Fly. "A new industry," he said, "was being throttled by a Government Bureau exercising power never granted by Congress." Most of the press, in so far as it commented on the battle, was on Sarnoff's side of the barricades. The *New York Times*

editorially called the FCC action "absurd and unsound." The *Philadelphia Inquirer* wrote indignantly of a "bureaucratic blackout of television."

There were more FCC hearings. Then Senator Burton K. Wheeler initiated an investigation by the Senate Committee on Interstate Commerce, at which Fly and Sarnoff were the chief witnesses. Always the prognosticator, Sarnoff told the Committee that television, when finally unfettered, would be a billion-dollar industry, employing half a million people. When tv did hit its stride, a decade later, these figures proved realistic.

Mr. Fly stood his ground. Unwilling to abandon his "little fellows" to the horrors of premature television, he issued an FCC decision which, though its language was ambiguous, had the effect of cutting off commercial telecasting.

The United States was not yet in the war, but electronics manufacturers were gearing to meet its demands. President Roosevelt, con-



WE CAN GET YOU INTO THE HOMES YOU WANT, DAY OR NIGHT!

Represented by
Edward Petry & Co., Inc.

WROC-TV 8
ROCHESTER'S KEY STATION

R A RUST CRAFT STATION

cerned that the controversy might hamper this phase of stepped-up military preparedness, decided to take a hand in it. He summoned Sarnoff to the White House and, in his breezy fashion, urged some kind of compromise. "David," he said, "I'll pay for the meal if you and Fly take lunch together and settle the argument."

To Sarnoff it seemed that Roosevelt had not been adequately or accurately briefed. "Mr. President," he said, "this problem is not in the stomach but in the head."

Meanwhile the embattled industry organized a new and broader committee, which once again made elaborate performance tests of the several systems available. Its report, forwarded to the FCC in January, 1941, recommended that scanning lines be raised from 441 to 525. Also, it ruled that for the sound portion of television FM was superior to AM.

And Then the War

Presumably the marginal changes saved face for the FCC. In any event, Chairman Fly suddenly threw in the sponge. On April 30, 1941, the FCC authorized unrestricted commercial television, as of July 1, and assigned eighteen channels to that purpose.

The specifications now adjudged satisfactory were little different from those RCA had sought to operate since the opening of the World's Fair. Technically, therefore, nothing had been gained by the two years of delay.

Both for the public and for Sarnoff the belated authorization was an empty victory. For by that time the American economy was being mobilized for war production. The President declared a state of unlimited national emergency on May 27. Neither raw materials nor productive capacity could be diverted to a new industry. Doubts on that score were erased at Pearl Harbor on December 7.

The struggle around television was not settled. It was merely postponed. After the war it would break out again with renewed virulence. ■

Panel (Continued from page 28)

tion increase than 15 years ago and I will not give credit for this to television. It's simply a fact.

Matthews: The attendance records also tend to indicate that those sports which have been telecast regularly have not only increased the number of people who come out to watch the sport, but the number of people who then participate in it in various ways. I think baseball is a case in point. I think you've seen studies on the teams early in the game which began to telecast their games, even their home games, and the immediate result was that attendance fell off the ballpark. Over a period of time, they began to come to the park to see the game that they got interested in on television.

Skornia: Let me give you an example of what I think television could do in sports. I'd like to see some programs which help boys who want to know how to play baseball. Programs following up present-type spectator sports with programs for boys in the afternoon, when you're running old films, on pitching and catching and a few of the other techniques of the various sports which would build in participation and be an incentive to activity rather than to passivity.

Danish: Did you ever watch a kid out in the park carrying a football? He moves like Jimmy Brown, and the reason he does is he watches Jimmy Brown week after week and he's learned to look for daylight and he's learned to tuck that ball under one arm or the other. These kids are learning, and they're learning from watching the greatest play. If you ever took a golf lesson, you know how difficult it is to have someone tell you how to do something.

Skornia: We're doing some of those in educational television, just as we're doing some pretty darn good things at least twice a week on educational television. In most places you can see a symphony, so I don't say that television is a natural for music; I don't say it's a natural for sports, but I think there are a good many

types of activities other than just the broadcasting of professional and intercollegiate sports.

Davidson: The subject of programming brings up this question of taste in broadcasting. How about the taste in the commercials, which are a necessary part of broadcasting in commercial television. Len, perhaps from an advertising agency, you might have something to say.

Matthews: Well, my point of view might be considered biased, I don't think there are any more examples of bad taste in television advertising than in any other form of media advertising. Or, for that matter, in terms of other communications—in the publishing world for example. I think the problem of television, and why taste in commercials is a fairly controversial subject and very much in all the conversations, is the fact that we commit all of our sins in public.

Newton: The viewer has no option, he has to be more careful. You're on page one all the time.

Matthews: That's right, you're on page one all the time and all the ads are essentially the same size—

Skornia: Don't you think that a visual medium like television magnifies in such a way, through no fault of the medium, something that is only reasonably bad in some other connection on paper?

Cox: That's part of the impact they're selling. That's why television is better than radio or print.

Davidson: Commissioner Cox, you were talking a moment earlier about some of the complaints you at the FCC receive. What's the ratio of complaints about programming and complaints about commercials?

Cox: Slightly more: programming would be the top category of complaints and commercials second. But actually, Len, most of the complaints we get about commercials relate to the frequency of commercials, the length of commercials, and the loudness of commercials, rather than content. There are some people who find the content offensive or they react adversely to it, but by and large



"Isn't Charlie going a little too far to keep us from swiping his copies of SRDS?"

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

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

their complaints are in these other categories.

Skornia: Television says it gives people what they want. So many people are so obviously irritated with the repetition of commercials or the frequency of commercials. Should television consider this really giving them what they want on the basis of motivation research? I went to a drug store once to get a product and it wasn't until I was half-way home, having picked up a substitute product, that I realized on the substitute product I had heard about, the market had just been indicted for deceitful advertising and so forth. The subconscious way in which the effects of some of these things get into your mind may be very effective, but I'm not sure they're quite ethically fair or pleasurable to the viewer.

Matthews: Well, the general subject of giving the public what it *wants* versus what it *ought to have* does not apply so much to commercials as to basic programming. I happen to believe that if I have to pick between one or the other, I have to pick giving the public what it wants on the theory that ultimately I'm going to try other ways to upgrade the wants or the desires of the public. I think that television is doing that because the ugly question, then, if you're going to try and give them what they *ought to have*, is *who* decides what they ought to have? And that's where we get into trouble.

Davidson: Well, that's where we also get into the subject of control, particularly control of prime-time programming. Commissioner Cox, I think you're right in the middle of facing up to this can of worms now in the 50-50 Proposition as far as programming. Would you explain what the 50-50 Proposition is?

Cox: Well, the 50-50 comes from the fact that we are proposing that no network shall be allowed to offer to its affiliates a nighttime schedule which includes more than 50 per cent or 14 hours a week, whichever is the greater, of programs which they own or control. This is designed not directly to produce better programs, it's designed to open up the area of competition in production; to permit more people to try to devise pro-

grams; to carry these programs to completion, and to sell them as finished products rather than simply ideas in which the networks then participate. Now we hope maybe, incidentally, we might get some better programs.

Skornia: I read that testimony pretty carefully and I think that the independent producers made a pretty darn good case, in my opinion. We may get a little argument here now, about the inability to secure a motive for experimental programs or for programs they were unwilling to make the compromises with that a network demands in order to fit their formula pattern, their formula programming pattern, and so forth. I assume that Jackie, being in the business, would have some reactions to that, too.

Cooper: Well, the first thing that our concern in the 50-50 area is, is in those best hours each evening that they've got, roughly two hours a night, is the network going to put their programs, their wholly produced programs, as you say, in there, and where does that leave Screen Gems, Fox, MGM, etc. In some of the fringe areas, let's say at 10:00 at night, 7:30 in the evening, where between 8:00 and 10:00, you know, is the area in which we know from all the ratings we've got the largest audience.



Don Chapin (l.), of Taft Broadcasting and board chairman of TvB, explains the bureau's "Food Day" plan to James S. Fish, advertising vice president for General Mills, Inc. The TvB plan, for local advertising and media groups to salute food-grocery industry, was unveiled at Washington AFA/AAW meeting.

Newton: They're going to fill all those hours.

Matthews: It's just the physical availability of people at that time which is the key fact.

Newton: Yes, yes.

Cooper: We're not going to get in there. Our feeling is they'll take themselves two hours a night. Fine, they'll go 8:00 through 10:00.

Cox: Now, in that case, I think you should file comments with the Commission suggesting that perhaps some further refinement of the rule is necessary. Prime time is actually 7:30 to 11:00.

Matthews: That's a specific definition of the 50/50 proposal—7:30 to 11:00?

Cox: Yes, and it excludes—well, actually it may be 7:00 to 11:00—and it excludes news.

Skornia: And it does not refer to any other time of the day? How about Sundays and others? Will the networks still be able to . . .

Cox: Yes, in other words, they can present Sunday afternoon any of the discussion programs—

Danish: I'm completely taken off base by this—not at this moment, obviously. I've heard of this before. I've also heard before the Commission enunciate loudly and clearly that the total responsibility of programming lies in the hands of the broadcaster.

Cox: Did you ever hear *me* say that?

Danish: I've heard the Commission say that. There was a great furor which arose out of the fact, the alleged fact, that television had fallen into the hands of advertisers, that it had no business in the hands of the advertisers. There was a reaction from broadcasters which has expressed itself in the "frightful" situation you find now. Broadcasters, the networks, and prime time have taken control of programming.

Cox: Well, Roy, you're not going to say that they have to own the show in order to maintain quality-control.

Danish: You can't trap me that way. But what I'm about to say is this. That so long as responsibility lies with them, and so long as the interest of the producer, who is not licensed,

or the advertiser, who is not licensed, is going to run not toward what is best for anybody, not toward what provides program balance, but simply toward what will provide the shoemaker's biggest market for shoes, you are arguing a point which it seems to me has no legitimate objective.

Cox: Well, now, Roy, if the networks' ownership and control of programming had produced from one end of the week's schedule to the other, balance, diversity, in the sense that they were going to take care of the needs of some part of the audience, and perhaps the differing needs of a class of advertisers, then perhaps we wouldn't be making this proposal. But, if we find a situation where from one end of the week to the other, they are presenting programs designed in every case to reach the maximum possible audience for an advertiser who is seeking that audience, legitimately enough, then I think with nothing very much to lose, we may say, wouldn't it be nice if some part of these programs were owned by advertisers, groups of advertisers, agencies or the producers themselves?

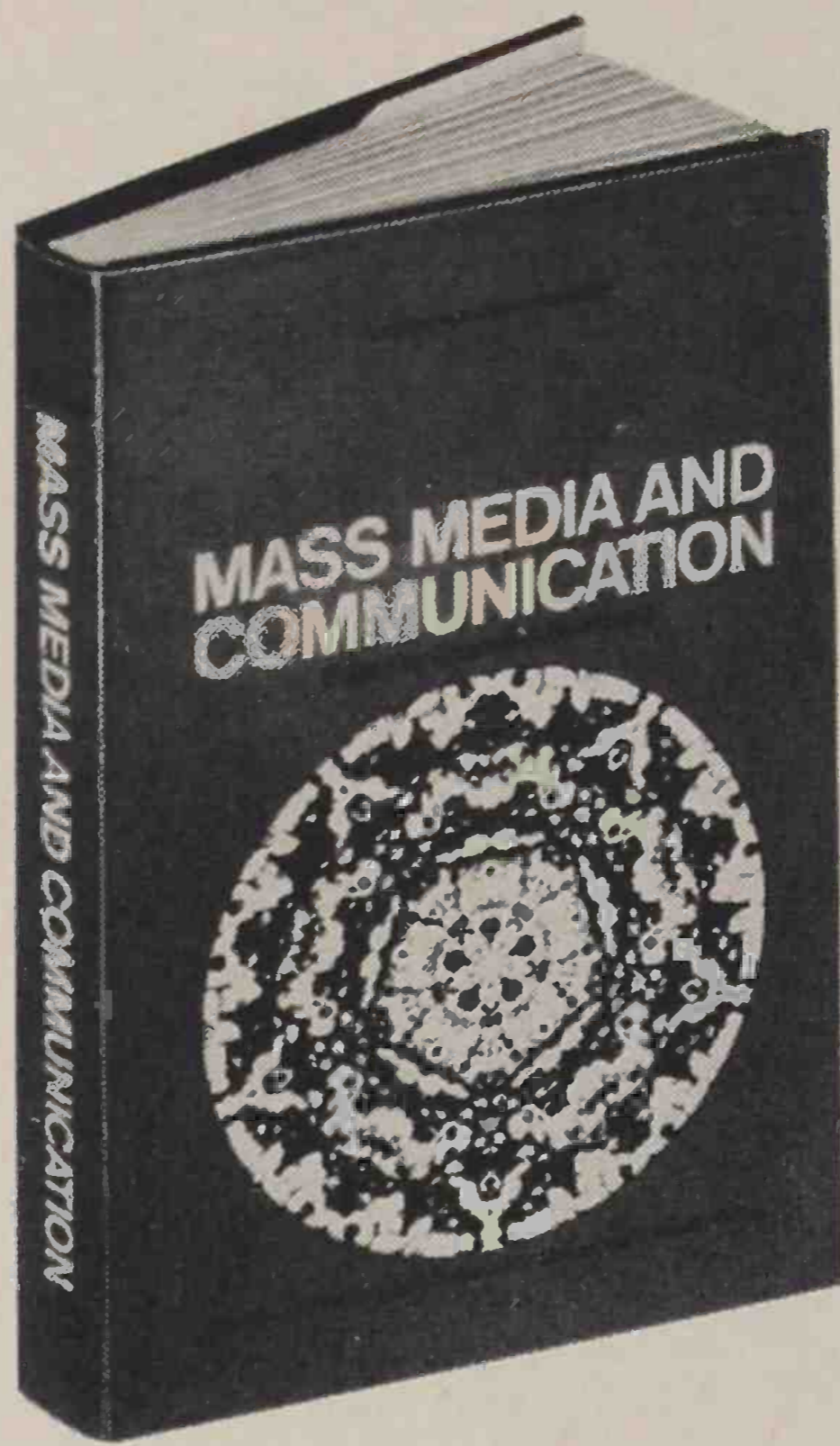
Danish: Well, let's ask a man who's here with us: Len Matthews. Do you find that by and large, there is any meaningful class—meaningful in the sense of substance—body of advertisers, who, under the present system, don't find the kinds of programs in which they want to advertise?

Matthews: By and large, they do.

Cox: Well, Len, don't you have a lot of advertisers whom you might suggest go into print or somewhere else because in the existing pattern of television, the audience which, by and large, watches it is not the audience they are going to want to reach?

Matthews: Well, actually, the answer is no, because within the framework of the current structure there is a wide variety of audience types and audience sizes; and usually the price, through negotiation, seeks the level of the audience. But, I happen to represent an atypical situation to this degree. I'll modify it in that we

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are about the fourth or fifth largest agency in the broadcasting medium and also happen to represent about 29 fairly large companies. I don't know, but I would guess the situation may be a little different for the smaller advertiser, with an agency who has less, let's say, "negotiating muscle" with the networks. I don't think there's too much power in the network picture at this point, but my own view as an advertising man is that the 50-50 Rule is too much remedy for the disease.

Davidson: I'd like to just talk about something else the audience is going to be treated to this year, being an election year. It has to do with the audience demand and how much does the audience want of politics. Is it getting what it wants?

Cox: Well, I think television has had many different effects. One is, of course, that since there's something there at home, convenient to watch every night, you're less likely to go to a political meeting, and maybe the only way that the candidate can reach that audience is to be on television. You have the problem of television stations which serve several states and, therefore, a substantial part of its rate reflects viewers who cannot possibly vote for one man. We have senators, of course, who have to go to adjoining states in order to get on tv in some portions of their state at all. And, to your basic question, Carter, I think the fact is that here as in a lot of other places, the public, if left completely to its own preferences, would have less politics than it gets; but I think in terms of the future of the country, it needs this much or more.

Davidson: How powerful do you think television is as an opinion-maker swinging elections or causing people to stimulating thought and thereby bring about action?

Cox: Well, I think you can make cases for tremendous impact, though obviously it's well established that most people don't change their minds; but as to those who are influenceable, I think television is certainly one of the principle factors.

Davidson: Well, how do you feel

about one decimal point further in editorializing and endorsing political candidates for election?

Cox: This, I think, is clearly the right of the broadcasters. I agree fully that he is as protected by the First Amendment to express freely his opinions as any other form of expression. Now, I would have to report that I think that it's at this point that the Congress of the United States gets a little concerned about editorializing because it's getting pretty close to home. The Commission, for instance, has indicated that if the station editorializes in favor of one candidate, that a spokesman for his opponent should be put on. Well, some of these people say, "I don't want any spokesman, I want to be on myself." But then, of course, this starts a circle with Section 315 because since the second candidate has been on, his appearance entitles his opponent to get on.

Danish: Or five other opponents if there are that many in the race.

Skornia: I don't think that the people are going to be carried away by the station's editorial position as much as they are by the coverage of the campaign. About 85 per cent of the newspapers and a few magazines in the United States a few years ago came out editorially for the Republican candidate. I don't believe that that swung too many people.

Matthews: The one problem which is existing here that isn't in newspapers is that the station is given protection, is given a certain amount of territory, and is protected from competition to some extent; the competition is limited within that area.

Skornia: It's not very limited any more.

Matthews: No, but I mean someone is given a station, let's say in New England, in a one-station town, and the owner chooses to editorialize. At this point then, even if there's another station in town but the station elects not to editorialize, maybe there's a very dominant voice there for this one editorial point of view. It's just the kind of problem for which there's no apparent solution at this point. ■

stations for the dual purpose of building our civic and cultural posture on a local level while at the same time advertising our many services."

Tension Easer. In creating its new image Mr. Hall analyzed the psychology of air travelers. Most air travelers, whether they admit it or not, experience varying degrees of anxiety when they step onto the airplane, it was concluded. Therefore, the point of departure for all Eastern's ads is to counter the natural tensions of the air traveler. To Eastern this meant out with the twist parties, limbo contests, and hard-sell fare and destination plugs, and in with the moonlit wave kissing the Bermuda beach.

In one celebrated effort to remake the Eastern image, Y&R's creative team went back to nature. The theory behind Eastern's *Birds* (plus one deer and one jet) commercial is that birds fly naturally, gracefully, and without tension; maybe some of it will rub off on Eastern.

Target Audience. Since only 20 per cent of America's population has ever been on an airplane, Eastern selects its programs to catch the higher income, better-educated audiences. The airline believes that many of its passengers seldom watch tv and when they do it's for a special program or series, not always with a high rating. It was this kind of thinking that prompted Eastern to buy NBC Inauguration in 1965. The airline also purchased NBC's *White Paper* in October, the Bolshoi Ballet and a *Jack Benny Special* for the same reasons. Carrying out the same policy it recently purchased *The Wars of the Roses*, three three-and-one-half hour pastiches of Shakespeare.

Television, both network and spot, has proved to be an effective medium for Eastern Airlines. It is expected that company and Y&R officials will place an even greater percentage of the growing ad budget into television as final decisions are made on the 1966 campaigns. At the end of the year, a new fan club may be formed to replace the old; one called IDEAL—I Dig Eastern Airlines. ■

In the picture



MR. REYNOLDS

'New York just can't compete.'

Almost overlooked in the highly-publicized executive moves and counter-moves that seemed to shake the granite-and-glass CBS building recently was **John T. Reynolds Jr.**, who had been named president of CBS-TV. Even if he had the inclination, Mr. Reynolds had little time to feel snubbed because attention was centered on another man; he was much too busy, at meetings and presentations on the West Coast and in New York relative to next fall's program schedule, to think about the matter at all.

In a conversation in New York last week, when he had a chance to draw a deep breath, Mr. Reynolds reflected on some of the differences between the east and west coasts. One was obvious, for it was all of eight degrees outside. "Well, the climate on the coast is hard to beat, of course. However, I find the people here, especially in Bronxville where I'm living, to be more friendly than in California.

"But the really big difference from a professional standpoint is that here in New York you're in an area where you deal with programs *after* their completion. It's a game of strategy and analysis of finished product. In California your time is devoted to the creative and production questions—how to make the best program in the best way I can."

Mr. Reynolds is of the opinion that as far as production goes it is just about impossible for New York to compete with the facilities and manpower pool that exists in Hollywood. He says there will always be a place for New York production, but that it's "wishful thinking to suggest that New York can even be-

gin to compete in any large degree with the West Coast. Tremendous people and production facilities are there."

Mr. Reynolds is from the midwest, and although he was born in Illinois, he considers himself a native of St. Louis, where he was brought up. He left Washington and Lee University (Lexington, Va.) in his sophomore year to join the Army Air Corps during the war. He served as a pilot and an instructor on B-25's at a twin-engine training school in Douglas, Ariz. After the war he settled in Southern California, joining General Advertising, Inc., as production manager and an assistant account executive.

In 1947 he returned to St. Louis to join KXOK radio there, then an ABC affiliate, as a time salesman. A year later he returned to Los Angeles, this time as a radio account executive with the Don Lee Broadcasting System. He was later named assistant sales manager and in 1949 moved into the tv department (the company then owned Los Angeles' channel 2). "There were something like 18,000 television sets in the area and it was a very difficult thing to sell."

Mr. Reynolds first worked for CBS in 1951 when the corporation bought the Don Lee station. He served as an account executive with KNXT for the next year-and-a-half (thus qualifying as a graduate of the famed CBS farm system). Then he was lured back by Don Lee to become general sales manager of channel 9, which that corporation had acquired. In 1952 he was named vice president and general manager of KHJ-TV, where he served from 1952 through 1959. That last year Mr. Reynolds

re-joined CBS, this time as vice president, administration, Hollywood. He was later named vice president and general manager for network programs, Hollywood, and eventually, senior vice president, Hollywood. He was brought to New York in a short-lived job as CBS-TV senior vice president under then president John A. Schneider.

At 44, the new CBS president seems as trim as an athlete, although his time for leisure activities has been cut drastically. He misses the surfing, the sail boating and the sun of Hollywood—and his new Malibu Beach home—but he hopes to find more time in the future ("a goal we all like to look forward to"). In addition to handling the sudden pressure of the new job, Mr. Reynolds has to find a permanent home for his wife and 15-year-old son (they are currently cooped up in a furnished co-op). An older son is in his sophomore year at U.S.C. When he has the time, Mr. Reynolds tries to indulge two hobbies, painting ("I dabble at it") and antique collecting (his office contains several miniature brass cannons, his particular specialty).

A non-profit organization called Citizens for Clean Air has announced that it will give a special Clean Air Award to the tv station in New York that best supports its cause. Rules of the contest are unknown, but it has been suggested that outlets carrying performances by Johnny Carson or Jackie Mason need not bother to enter.

* * *

From *Tv Guide*, published the day Fred Friendly's CBS News resignation was made public:

"Now Friendly, whose frequent tantrums were well known . . . appears harnessed, even placid, in the deep-cushioned confines of an executive suite. He admits: "I'm so ill-prepared for a large part of this job . . . and, so help me, before I get to be 65, I'm going back where I belong — producing documentaries in that 'cowbarn.'"

* * *

A timebuyer who was also a karate expert recently got called up

in the increased draft. A day after his induction, however, he returned to his agency job. Seems every time he'd saluted, he'd knocked himself out.

* * *

Although it was written a while back, a letter to General David Sarnoff has just come to our attention. The missive was sent from the headquarters of SINA, that offbeat organization which makes occasional headlines by asking that animals be clothed in the interest of public decency. The letter follows:

"I would like to call your attention to the fact that the dog 'Nipper,' as used by RCA Victor Records . . . is portrayed completely naked. This, of course, is in violation of our SINA code of ethics and is certainly not in keeping with any high standards of decency which we feel your company tries to maintain. Many members of SINA, the Society for Indecency to Naked Animals, have been concerned over this nudeness

of 'Nipper' and I feel a strong note of protest is in order.

"The many thousands of members of SINA throughout the world have pledged their time and energies to see that all naked animals are clothed. I'm sure you will agree that the demoralizing effect remains the same whether a naked animal is real or made of clay.

"We sincerely hope that you will take decisive action in either clothing 'Nipper' or changing this trademark. As you make your decision, please keep in mind the tremendous purchasing power behind the SINA membership that is ready and willing to back up its demands."

Yours for decency,
G. CLIFFORD PROUT
President, SINA

The General's response, if any, appears to come under the heading of "Highly Confidential."

* * *

During the New York transit strike, two banks pre-empted their usual tv commercials to notify their employees where transportation to work could be found. In a tv market of some 20 million people, the banks' total number of employees is about 20,000, and the agencies that handle the schedules are now reported frantically working to see which one holds the record for the highest "cost per prospect" spots ever run!

* * *

An official spokesman for the Russian union of video cameramen claims there is no truth whatsoever to the rumor that the organization would strike all Soviet tv stations if the government persists in sending automatic and unmanned cameras to the moon. In answer to a reporter's question about whether a protest walkout had even been discussed, the official sharply stated: "Positively nyet!"



"And this one's from my wife—she didn't like the show either!"

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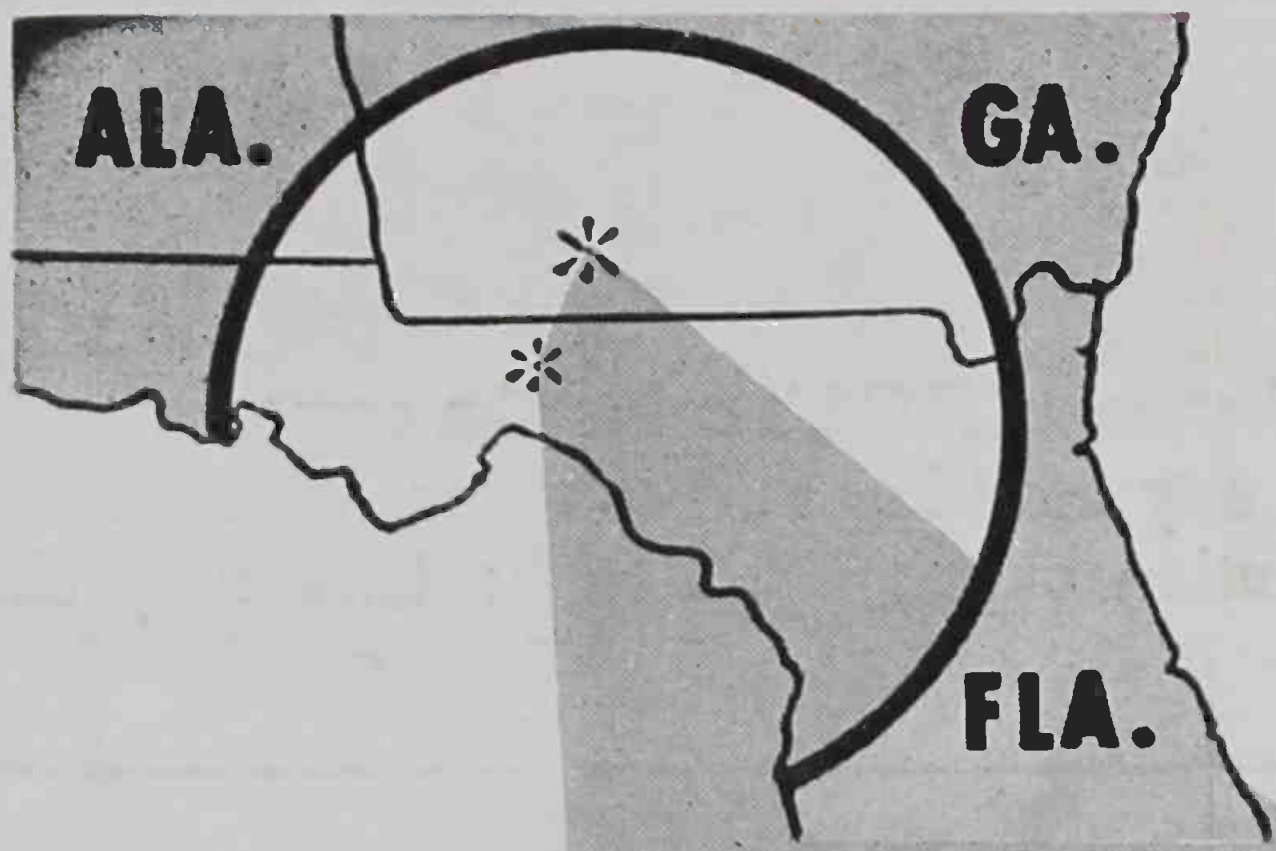
The 1½-inch vidicon in the luminance channel of RCA's color film camera provides a 50% larger image—50% larger than any used in other cameras. This gives improved signal-to-noise ratio, high resolution capability. Result: Unusually sharp reproduction of color films and slides.



Your RCA Broadcast Representative has the complete story on this "Big Tube" color film system. Or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N. J.



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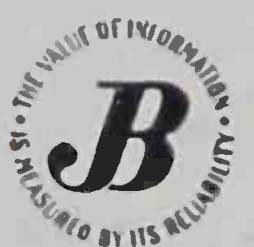
We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere.

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



WCTV
6

TALLAHASSEE
THOMASVILLE



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